



Music Department

Applied Lesson Information (Revised September 2015)

Audition Literature:

The minimum audition literature for all music students will be two contrasting pieces on each applied instrument or voice area with a level of difficulty equivalent to repertoire indicated below. Most students will be asked to demonstrate technical ability by playing scales, vocalizing, or performing specific technical elements. In addition, you will be asked to sight-read some passages chosen to suit your technical capabilities. Please see your applied area below for specific audition requirements, as well as representative repertoire.

Applied Repertoire:

The following lists contain representative materials, exercises, and/or repertoire at the four levels for each applied area of instruction (comparable materials and/or repertoire may also be selected at the instructor's discretion). Students should also refer to the current semester's syllabi for additional information, as well as specific requirements for each of the applied areas.

Suggested Literature For Upper Level Qualifying Jury:

To be admitted to Upper Level applied study (MUS 395, 396) a student must pass the Upper Level Qualifying Jury, generally held at the end of the sophomore year. Repertoire for this jury must include at least one of the works in Level III of the appropriate applied instrument repertoire list, or another work of comparable difficulty with the remainder of the works from Level II.

Suggested Literature For Junior Recital:

The Junior recital (MUS 393) should include pieces from Level III or IV of the appropriate applied instrument repertoire list. Bachelor of Music Education degree recitals must include a small/chamber ensemble work.

Suggested Literature For Senior Recital:

The BA Senior recital (MUS 493) jury should include pieces from Level III and IV of the appropriate applied instrument repertoire list with at least half of the repertoire from Level IV. All Senior Recitals must include a small/chamber ensemble work.

MUS 001 Piano

AUDITION REQUIREMENTS:

The minimum level of repertoire will be late intermediate (Music Minor) or early advanced repertoire for the BA degree or a Minor in music. BM Music Education majors will be required to perform at least one of the more challenging pieces below for admission to that degree track, with at least one piece from memory.

Applicants must perform two compositions of contrasting style that best represent your performance level (at least one piece should be memorized). Be prepared to perform the following:

1. Major and minor scales and arpeggios two (Music minor) or four octaves (BA & BM), hands together.
2. A work by Bach: *Kleine Praeludien und Fughetten (Little Preludes and Fugues)*, a two- or three-part invention; a Scarlatti Sonata, or an equivalent work from the same period.
3. One movement of a sonatina or sonata by Clementi, Kuhlau, Haydn, Mozart, Beethoven, or an equivalent work.
4. One additional composition of your choice from the Romantic or Contemporary periods. (Scott Joplin will not be accepted as an audition piece.)
5. Sight-reading at the appropriate level.

Applied Instruction Repertoire and Levels:

Listings are indicative, with many other comparable possibilities available. The levels are to be considered as guidelines; application will vary depending upon the degree track of the student. Music Minors and BA candidates may follow the easier literature while BM candidates should perform the more difficult repertoire.

Level I

Baroque: *Kleine Praeludien und Fughetten, Two- or Three-Part Inventions*, Suite movements, Scarlatti Sonatas or pieces of equivalent difficulty.

Classical: Haydn, Mozart, or Beethoven Sonata, Variations, Dances or a piece of equivalent difficulty.

Romantic: Schumann *Kinderszenen, Waldszenen*; Chopin *Preludes, Waltzes*; Schubert *Dances* or easier pieces, Beethoven *Bagatelles*, Mendelssohn *Songs without Words* or pieces of equivalent difficulty.

20th /21st century : Debussy – *Le Petit Negre, Children's Corner*; Bartok *Mikrokosmos* (Level III or higher) or *Rumanian Folk Dances*, Kabalevsky, Tcherepnin, or Finney works or a piece of equivalent difficulty.

Technique: Major and minor scales and arpeggios, chords and inversions. Appropriate etudes and studies as needed. See Technique Proficiency Chart for each degree program.

Level II

Baroque: Bach *Three Part Inventions*; easier Suite movements, *Preludes and Fugues* from the *Well-Tempered Clavier*, Scarlatti Sonatas or pieces of equivalent difficulty.

Classical: Haydn, Mozart, or Beethoven sonatas, Variations, Beethoven *Bagatelles* or a piece of equivalent difficulty (depending on difficulty, sonatas may be first movement only).

Romantic: Chopin *Preludes, Waltzes, Mazurkas, Nocturnes*; Schubert *Moments Musicaux*, *Impromptus*; Schumann *Romances*; Mendelssohn *Songs without Words* or pieces of equivalent difficulty.

20th /21st century : Debussy *Preludes Bk. I*; Bartok *Sonatine*; Schoenberg Op. 19; Ginastera *Preludes*, or a piece of equivalent difficulty.

Technique: Major and minor scales and arpeggios, chords and inversions. Appropriate etudes and studies as needed. See Technique Proficiency Chart for each degree program.

Level III

Baroque: *Preludes and Fugues* from the *Well-tempered Clavier*; *French or English Suite* movements or pieces of equivalent difficulty.

Classical: Haydn, Mozart, or Beethoven sonatas or a piece of equivalent difficulty.

Romantic: Chopin *Nocturnes, Etudes, Polonaises*; Schubert *Impromptus*, Brahms easier works; Schumann *Arabesque*; Liszt *Consolations, Liebestraume* or pieces of equivalent difficulty

20th /21st century : Debussy *Preludes, Bk. I or II*; Bartok, Poulenc *Mouvements perpetuels*; Shostakovich, Scriabin, easier *Preludes*; Schoenberg Op. 19 or Op. 11, or a piece of equivalent difficulty.

Technique: Major and minor scales and arpeggios, chords and inversions. Appropriate etudes and studies as needed. See Technique Proficiency Chart for each degree program.

Level IV

This level of repertoire is typically expected only of BM majors.

Baroque: Encompasses any of the concert repertoire such as Bach *Preludes and Fugues* from *Well-Tempered Klavier*, Partitas, French or English Suites, Toccatas; Scarlatti *Sonatas* or pieces of equivalent difficulty.

Classical: More difficult sonatas of Haydn and Mozart; Beethoven Op. 7, 22, 27, 78, 79; Schubert Op. 120 or pieces of equivalent difficulty.

Romantic: Chopin *Etudes, Nocturnes*; Schumann *Papillons, Fantasiestücke*; Brahms *Intermezzi* or pieces from above but in increasing difficulty;

20th /21st Century : Debussy *Preludes Bk. I and II, Images* ; Ravel *Sonatine, Pavane*; Bartok *Suite, Op. 14* ; Barber, selected *Excursions; Sessions, Five Pieces, No. 1*; Hindemith *Sonata No. 2*; Rachmaninoff or Scriabin *Preludes* or a piece of equivalent difficulty.. A concerto movement is highly recommended.

Technique: Major and minor scales and arpeggios, chords and inversions. Appropriate etudes and studies as needed. See Technique Proficiency Chart for each degree program.

MUS 002 Organ

AUDITION REQUIREMENTS:

Applicants must perform two compositions: one organ composition by J.S. Bach, and the other in a contrasting style. Applicants may audition on the organ or the piano. In addition, you will be asked to perform major scales and to sight-read some passages chosen to suit your technical capabilities.

Repertoire:

Gleason Method of Organ Playing (selected studies); Bach Christ lag in Todesbanden, Gelobet seist du, Jesu Christ, Vater unser im Himmerlreich, Ich ruf zu dir, Alle Menschen müssen sterben (from Orgelbüchlein), Prelude and Fugue in E Minor; basic hymn playing

Applied Instruction Repertoire and Levels:

Level I

Technique: Same as Piano, plus pedal scales

Gleason Method of Organ Playing (selected studies); Bach Christ lag in Todesbanden, Gelobet seist du, Jesu Christ, Vater unser im Himmerlreich, Ich ruf zu dir, Alle Menschen müssen sterben (from Orgelbüchlein), *Prelude and Fugue in E Minor*; basic hymn playing

Level II

Gleason Method of Organ Playing (selected studies)

Bach *Eight Little Preludes and Fugues*, In dir ist Freude (Orgelbüchlein), Das alte Jahr vergangen ist (Orgelbüchlein), *Trio Sonata No. 1 in E-flat Major, Toccata and Fugue in D Minor*; Brahms Chorale Preludes; Frescobaldi Fiori Musicali (selections); Couperin Convent Mass (selections); Brahms *Prelude and Fugue in e minor* (smaller); other compositions of appropriate difficulty from the works of Cabezon, Buxtehude, Pachelbel, Scheidt, and other Baroque and Renaissance composers, as well as compositions of appropriate difficulty from the works of composers of the 20th century.

Level III

Gleason Method of Organ Playing (selected studies)

Bach *Trio Sonatas No. 2 (C Minor) and 4 (E Minor)*, *Prelude and Fugue in A Minor*, *Nun komm' der Heiden Heiland* (first setting from 18 Leipzig chorales), *Prelude and Fugue in G Major*; Couperin: *Parish Mass* (selections); Mendelssohn *Sonatas 1 & 2*; Pepping *Chorale Preludes*; Langlais *Song of Peace*; Hindemith *Sonata 2*; Foss *Etudes*.

Selected compositions by French Baroque composers and compositions of appropriate difficulty from the works of composers of all periods.

Level IV

Albright *Juba*; Pneueme (Organ Book I); Bach *Trio Sonatas No. 3 (D Minor) and 5 (C Major) and 6 (G major)*, *Fantasia and Fugue in G Minor*, *Prelude and Fugue in E Minor Wedge*, *Toccata, Adagio and Fugue in C Major*, *Fugue in G Major (Gigue)*, *Toccata in F Major*, *Passacaglia and Fugue in C Minor*; Messiaen selected works; Hindemith *Sonatas 1 and 3*; Franck *Chorales 1 (E Major), 2 (B minor), 3 (A Minor)*; Mozart *Fantasia in F Minor (K. 608)*; Alain *Litanies*; Heiller *In Festo corpus Christi*; Schonberg *Variations of a Recitative*; Persichetti *Sonata*; Reubke *Sonata on the 94th Psalm*; Vierne selected movements from the *Symphonies*; Widor selected movements from the *Symphonies*; Ligeti *Volumina*; Isang Yun *Tuyaux sonores*.

Selections from the works of Clerambault, de Grigny, Marchand, and other French Baroque composers as well as compositions of appropriate difficulty from the works of composers of all periods.

MUS 003 Voice

AUDITION REQUIREMENTS:

Applicants should be prepared to sing two contrasting classical songs from memory, one of which should be in Italian; classical English repertoire and folk songs are encouraged. Transfer students should include art songs in French or German, where appropriate. Students will be evaluated on vocal potential, expression and basic musical skills, including sight-reading a simple melody and selected technical exercises or warm-ups. An accompanist will be provided.

Repertoire:

Italian songs of the 17th and 18th centuries; English songs/arias from Baroque and Contemporary eras; folk songs; accessible literature from German and French composers.

Applied Instruction Repertoire and Levels:

Level I

Italian songs of the 17th and 18th centuries; English songs/arias from Baroque and Contemporary eras; folk songs; musical theater pieces; accessible literature from German and French composers. All repertoire must be memorized. Suggested composers:

Italian Song: Caldara, Paisiello, Porpora, Tosti, Monteverdi, Stradella, Scarlatti, Frescobaldi, Vivaldi, Bononcini, Pergolesi, Giordano, Handel, Mozart; *German Lieder:* Mozart, Haydn, Schubert, Schumann, Mendelssohn, Brahms; *French Mélodie:* Fauré, Debussy, Hahn; *English Airs/Arias:* Purcell, Dowland, Bishop, Arne, Handel; *English 20th Century Song:* Barber, Bowles, Copland, Niles, Dello Joio, Rorem, Duke, Moore, Head, Carpenter, Quilter, Thomson

Level II

Continuation of the literature above, including beginning opera arias of Handel and Mozart; German and French songs should feature an independent vocal line. All repertoire must be memorized, with the exception of oratorio and chamber music. Students must demonstrate proficiency in all languages, accurate musicianship, technical facility (breath management, accurate intonation, facility in legato and coloratura passagework, and clear enunciation), and an ability to communicate the meaning of a text in order to successfully move to the Upper Level at the end of the sophomore year. Suggested composers:

Italian Song: continued from above; *German Lieder/Arias:* Mozart, Haydn, Schubert, Mendelssohn, Franz, Cornelius, Telemann, Brahms; Clara Schumann, Fanny Mendelssohn *French Mélodie:* Fauré, Debussy, Hahn, Chaminade *English 20th Century Song:* Beach, Ives, Griffes, Persichetti, Britten, Finzi, Bernstein, Hagemann, Ireland, Vaughan Williams, Head

Level III

Further study of works of composers listed above at an advanced level, including selections from opera (suitable arias of Mozart, Puccini, Gounod, Bizet, etc.), and oratorio/chamber music (Bach, Handel, Mozart, Fauré, etc.). Song literature will be drawn from Italian, French, German, and Spanish languages. All repertoire must be memorized. Suggested composers:

Italian & Spanish: Donaudy, Verdi (songs), Donizetti (songs), Rossini (songs), Mozart (arias, songs); Sor, Granados, Sandoval, Rodrigo; *German Lieder:* Beethoven, Schumann, Wolf, Loewe, Bach (arias); *French Mélodie:* Satie, Saint-Saëns, Chausson, Massenet, Bizet, Poulenc; *English 20th Century Song:* Barab, Diamond, Finzi, Menotti, Floyd, Heggie, Walton, Hovhaness, Pinkham, Warlock

Level IV

All literature should be of an advanced level, including selections from suitable opera, oratorio and chamber music. Song literature may be drawn from Italian, French, German, Spanish, Russian, Czech, Hungarian, Polish, Portuguese, and Scandinavian languages. All repertoire must be memorized. Suggested composers:

Italian & Spanish: Respighi (songs), Bellini (songs), Puccini (songs/arias), Verdi (songs/arias), Rossini (songs/arias), Donizetti (songs/arias), de Falla, Obradors, Sandoval, Villa Lobos, Turina; *German Lieder:* Strauss, Mahler, Wagner, Berg, Webern, Schönberg, Hindemith, Symanowski; *French Mélodie:* Berlioz, Canteloube, Gonoud, Ravel, Liszt, Duparc, Milhaud, Messian, Honeggar;

Other: Rachmaninoff, Mussorgsky, Tchaikovsky, Dvorak, Kodaly, Grieg; English 20th Century Song: Bolcom, Griffes, Hundley, Harbison, Previn, Pasatieri, Del Tredici, Schwantner, Argento, Castelnuovo-Tedesco

MUS 004 Violin

AUDITION REQUIREMENTS:

Applicants must perform two compositions of contrasting style that best represent your performance level, one demonstrating tone and the other technique. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Sonatas of Handel; Nardini Concerto; Vivaldi Concerto in a minor; Beethoven Romances; for minors- Accolay Concerto, Seitz Concertos and Suzuki Book 4 or higher

Applied Instruction Repertoire and Levels:

Level I

Sonatas of Handel; Nardini Concerto; Vivaldi Concerto in a minor, Beethoven Romances; Bach Solo Partitas/Sonatas (selected mov.) Concerto in a-minor, concerto in E Major (selected mov.); Kreisler original compositions and other music of comparable difficulty.

Technique: Kreutzer, Fiorillo and Rode etudes, 3-octave scales

Level II

J.S. Bach, Concertos in a minor and A Major; Mozart, Concerto in D, No. 4; Mozart and Beethoven Sonatas; Bruch Concerto in g minor (selected. mvt); Saint-Saëns Concerto in b-minor; orchestral excerpts

Technique: Flesch Technique & scale studies; Sevcik, Book 3

Level III

Brahms, Sonatas in G and A; Bach Solo Partitas/Sonatas; Mozart, Concerto in A, No. 5; Lalo *Symphonie Espagnol*; Wieniawski Concerto in D; Paganini Caprices; orchestral excerpts

Technique: Flesch Technique & scale studies; Sevcik, Book 4

Level IV

Mendelssohn, Concerto in e minor; Beethoven, Concerto in D; Brahms, Sonata No. 3 in d minor; Tchaikovsky Concerto; Paganini Caprices and other works of similar difficulty; orchestral excerpts

Technique: Flesch Technique & scale studies; Sevcik, Book 4

MUS 005 Viola

AUDITION REQUIREMENTS:

Applicants must perform two compositions of contrasting style that best represent your performance level, one demonstrating tone and the other technique. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Sonatas of Hoffmeister, Corelli and Handel

Applied Instruction Repertoire and Levels:

Level I

Sonatas of Hoffmeister, Corelli and Handel

Technique: Flesch Technique and scale studies

Level II

Bach, Unaccompanied Suites (transcribed from cello); Baccherini, Sonata in A, No. 6; Corelli, *LaFolia*; Hoffmeister Concerto; orchestral excerpts

Technique: Flesch Technique and scale studies

Level III

Schubert, *Arpeggione* Sonata; Brahms Sonatas; Schumann *Märchenbilder*; orchestral excerpts

Technique: Flesch Technique and scale studies; Rode, *Twelve Caprices*

Level IV

Hindemith Sonata, Opus 11, No. 4; Walton, Concerto, Bartók Concerto; orchestral excerpts

Technique: Flesch Technique and scale studies; Gavine etudes

MUS 006 Cello

AUDITION REQUIREMENTS:

All applicants must perform two contrasting movements from the Bach Cello Suites and three octave major and minor scales with arpeggios. Applicants will also sight-read passages chosen to suit their technical ability. In addition, applicants auditioning for the Bachelor of Music program in music performance or music education should prepare additional selections from the repertoire list below

Repertoire:

One movement from a standard sonata, i.e. Beethoven, Brahms ; equivalent short piece or etude, i.e. Bruch *Kol Nidre*, Faure *Elegy*, Goens *Scherzo*, Popper *Etudes Op. 73*; One movement from a standard concerto, i.e. Haydn, Saint-Saens, Lalo, or Boccherini.

Applied Instruction Repertoire and Levels:**Level I**

One movement of Bach's *Suites* or equivalent unaccompanied work from memory: Suite No. 1 in G major , Suite No. 2 in D minor

Technique: Major and minor scales in three or four octaves; arpeggios in four octaves. Etudes by Popper (Op. 73 or Op. 76), Franchomme, Piatti, Dotzauer. Sight-reading, Vibrato and other technical exercises as needed.

Level II

One movement of standard sonata; one movement of a standard concerto from memory; Bach Suite No. 3 in C major; Sonatas by Beethoven (No. 1 or 2), Brahms Sonata No. 1; Standard concerto by Haydn (C major), Saint-Saens (A minor), Boccherini (B-flat major); orchestral excerpts;

Technique: Sight-reading; all major and minor scales in three or four octaves; arpeggios in four octaves; 3rds in C, D, Eb, F in three octaves; etudes of Popper, Piatti, or equivalent.

Level III

Several movements of Bach Suites or an equivalent unaccompanied work from memory. A standard sonata, a standard concerto from memory; Bach Suite No. 4 in E-flat major; Beethoven Sonatas (Nos. 3,4,5), Chopin Sonata; Mendelssohn Sonata; Lalo Concerto (D minor), orchestral excerpts

Technique: Sight-reading

Level IV

A concert etude; a Bach *Suite* or an equivalent unaccompanied work from memory; a standard sonata; a major concerto from memory. Bach Suite No. 5 in C minor or Suite No. 6 in D major; Cassado Solo Suite; Sonatas by Brahms (F major), Shostakovich, Prokofiev, Debussy, or Strauss; Concertos by Dvorak, Haydn (D major), Tchaikovsky, or Elgar; orchestra excerpts

Technique: Sight-reading

AUDITION REQUIREMENTS:

Applicants must perform two compositions of contrasting style that best represent your performance level, one demonstrating tone and the other technique. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Two movements from a sonata by Galliard, Eccles, Loeillet or the equivalent

Applied Instruction Repertoire and Levels:**Level I**

Repertoire: Zimmerman, Marcello Sonatas, Vivaldi Sonatas, Orchestral excerpts – Fred Zimmerman

Technique: Studies of shifting from position to position (half through third); scales, triads and exercises in three positions; Simandl, *New Method for the Double Bass*; third-half and fourth position; bowing studies and slurring; scales, triads and exercises utilizing all positions studied thus far. Begin Edward Nanny's *Complete Method of Contra Bass*; sight-reading.

Level II

Repertoire: Zimmerman, Marcello Sonatas, Vivaldi Sonatas, Orchestral excerpts – Fred Zimmerman; solos chosen according to technical level of the student.

Technique: Simandal Book I, Simandal Book II, Contemporary Bowing - Zimmerman, 7 Baroque Sonatas, Concerto-Capuzzi.

Technique: Fifth-half & sixth positions; scales, triads and exercises; staccato bowings; sight-reading

Level III

Two movements from a sonata by Galliard, Eccles, Loeillet or the equivalent, memorized.

Technique: Sixth-half and seventh positions; beginning studies of vibrato; simple bass solos; study of orchestral excerpts; introduction to the thumb position; exercises from *Eighty Six Etudes for the String Bass* by Hrabe; sight-reading

Level IV

Repertoire: Eccles Sonata, advanced concertos, sonatas: Bottesini, Dittersdorf

Technique: Continued study of bowing and vibrato; scales, triads (augmented and diminished), dominant seventh chords and exercises; special studies of melodic intervals; beginning studies of passages from early Beethoven symphonies; sight-reading.

MUS 008 Flute & Piccolo

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Cavally, *24 Short Concert Pieces for Flute*; Telemann, *Sonatas and Suite in A Minor*; Schumann, *Three Romances*; Mozart, *Andante in C*; Gluck, *Minuet & Dance of the Blessed Spirits*; Handel, *Sonatas*. More difficult literature (i.e., Mozart Concertos, Chaminade's *Concertino*, *Syrinx* by Debussy, etc.) is encouraged if the student is ready for it.

Applied Instruction Repertoire and Levels:

Level I

Solos: Cavally, *24 Short Concert Pieces for Flute*; Telemann, *Sonatas and Suite in A Minor*; Schumann, *Three Romances*; Mozart *Andante in C*; Gluck, *Minuet & Dance of the Blessed Spirits*; Handel, *Sonatas*

Method Books and Etudes: Reichert, *Seven Daily Studies*; Maquarre, *Daily Exercises*; Cavally, *Melodious and Progressive Studies*; Berbiguier, *18 Etudes*; Joachim Andersen, *24 Etudes, Op. 33*

Technique: All major and minor scales with arpeggios (various articulations); tone production and vibrato; chromatic scale (full range)

Level II

Solos: Loeillet, *Sonatas*; Haydn, *Concerto in D*; Quantz, *Concerto in G*; Chaminade, *Concertino*; Debussy, *Syrinx*; Kennan, *Night Soliloquy*; Honegger, *Danse de la Chèvre*

Method Books and Etudes: Anderson, Op.24, Op.15; H. Altes, *26 Selected Studies for Flute*; Moyses, *Scales and Arpeggios (480 Daily Exercises for the Flute)*; Casterède, *Études for Flute*

Technique: All major and minor scales and arpeggios with extended range; Chordal and intervallic studies from Moyses, Reichert or Taffanel-Gaubert method books; double-tonguing.

Level III

Solos: Bach, *Sonatas*; Mozart, *Concertos*; Poulenc, *Sonata*; Fauré, *Fantasia*; Ibert, *Pièce*; Griffes, *Poem*; Martinu, *Sonata*; Hue, *Fantaisie*; Hindemith, *Sonata* and *Eight Solo Pieces*.

Method Books and Etudes: Anderson, Op.15, Taffanel-Gaubert, *17 Daily Exercises*; *The Modern Flutist* (etudes and orchestral studies): Donjon, *8 Etudes de Salon*; Karg-Elert, *30 Caprices*

Exercises: Exercises for facilitating the high notes; development of double and triple tongue technique; alternate fingerings for improved intonation and contemporary techniques (fluttersong, etc.)

Level IV

Solos: Dutilleux, *Sonatine*; Nielsen, *Concerto*; Prokofiev, *Sonata*; Bozza, *Image*; Ibert, *Concerto*; Copland, *Duo*; Schubert, *Introduction and Variations*; Martin, *Ballade*; R. Muczynski, *Sonata*

Method Books and Etudes: Taffanel-Gaubert *17 Daily Exercises*; M. Bitsch *Études*; Paul Jean Jean *Études Modernes*; *Orchestral Extracts* (Trinity College of London); Selections from *Orchestral Excerpts for the Flute*, vols. 1-9 (Wummer)

MUS 009 Oboe

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Handel & Telemann Sonatas; Mozart Concerto and Quartet; Marcello Concerto

Applied Instruction Repertoire and Levels:

Level I

Baroque Sonatas (Handel, Telemann, Gemiani, Sammartini); Paladilhle, *Concertante for Oboe and Piano*; Hindemith, *Sonata for Oboe and Piano*; Nielsen, *Fantasy Pieces*

Technique: Theory of tone production and articulations; all major and minor scales and arpeggios; vibrato control and use; beginning reed-making.

Level II

Baroque Concerti (Cimarosa, Marcello, Telemann, Albinoni, Corelli/Barbirolli); Haydn, *Concerto in C*; Saint-Saens, *Sonata for Oboe and Piano, Op. 166*; Schumann, *Three Romances*. ORCHESTRAL

EXCERPTS.

Technique: All major and minor scales and arpeggios, all major scales in thirds; varied articulation on scales; Barret and Sellner, Progressive Studies; Gates, *Odd Meter Etudes*; A.J. Andraud, *Vade Mecum* - various etudes; continued reed-making

Level III

Handel, *Concerto in g minor*; Britten, *Six Metamorphosis After Ovid*; Mozart, *Quartet*; Telemann, *Flute Fantasies*; Vaughan Williams, *Concerto*; Krommer, *Concerto*; Lebrun, *Concerto*. ORCHESTRAL EXCERPTS.

Technique: Major Scales in thirds, fourths, and all intervals; Barret & Sellner; Ferling, 48 Studies; all arpeggios, inclusive diminished/augmented; A.J. Andraud *Vade Mecum* - various etudes; continued reed-making.

Level IV

Mozart, *Concerto*; Strauss, *Concerto*; Goossens, *Concerto*; Poulenc, *Sonata*; Hummel, *Introduction, Theme and Variations*. ORCHESTRAL EXCERPTS

Technique: Brod and Gillet Studies; A.J. Andraud *Vade Mecum* - various etudes; Transposition and/or memorization of selected Barret Studies; Hewitt, Method; independent production of reeds.

MUS 010 Clarinet

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Weber, Concerti; Vaughn Williams, Six Studies in English Folk Song; Schumann, Three Romances; Sonatinas by Heiden & Honegger

Applied Instruction Repertoire and Levels:

Level I

von Weber, *Concertino, Seven Variations*; Finzi, *Five Bagatelles*; Pierne, *Canzonetta*; Dunhill; *Phantasy Suite*; Stamitz, K., *Concerto #3*

Technique: all scales and arpeggios

Methods: Klosé, Baermann, *Level Three*; Rose, *40 Studies, 32 Etudes*; Voxman, *Classical Studies*; Kell, *17 Staccato Studies*

Level II

von Weber, *Concerti 1 & 2*; Honegger, *Sonatina*; Stamitz, J., *Concerto*; Tartini, *Concertino*; Saint-Saens, *Sonata*; Hindemith, *Sonata*; Devienne, *Sonatas*; Jeanjean, *Arabesque, Clair Matin*; Kurtz, *Fantasie* (solo)

Methods - Cavallini - Caprices; Klosé - 20 Technical Studies; Rose - 20 Grand Studies on Rode; Kroepsch Studies (Book 3); Polatschek - Advanced Studies

Level III

von Weber - Grand Duo Concertante; Schumann - Fantasy Pieces, Poulenc - Sonata; Bernstein - Sonata; Gaubert - Fantasie; ; Arnold - Sonatina; Berg - Four Pieces; Penderecki - Three Miniatures; Stravinsky - Three Pieces (solo); Roza - Sonata (solo)

Methods - Uhl -48 Studies; Blancou - 40 Studies from Works of Mazas; Jeanjean - 18 Etudes; Mueller - 22 Studies

Level IV

Brahms - Sonatas 1 & 2; Lutoslawski - Dance Etudes; Martinu - Sonatina; Debussy - Premiere Rhapsody; Copland - Concerto; Mozart - Concerto; Bozza - Bucolique; Babin - Hillandale Waltzes; Spohr - Concerti; Caravan - Excursion (solo); Smith, Wm. O. - Five Pieces for Clarinet Alone

Methods: Stark- 24 Grand Virtuoso Studies; Jeanjean - Etudes Modernes; Segal - The 20th Century Clarinetist

MUS 011 Saxophone

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

(Pieces of comparable difficulty level other than those listed below may also be used)

Solos for Saxophone (arr. by Larry Teal); Aria (Eugene Bozza); Sicilienne (Pierre Lantier); Dix Figures a Danser (Pierre-Max Dubois); Sonata (Henri Eccles/Rasher); Sonata No. 3 (G.F. Handel/Rascher); Adagio & Allegro (G.F. Handel/Gee); Three Romances, alto or tenor (Robert Schumann); Three Songs Without Words, alto & tenor (Paul Ben-Haim); Three Romances, alto or tenor (Robert Schumann); Beau Soir (Claude Debussy/Houlik)

Jazz: Any blues by Charlie Parker (e.g., Now's the Time), Impressions/John Coltrane; Little Sunflower/Freddie Hubbard; Maiden Voyage/Herbie Hancock; Pent-Up House/Sonny Rollins; Take the A Train/Duke Ellington; Tune Up/Eddie Vinson (Miles); Summertime/George Gershwin

Applied Instruction Repertoire and Levels:

Level I

Solos: Solos for Saxophone (arr. by Larry Teal); Aria (Eugene Bozza); Sicilienne (Pierre Lantier); Dix Figures a Danser (Pierre-Max Dubois); Sonata (Henri Eccles/Rasher); Sonata No. 3 (G.F. Handel/Rascher); Adagio & Allegro (G.F. Handel/Gee); Three Romances, alto or tenor (Robert Schumann); Sonata (Paul Hindemith); A la Francaise (P.M. Dubois); Solo Album (arr. by Eugene Rousseau); Seven Solos for Tenor Saxophone (arr. by Neal Ramsay); Three Songs Without Words, alto & tenor (Paul Ben-Haim); Three Romances, alto or tenor (Robert Schumann); Beau Soir (Claude Debussy/Houlik)

Method Books: *The Saxophonist's Workbook* (Larry Teal); *Preparatory Method for Saxophone* (George Wolfe); *Top Tones for the Saxophone* (Eugene Rousseau); *Saxophone Altissimo* (Robert Luckey); *Intonation Exercises* (Jean-Marie Londeix)

Exercises: *The following should be played at a minimum quarter-note = 120:*

Major scales, various articulations; Single tongue on one note; Major thirds; Alternate fingerings (technique & intonation); Single tongue on scale excerpt, tonic to dominant; Harmonic minor scales; Chromatic scale; Arpeggios in triads; Vibrato; Overtones & altissimo; Jazz articulation

Etude Books: 48 Etudes (Ferling/Mule); Selected Studies (Voxman); 53 Studies, Book I (Marcel Mule); 25 Daily Exercises (Klose); 50 Etudes Faciles & Progressives, I & II (Guy Lacour); The Orchestral Saxophonist (Ronkin/Frascotti); Rubank Intermediate and/or Advanced Method (Voxman)

Jazz Materials: Developing Jazz Concepts (Lennie Niehaus); Charlie Parker Omnibook; Patterns for Improvisation (Oliver Nelson); Jazz Conceptions for Saxophone (Jim Snidero)

Jazz Tunes: Blue Monk/Thelonious Monk; Buzzy/Charlie Parker; Impressions/John Coltrane; Little Sunflower/Freddie Hubbard; Maiden Voyage/Herbie Hancock; Now's the Time/Charlie Parker; Pent-Up House/Sonny Rollins; Take the A Train/Duke Ellington; Tune Up/Eddie Vinson (Miles)

Level II

Solos: Sonata (Paul Creston); Duo (Walter Hartley); Rapsodie (Claude Debussy); Sonatina (Lex Van Delden); Sonata (Bernhard Krol); Syrinx (Debussy/Londeix); Sketch (Ronald Caravan); Sonatine Sportive (Alexandre Tcherepnine); Sonata (Bernard Heiden); Concerto (Alexandre Glazounov); Pitt County Excursions (William Duckworth); Quiet Time (Ronald Caravan); Poem (Walter Hartley); Sonatina (William Schmidt); Choral Varie (Vincent D'Indy)

Method Books: *The Saxophonist's Workbook* (Larry Teal); *Preparatory Method for Saxophone* (George Wolfe); *Top Tones for the Saxophone* (Eugene Rousseau); *Saxophone Altissimo* (Robert Luckey); *Intonation Exercises* (Jean-Marie Londeix)

Exercises: *The following should be played at a minimum quarter-note = 120: Melodic minor scales; Four note arpeggios; Minor chord extensions; Intervals (4th through octaves). Also, Altissimo (scales & arpeggios).*

Etude Books: *48 Etudes* (Ferling/Mule); *53 Studies, Book I & II* (Marcel Mule); *Etudes Faciles & Progressives, I & II* (Guy Lacour); *24 Etudes Atonales Faciles* (Guy Lacour)

Jazz Materials: *Developing Jazz Concepts* (Lennie Niehaus); *Charlie Parker Omnibook*; *Patterns for Improvisation* (Oliver Nelson); *Jazz Conceptions for Saxophone* (Jim Snidero)

Jazz Tunes: *All Blues*/Miles Davis; *A Night in Tunisia*/Dizzy Gillespie; *Au Privave*/Charlie Parker; *Autumn Leaves*/Johnny Mercer; *Blue Bossa*/Kenny Dorham; *Blues for Alice*/Charlie Parker; *I Got Rhythm*/George Gershwin; *Lady Bird*/Half Nelson (Tadd Dameron/Miles Davis); *Mr. P.C.*/John Coltrane; *Summertime*/George Gershwin

Level III

Solos: *Sonata* (Robert Muczynski); *Scaramouche* (Darius Milhaud); *Air and Scherzo* (Henry Cowell); *Solo* (Bernard Heiden); *Tableaux de Provence* (Paule Maurice); *Cello Suites I-III*, alto/baritone (J.S. Bach/Londeix); *Improvisation I* (Ryo Noda); *Parable* (Vincent Persichetti); *Concerto* (Paul Creston); *Sonata* (Garland Anderson); *Ballade* (Frank Martin); *Improvisation* (Ronald Caravan); *Sonata* (William Schmidt)
Method Book: *Daily Studies* (Larry Teal)

Exercises: The following should be played at a minimum quarter-note = 144: Technique development (see Teal); Intervals (4th through octave); Alternate fingering studies (see Teal); Altissimo (extend range, additional fingerings)

Etude Books: *15 Etudes* (Charles Koechlin); *53 Studies, Book I-III* (Marcel Mule); *9 Etudes Transcendantes* (Noel Samyn)

Jazz Materials: *Pentatonics for Jazz Improvisation* (Ramon Ricker); *Technique Development in Fourths* (Ramon Ricker); *Intervallic Improvisation* (Walt Weiskopf); *Jazz Artist Series: John Coltrane* (Don Sickler)

Jazz Tunes: *Anthropology*/Charlie Parker; *Airegin*/Sonny Rollins; *Along Came Betty*/Benny Golson; *Body and Soul*/John Green; *Ceora*/Lee Morgan; *Have You Met Miss Jones?*/Rodgers & Hart; *Just Friends*/John Klenner; *Moment's Notice*/John Coltrane; *Someday My Prince Will Come*/Frank Churchill; *Stella by Starlight*/Washington & Young; *What Is This Thing Called Love?*/Cole Porter; *Hot House*/Tadd Dameron

Level IV

Solos: Sonate (Jindrich Feld); Interplay (Charles Ruggiero); Fantasia, soprano/tenor (Heitor Villa-Lobos); Diversions (Walter Hartley); Concertino da camera (Jacques Ibert); Concerto (Ingolf Dahl); Concerto (Karel Husa); Music for Saxophone & Piano (Leslie Bassett); Sonata (Edison Denisov); Prelude, Cadence et Finale (Alfred Desenclos); Brilliance (Ida Gotkovsky); Elégie et Rondeau (Karel Husa); Ballade (Frank Martin); Distances Within Me (John Anthony Lennon); Sonata (William Albright); Sonata (David Maslanka); Sonata (James DiPasquale); Sonata (William Karlins); Music for Tenor Saxophone (William Karlins); Sonata (Walter Hartley); Trigon, Op. 31 (Michael Cunningham); Concerto, also w/orch., (Robert Ward)

Method Book: Daily Studies (Larry Teal) to be played at a quarter-note = 120

Etude Books: 12 Etudes & Caprices (Eugene Bozza); 53 Studies, Book I-III (Marcel Mule); 8 Etudes Brillantes (Guy Lacour); 28 Etudes (Guy Lacour)

Jazz Materials: Inside Improvisation, Vols. 1-5 (Jerry Bergonzi); Rhythm Solos (Trent Kynaston)
John Coltrane Plays Giant Steps

Jazz Tunes: Body & Soul (Coltrane substitutions); Confirmation/Charlie Parker; Countdown/John Coltrane; Donna Lee/Charlie Parker; Giant Steps/John Coltrane; Invitation/Bronislau Kaper; My Favorite Things/Hamerstein & Rodgers; Naima/John Coltrane; Shaw Nuff/Charlie Parker

MUS 012 Bassoon

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Hindemith, Sonata; Telemann, Sonata in F minor; Beethoven, Adagio Cantabile; Vivaldi Concerti in A & B minor, Sonata in A minor

Applied Instruction Repertoire and Levels:

Level I

Beethoven, *Adagio Cantabile*

Technique: Placement of reed and tongue for correct embouchure; practice on attacks, long tones, production of dynamics; beginning of scale studies. J. Weissenborn, *Studies Book I, Op. 8*; exercises

in simple articulation and rhythm; extension of range through increase of scale studies; simple melodies.

Level II

Telemann, *Sonata in F minor*; Vivaldi *Concerti in A & B minor, Sonata in A minor*

Technique: Exercises in tenor clef; major and minor scales, intervals and arpeggios with emphasis on intonation; elementary solos. Completion of Weissenborn, *Studies, Book I*; all scales and arpeggios in fluent legato and staccato played with wide dynamic range; more advanced solos; reed-making.

Level III

Sonatas by Hindemith, Longo, and others

Technique: F. Oubradous, *Daily Scales and Exercises*; DJ. Weissenborn, *Studies, Book II, Op. 8*; solos; Flament, *Studies and Reed-Making*; Milde, *Concert Studies, Book I, Op. 26*; orchestral studies

Level IV

Concertos and solos by Mozart, Weber, and modern American composers

Technique: A. Orefici, *Bravura Studies*; Milde, *Concert Studies, book I and II, Op. 26*; advanced solos; Weller, *Orchestra Studies*; Wagner, *Orchestral Studies*.

MUS 013 French Horn

Audition Requirements:

Perform two selections of contrasting styles that best represent your performance level. The compositions need not be long and may include a representative etude. You will be asked to perform major scales and sight-read passages chosen to suit your technical capabilities.

Repertoire:

Mozart's *Concerto No. 3* (first mvt.), and selections from *Solos for the Horn Player* and *First Solos for the Horn Player*, both edited by Mason Jones.

Applied Instruction Levels and Repertoire:

These are representative materials, exercises, and/or repertoire for each of the four levels. Comparable materials and/or repertoire may be selected at the instructor's discretion, based on the needs of the student

Level I

Jones (editor), *Solos for the Horn Player*; Jones (editor), *First Solos for the Horn Player*; Mozart, *Concertos No. 1, 3*; orchestral excerpts

Technique: Pares, *Scales*; Maxime-Alphonse, *Book I*; Kopprasch, *Book I*

Level II

Strauss, *Concerto No. 1*; Gliere, *Intermezzo*; Beethoven, *Sonata*; orchestra excerpts

Technique: Maxime-Alphonse, *Book II*; Kopprasch, *Book II*

Level III

Haydn, *Concertos 1 and 2*; Mozart, *Concerto No. 2*; Cherubini *Sonatas*; orchestra excerpts

Technique: Maxime-Alphonse, *Book III*; Kling, *Studies*; Reynolds, *48 Etudes*

Level IV

Gliere, *Concerto*; Mozart, *Concerto No. 4*, *Bozza*, *En Foret*; Dukas, *Villanelle*; Schumann, *Adagio and Allegro*; orchestral excerpts

Technique: Maxime-Alphonse, *Book IV*; Gallay, *Etudes*; Reynolds, *48 Etudes*

MUS 014 Trumpet

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Balay *Petite Piece_Concertante*; Bond-Finzi *Concerto No. 1*; Clarke *The Debutante*; Corelli-Powell *Prelude and Minuet*; Eckard *12 Program Solos*; Fiocco-Owen *Arioso*; *Petit Etude de concours*; Fitzgerald *English Suite*; Handel-Powell *Sonata No. 3*

Applied Instruction Repertoire and Levels:

Level I

Solos: Balay *Petite Piece_Concertante*; Bond-Finzi *Concerto No. 1*; Clarke *The Debutante*; Corelli-Powell *Prelude and Minuet*; Eckard *12 Program Solos*; Fiocco-Owen *Arioso*; *Petit Etude de concours*; Fitzgerald *English Suite*; Handel-Powell *Sonata No. 3*

Studies: Arban *Complete Conservatory Method For Trumpet*; Clarke *Technical Studies*; Concone: *Lyrical Studies*; Hering *32 Etudes*; Kopprasch *60 Selected Studies*; Rubank *Advanced Method, Volume*; Vizzutti: *Trumpet Method Book 1 - Technical Studies*

Technique: Studies in tone control, breathing, flexibility, and articulation. Lip slurs and long tones. All major scales and arpeggios (quarter note = 120). All chromatic scales. Double and triple tonguing.

Level II

Solos: Bozza *Badinage*; Clarke *Bride of the Waves*; Corelli-Fitzgerald *Sonata VIII*; Goedicke *Concert Etude*; Gibbons *Suite*; Haydn *Concerto*; Turrin *Caprice*; Webber *Suite in F Major*

Studies: H.L. Clark, *Characteristic Studies*; Dubois, *12 Etudes varies*; Goldman *Practical Studies*; Hering, *The Orchestral Trumpeter*; Nagel *Speed Studies*; Sachse, *100 Etudes*; Stamp *Warm-Up Studies*

Technique: Further development of range, flexibility and endurance. All major scales in thirds pattern. All three forms of the minor scales and arpeggios (quarter note = 120). Introduction to C, D, and A transpositions.

Level III

Solos: Hummel *Concerto*; Purcell *Sonata in D Major*; Handel *Suite in D Major*; Hartley *Sonatina*; Neruda *Concerto in E-flat*; Persichetti *The Hollow Man*

Studies: Bartold *Orchestral Excerpts, Vol. I and II*; Bitsch *20 Etudes*; Brandt-Nagel *14 Studies*; Sabarich *10 Etudes*; Scholssberg *Daily Drills and Technical Studies*; Voxman *Selected Studies*;

Technique: A study of the more advanced material with emphasis on recital literature. Dominant seventh and diminished seventh arpeggios. Further emphasis on transposition with the addition of E and F transposition. Study of standard orchestral repertoire. Work with the C and D trumpet.

Level IV

Solos: Artunian *Concerto*; Corelli *Sonata in D*; Hindemith *Sonata*; Kennan *Sonata*; Molter *Concerto No. 1*; Peeters *Sonata*; Stevens *Sonata*

Studies: Bartold *Orchestral Excerpts, Vol. III and IV*; Brolies, *Studies and Duets, Vol. I*; Charlier *Etudes*; Chavanne *Etudes*; Chaynes, *15 Etudes*; Hickman *The Piccolo Trumpet*

Technique: Continued emphasis on orchestral repertoire and recital pieces. A coverage of all types of styles and techniques used for solo, orchestral and ensemble playing. Work with piccolo trumpet in B-flat and A.

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Guillmant *Morceau Symphonique*; David *Concertino*; Galliard *Sonatas*

Jazz: Play (with correct melody, chord changes and improvisation) at least one prepared piece (of your choice, from the recommended repertoire); and improvise on a jazz blues progression in the concert key of Bb, F, or C.

Repertoire:

Autumn Leaves, Blue Monk, Blue Bossa, Maiden Voyage, Now's The Time, Satin Doll, Take the 'A' Train, Summertime, Tenor Madness

Applied Instruction Repertoire and Levels:**Level I**

Corelli & Telemann Solos; Guillmant *Morceau Symphonique*; David *Concertino*; Galliard *Sonatas*; Pryor *Annie Laurie*

Technique: Koppasch *Book I*; La Fosse *Complete Method*; Blume, *36 Studies, Book I*; Rochut, *Book I*.
Tone production, breath of tone and breath support, embouchure.

Orchestral Excerpts: Keith Brown, Volume I

Jazz: All Blues, Comin' Home Baby, Mr. P. C., All Of Me, Dearly Beloved, My Favorite Things, Autumn Leaves, Don't Get Around Much Anymore, Now's The Time, Bessie's Blues, Equinox, Satin Doll, Black Orpheus, Footprints, Seven Come Eleven, Blue Bossa, Freddie Freeloader, So What, Blue in Green, Gentle Rain, Straight No Chaser, Blue Monk, Here's That Rainy Day, Summertime, Blue Trane, If You Never Come To Me, Take the 'A' Train, Buzzy, Impressions, Tenor Madness, Cantaloupe Island, Maiden Voyage, Watermelon Man

Level II

Rimsky-Korsakov *Concerto*, Saint-Saens *Cavatine*; David *Concertino*; Marcello *Sonatas*; Hindemith *Sonata*; Grondahl *Concerti*

Technique: Dopperasch *Book II*; Blume *Book II*; Rochut *Book II*; Balzevitch *Clef Studies*. Tenor and alto clef extension of range.

Orchestral Excerpts: Keith Brown, Volume 2

Jazz: A Foggy Day, Billie's Bounce, Come Sunday, Doxy, In a Sentimental Mood, A Night In Tunisia, Dear Old Stockholm, Invitation, All The Things You Are, Desafinado, Jordu, Alone Together,

Dolphin Dance, Just Friends, Angel Eyes, Four, Lady Bird, Anthropology, On Green Dolphin Street, Ornithology, April in Paris, Groovin' High, Relaxin' At Camarillo, Au Privave, Half Nelson, Scapple From the Apple, Beautiful Love, Have You Met Miss Jones, Solar, Bluesette, How Insensitive, Stella By Starlight, Blues For Alice, I Could Write a Book, There Will Never Be Another You, Ceora, In a Mellow Tone, Well You Needn't

Level III

Casterede *Fantasy Concertante*; Sanders *Sonata in E-flat*; McKay *Sonata*; Pryor *Blue Bells of Scotland*; Serocki *Sonatina*; Sulek *Sonata*; Jacob *Concerti*; Barat *Andante and Allegro*; Schumann *Three Romances*

Technique: Cornette, *Complete Methods*; Bach *Unaccompanied Cello Suites*; Blazevitch *Sequence*; orchestral Studies

Orchestral Excerpts: Keith Brown, Volume 3

Jazz: Airegin, Four On Six, Oleo, All Of You (solo), Goodbye Pork Pie Hat, Peace (solo), Along Came Betty, I Can't Get Started (solo), Pent-up House, I'll Remember April, Bloomdido, In Your Own Sweet Way, Seven Steps To Heaven, Beauty and the Beast, Body And Soul (solo), Israel, The Song Is You, Con Alma, Lazybird, Sophisticated Lady (solo), Daahoud, Lonnie's Lament, Tune Up, Darn That Dream (solo), Like Someone In Love, Up Jumped Spring, Minority, Woody 'N You, Easy Living (solo), My Foolish Heart (solo), Yardbird Suite, Fall (solo), Nardis, Yesterdays

Level IV

Creston *Fantasy*; Larsson *Concertino*; Martin *Ballade*; Defaye *Deux-Danses*; Serocki *Concerto*; Tomasi *Concerto*; Hartley, *Sonata Concertante*; Halsey Stevens *Sonata*

Technique: LaFosse *Book II*; Rochut *Book III*. Orchestral studies with special emphasis on contemporary works.

Orchestral Excerpts: Keith Brown, Volume 4

Jazz: April Joy, Donna Lee, Naima, Autumn In New York (solo), 500 Miles High, Nefertiti, Full House, Prelude To a Kiss (solo), Countdown, Freedom Jazz Dance, The Sorcerer, Chelsea Bridge (solo), Giant Steps, Speak No Evil, Cherokee, Jingles, Turn Out the Stars (solo), Confirmation, Joy Spring, Unit Seven, Coral (solo), Like Sonny, Unity Village, Countdown, Missouri Uncompromised, Unquity Road, Crystal Silence (solo), Moment's Notice, 'Round Midnight (solo), West Coast Blues

MUS 016 Euphonium

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical

capabilities.

Repertoire:

Schubert, F. / Davis, *Allegro Moderato*; Beethoven, L./Dishinger, *May Song Op. 52 #4*

Applied Instruction Repertoire and Levels:

Level I

Beethoven, L./Dishinger, *May Song Op. 52 #4*, Mozart, W.A. / Dishinger, R.C. , *Rondo*; Clarke, H.L., *Maid of the Mist*

Technique: Arban, *Complete Method*; Bell, *Daily Routines*; Bordogni-Rochut, *Book I*; Pilafian-Sheridan, *The Brass Gym*; Tone production, breath support, basic technique, major and minor scales and arpeggios.

Level II

Handel, G. F. /Fitzgerald, *Adagio and Allegro from Sonata in E*; Bach, J. S. /Dishinger, *Sleepers Awake from Cantata BWV 140*; Schubert, F. / Davis, *Allegro Moderato*;

Technique: Arban, *Complete Methods*; Kopprasch, *60 Etudes*; Blazhevich, *Book 1*; Pilafian-Sheridan, *The Brass Gym*; Tyrrell, *Advanced Studies*; Bordogni-Rochut, *Book I*. Extension of range and flexibility

Level III

Mendelssohn, F. /Dishinger, *Reverie Op. 85 #1 from Song Without Words*; Fare, G. /Davis, *Sicilienne Op. 78*; Sparke, *Abaude*; Curnow, *Rhapsody for Euphonium*; Corwell, *Four short Narratives*

Technique: Arban, *Characteristic Studies*; Bordogni-Rochut, *Books I & II*; Maeny, *12 Special Studies*; Pilafian-Sheridan, *The Brass Gym*; *Orchestral Excerpts* (Edited by Torchinsky).

Level IV

Sparke, *Pantomime*; Levy, J. /Thurston, R. E., *Carnival of Venice*; Bach, J. S., *Unaccompanied Cello Suites*; Gillingham, *Blue Lake Fantasies*

Technique: Bordogni-Rochut, *Book II*; Maeny, *12 Special Studies*; Pilafian-Sheridan, *The Brass Gym*; *Orchestral Excerpts* (Edited by Torchinsky). Refinement of musicianship and style. Advanced materials with emphasis on contemporary techniques, orchestral excerpts, and chamber music.

MUS 017 Tuba

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Bach *Come, Sweet Death*; Hartley *Fantasia for Tuba*; Petrie, H., *Asleep In The Deep*

Applied Instruction Repertoire and Levels:**Level I**

Bach *Come, Sweet Death*, Hartley *Fantasia for Tuba*; Petrie, H., *Asleep In The Deep*

Technique: Arban, *Complete Method*; Bell, *Daily Routines*; Bordogni-Rochut, *Book I*; Pilafian-Sheridan, *The Brass Gym*; Tone production, breath support, basic technique, major and Minor scales and arpeggios.

Level II

Catozzi, *Beelzebub*; Purcell, H./Dishinger, R. *Gavotte and Hornpipe*; Persichetti, V. *Serenade No. 12*; Voxman, H. / Block, *Eight Easy Pieces*

Technique: Arban, *Complete Methods*; Kopprasch, *60 Etudes*; Blazhevich, *Book 1*; Pilafian-Sheridan, *The Brass Gym*; Tyrrell, *Advanced Studies*; Bordogni-Rochut, *Book I*. Extension of range and flexibility

Level III

Beverdorsdorf *Sonata*; Levy, J. /Thurstone, R. E. *Variations on Carnival of Venice*; Schumann, R./Werden, D. R. *Romance No. 2*; Mantia, S. / Werden, *Believe Me if All those Enduring Young Charms*

Technique: Arban, *Characteristic Studies*; Bordogni-Rochut, *Books I & II*; Maeny, *12 Special Studies*; Pilafian-Sheridan, *The Brass Gym*; Orchestral Excerpts (Edited by Torchinsky).

Level IV

Wilder, A. *Effie Suite*; Vaughan Williams *Concerto for Bass Tuba*; Broughton, B. *Sonata*; Hindemith, P. *Sonata for Tuba and Piano*; Hartley, *Music for Tuba Solo*

Technique: Bordogni-Rochut, *Book II*; Maeny, *12 Special Studies*; Pilafian-Sheridan, *The Brass Gym*; Orchestral Excerpts (Edited by Torchinsky). Refinement of musicianship and style. Advanced materials with emphasis on contemporary techniques, orchestral excerpts, and chamber music.

MUS 018 Percussion**AUDITION REQUIREMENTS:**

Applicants should prepare one solo in each of the following three percussion categories: snare drum, timpani, and mallet keyboard. Also expected will be major scales and sight-reading in one category of your choice.

Repertoire:

Snare Drum: Whaley, *Recital Solos for Snare Drum*; and either: Wilcoxon, *The All American Drummer*; N.A.R.D. *Drum Solos*; or a rudiments demonstration

Marimba & Xylophone: McMillan, *Percussion Keyboard Technique*; Whaley, *Fundamental Studies for Mallets*; or McMillan, *Masterpieces for Marimba*

Timpani: Hochrainer, *Etuden fur Timpani Book 1*; McMillan, *Tympani Technique*; or Schinstine, *Tymp Tunes*

Applied Instruction Repertoire and Levels:

Percussion students in all music degree options must achieve basic competence on all instruments through Level II. At Levels III and/or IV students may elect to concentrate on one pitched percussion instrument along with one other primary percussion instrument.

Please note that a level does not necessarily constitute one year of study.

The following list contains examples of works at the four levels of instruction. Comparable pieces may be selected at the instructor's discretion.

Level I

Literature

Snare Drum: Whaley, *Recital Solos*; and either: Wilcoxon, *The All American Drummer*; or N.A.R.D. *Drum Solos*.

Marimba & Xylophone: UNCW Level One Collection (equivalent to: McMillan, *Percussion Keyboard Technic*; Whaley, *Fundamental Studies for Mallets*). Additional solos: Asabuki, *Water Drops*; Sparks; Metzger, *Double East*.

Timpani: Hochrainer, *Etuden fur Timpani Book 1*. Additional solos: Schinstine, *Tymp Tunes*.

Technique

Snare Drum: hand position, strokes, tone production, closed rolls, rudiments.

Marimba & Xylophone: two mallet hand position, strokes, tone production, all major and minor scales and arpeggios, warm-up exercises, reading in two clefs, use of kinesthetic memory and peripheral vision.

Timpani: hand position, strokes, tone production, rolls, dampening, tuning intervals, sticking on two timpani.

Accessories: strokes and tone production on cymbals, bass drum, triangle and tambourine.

Level II

Literature

Snare Drum: Cirone, *Portraits in Rhythm*; Wilcoxon, *Modern Rudimental Swing Solos*; Pratt, *14 Modern Contest Solos*.

Marimba & Xylophone: UNCW Level II Collection; Additional solos: Briggs, *Duet for Marimba and Piano*; Frazeur, *Rondo for Marimba and Piano*; Handel, *Violin Sonata No.3*.

Timpani: Hochrainer, *Etuden fur Timpani Book 1*. Additional solos: Noak, *Fantasy Scherzo*; Tcherepnin, *Sonatina for Timpani & Piano*; Schinstine, *Tymp Tunes* (for 3&4 drums).

Technique

Snare Drum: control of an expanded dynamic range in concert style & rudimental style.

Marimba & Xylophone: continue development of techniques started in Level I, double stops, expanded range.

Timpani: attention to articulation, sticking for three and four timpani, expanded dynamic range, tuning all intervals.

Level III

Literature

Snare Drum: Benson, *Three Dances*; Colgrass, *Six Unaccompanied Solos*; orchestral excerpts.

Multiple Percussion: Kraft, *Morris Dance*; Peters, *Introduction and Waltz*; Gaetano, *Multiple Episode #1*; Kraft, *English Suite*; DeLancey, *Love of L'Histoire*.

Marimba: Moyer, *Four Mallet Method for Marimba*; Peters, *Yellow after the Rain*; Tanner, *Sonata for Marimba and Piano*; Musser, *Etudes*; Briggs, *Pastoral Music*; Gipson, *Prayer, Monograph IV*.

Xylophone: Green, *Xylophone Rags*; orchestral excerpts.

Vibraphone: Friedman, *Vibraphone Technique*; Primatic, *Two Pieces for Solo Vibraphone*; Molenhof, *Vibe Songs*; Pulkkinen, *Two Lullabies*.

Timpani: Hinger, *The Timpani Player's Orchestral Repertoire*; Beck, *Sonata for Timpani*; Mancini, *Suite #2 for Timpani*; Graeffe, *Scherzo for Four Timpani and Piano*; Cumberland, *Recital Studies for Timpani*.

Chamber Music: Surinach, *Ritmo Jondo*;

Technique

Marimba: four-mallet technique, including arpeggios and tremolos.

Vibraphone: four-mallet technique, mallet dampening and pedaling.

Multiple Percussion: managing setups, score interpretation.

Timpani: tuning changes and pedaling.

Level IV

Literature

Multiple Percussion: Tagawa, *Inspirations Diabolique*; Cahn, *Partita*.

Marimba: Stout, *Two Mexican Dances*; Creston, *Concertino for Marimba*; Elster, *Four Pieces*; Canter, *Sonata for Marimba and Piano*;

Xylophone: Dorff, *Allegro Valante*.

Vibraphone: Lepak, *Suite for Solo Vibraphone*.

Timpani: Carter, *Eight Pieces*; Kvistad, *Concerto for Timpani*; Rousaro, *Concerto for Timpani*.

Chamber Music: Parker, *Five Bagatelles*; Ameele, *Sound Poem*.

AUDITION REQUIREMENTS:

Perform two compositions of contrasting style that best represent your performance level. The compositions need not be long and may include a representative etude. In addition, you will be asked to perform major scales and to sight-read passages chosen to suit your technical capabilities.

Repertoire:

Etudes by Ernesto García de León, Carlo Domeniconi, Matteo Carcassi; Major/minor scales by Andrés Segovia; 120 Right-Hand Studies (Mauro Giuliani)

Applied Instruction Repertoire and Levels:

Level I

Etudes by Ernesto García de León; Carlo Domeniconi; Matteo Carcassi

Technique: Major/minor scales by Andrés Segovia; *120 Right-Hand Studies* (Mauro Giuliani)

Level II

English Suite (John Duarte), *Adelita and Lagrima* (Francisco Tárrega), *Cinco Bosquejos* (Ernesto García de León), *Etudes* by Fernando Sor

Technique: Major/minor scales by Andrés Segovia; *120 Right-Hand Studies* (Mauro Giuliani)

Level III

Preludes and Etudes (Heitor Villa-Lobos), *Oración, Remembranza* and *Estudio Sin Luz* (Andrés Segovia), *Sonata for Lute in e minor* (Silvius Leopold Weiss), *Preludios Epigrammaticos* (Leo Brouwer), *Prelude for Lute* (J.S. Bach), *Preludios Americanos* (Abel Calevaro)

Level IV

Garrotin, Soleares and *Rafaga* (Joaquin Turina), *Cello Suite No. 1* (J.S. Bach), *Capriccio Arabe* (Francisco Tarrega), *Preludes and Etudes* (Heitor Villa-Lobos), *Las Campanas* (Ernesto García de León)

MUS 021 Jazz Piano

AUDITION REQUIREMENTS:

Be able to play (melody and improvisation) two prepared pieces of contrasting style and improvise on a blues progression in the concert key of Bb, F, or C. In addition, you will be asked to perform major and minor scales, arpeggios, and to sight-read grand staff and chord charts.

Repertoire:

Autumn Leaves, Blue Monk, Impressions, Maiden Voyage, Now's The Time, Satin Doll, Take the 'A' Train, Summertime

Applied Instruction Repertoire and Levels:

Level I

All Blues, Comin' Home Baby, Mr. P. C., All Of Me, Dearly Beloved, My Favorite Things, Autumn Leaves, Don't Get Around Much Anymore, Now's The Time, Bessie's Blues, Equinox, Satin Doll, Black Orpheus, Footprints, Seven Come Eleven, Blue Bossa, Freddie Freeloader, So What, Blue in Green, Gentle Rain, Straight No Chaser, Blue Monk, Here's That Rainy Day, Summertime, Blue Trane, If You Never Come To Me, Take the 'A' Train, Buzzy, Impressions, Tenor Madness, Cantaloupe Island, Maiden Voyage, Watermelon Man

Technique: Hanon Book One, George Shearing Transcriptions

Level II

A Foggy Day, Billie's Bounce, Come Sunday, Doxy, In a Sentimental Mood, A Night In Tunisia, Dear Old Stockholm, Invitation, All The Things You Are, Desafinado, Jordu, Alone Together, Dolphin Dance, Just Friends, Angel Eyes, Four, Lady Bird, Anthropology, On Green Dolphin Street, Ornithology, April in Paris, Groovin' High, Relaxin' At Camarillo, Au Privave, Half Nelson, Scapple From the Apple, Beautiful Love, Have You Met Miss Jones, Solar, Bluesette, How Insensitive, Stella By Starlight, Blues For Alice, I Could Write a Book, There Will Never Be Another You, Ceora, In a Mellow Tone, Well You Needn't

Technique: Hanon Book Two, Joplin Rags

Level III

Airegin, Four On Six, Oleo, All Of You (solo), Goodbye Pork Pie Hat, Peace (solo), Along Came Betty, I Can't Get Started (solo), Pent-up House, I'll Remember April, Bloomdido, In Your Own Sweet Way, Seven Steps To Heaven, Beauty and the Beast, Body And Soul (solo), Israel, The Song Is You, Con Alma, Lazybird, Sophisticated Lady (solo), Daahoud, Lonnie's Lament, Tune Up, Darn That Dream (solo), Like Someone In Love, Up Jumped Spring, Minority, Woody 'N You, Easy Living (solo), My Foolish Heart (solo), Yardbird Suite, Fall (solo), Nardis, Yesterdays

Technique: Hanon Book Three, Jerry Coker's Patterns for Jazz

Level IV

April Joy, Donna Lee, Naima, Autumn In New York (solo), 500 Miles High, Nefertiti, Full House, Prelude To a Kiss (solo), Countdown, Freedom Jazz Dance, The Sorcerer, Chelsea Bridge (solo), Giant Steps, Speak No Evil, Cherokee, Jingles, Turn Out the Stars (solo), Confirmation, Joy Spring, Unit Seven, Coral (solo), Like Sonny, Unity Village, Countdown, Missouri Uncompromised, Unquity Road, Crystal Silence (solo), Moment's Notice, 'Round Midnight (solo), West Coast Blues

Technique: Advanced Patterns Handout

MUS 022 Jazz Bass

AUDITION REQUIREMENTS:

Jazz Bass applicants are required to demonstrate skills in a variety of styles including walking bass, latin/bossa nova, funk, and rock. Reading standard music notation is mandatory.

Repertoire:

- a. Walking bass over standard blues changes in F, C, and G major.
- b. Play melody to Billies Bounce (parker) or Tenor Madness (rollins).
- c. Play bossa nova bassline over Blue Bossa (dorham)
- d. Play selection of auditioners choice.

Applied Instruction Repertoire and Levels:

Level I

Various etudes from Dotzhauer Cello Etudes Volume 1; Rufus Reid "Evolving Bassist"

Jazz Standards where student is responsible for melody, bassline, and form:

All Blues, Comin' Home Baby, Mr. P. C., All Of Me, Dearly Beloved, My Favorite Things, Autumn Leaves, Don't Get Around Much Anymore, Now's The Time, Bessie's Blues, Equinox, Satin Doll, Black Orpheus, Footprints, Seven Come Eleven, Blue Bossa, Freddie Freeloader, So What, Blue in Green, Gentle Rain, Straight No Chaser, Blue Monk, Here's That Rainy Day, Summertime, Blue Trane, If You Never Come To Me, Take the 'A' Train, Buzzy, Impressions, Tenor Madness, Cantaloupe Island, Maiden Voyage, Watermelon Man

Technique: Left-hand and right-hand technique building exercises.

Level II

Etudes from Dotzhauer Cello Etudes Volume II

A Foggy Day, Billie's Bounce, Come Sunday, Doxy, In a Sentimental Mood, A Night In Tunisia, Dear Old Stockholm, Invitation, All The Things You Are, Desafinado, Jordy, Alone Together, Dolphin Dance, Just Friends, Angel Eyes, Four, Lady Bird, Anthropology, On Green Dolphin Street, Ornithology, April in Paris, Groovin' High, Relaxin' At Camarillo, Au Privave, Half Nelson, Scrapple From the Apple, Beautiful Love, Have You Met Miss Jones, Solar, Bluesette, How Insensitive, Stella By Starlight, Blues For Alice, I Could Write a Book, There Will Never Be Another You, Ceora, In a Mellow Tone, Well You Needn't

Technique: Composing and improvising bass lines in a variety of styles over simple standard chord changes; etudes from "Rock Bass" by Steve Bailey; Intonation studies for Fretless Bass

Level III

For the Junior Recital, songs need to be arranged for the ensemble performing featuring the

bassist in all roles. (Bassist, Soloist, chordal accompanying)

Etudes from Dotzhauer Cello Etudes Volume III; Etudes from other standard etudes adapted for upright or electric bass.

Airegin, Four On Six, Oleo, All Of You (solo), Goodbye Pork Pie Hat, Peace (solo), Along Came Betty, I Can't Get Started (solo), Pent-up House, I'll Remember April, Bloomdido, In Your Own Sweet Way, Seven Steps To Heaven, Beauty and the Beast, Body And Soul (solo), Israel, The Song Is You, Con Alma, Lazybird, Sophisticated Lady (solo), Daahoud, Lonnie's Lament, Tune Up, Darn That Dream (solo), Like Someone In Love, Up Jumped Spring, Minority, Woody 'N You, Easy Living (solo), My Foolish Heart (solo), Yardbird Suite, Fall (solo), Nardis, Yesterdays

Technique: Begin working on solo-bass concepts and choose repertoire based on comping and hand independence skills; Walking bass, Solo, chordal accompaniment for more complex chord changes including Giant Steps (Coltrane), Ceora (morgan), and Dolphin Dance (hancock); various custom written technique building etudes.

Level IV

For the Senior Recital, repertoire must be more difficult than the Junior Recital, and must include at least two complete solo bass pieces, one of which must be an original composition.

Etudes from Dotzhauer Cello Etudes Volume III; Melody and improv concepts over Freedom Jazz Dance (Harris); Melody, Bass, and improv concepts(including transcriptions) over Moments Notice (Coltrane) and/or Countdown (Coltrane)

April Joy, Donna Lee, Naima, Autumn In New York (solo), 500 Miles High, Nefertiti, Full House, Prelude To a Kiss (solo), Countdown, Freedom Jazz Dance, The Sorcerer, Chelsea Bridge (solo), Giant Steps, Speak No Evil, Cherokee, Jingles, Turn Out the Stars (solo), Confirmation, Joy Spring, Unit Seven, Coral (solo), Like Sonny, Unity Village, Countdown, Missouri Uncompromised, Unquity Road, Crystal Silence (solo), Moment's Notice, 'Round Midnight (solo), West Coast Blues

MUS 023 Jazz Guitar

AUDITION REQUIREMENTS:

Applicants must be prepared to perform the following:

1. Play (with correct melody, chord changes and improvisation) at least one prepared piece (of your choice, from the recommended repertoire)
2. Improvise on a jazz blues progression in the concert key of Bb, F, or C.
3. Play selected major and minor scales in two octaves
4. Sight-read intermediate level music.

Repertoire:

Autumn Leaves, Blue Monk, Blue Bossa, Maiden Voyage, Now's The Time, Satin Doll, Take the 'A'

Train, Summertime, Tenor Madness

Applied Instruction Repertoire and Levels:

Listings are indicative; many other comparative possibilities are available. The levels are to be considered as guidelines; application will vary depending upon the degree track of the student. It is expected that BM candidates will perform the more difficult selections from the repertoire.

To “pass” each song, the student must be able to play the melody correctly, improvise well on the chord changes, comp appropriately for instructor’s solo, and restate the melody with an appropriate ending, all from memory. Each student must pass at least five songs per semester.

Level I

All Blues, Comin’ Home Baby, Mr. P. C., All Of Me, Dearly Beloved, My Favorite Things, Autumn Leaves, Don’t Get Around Much Anymore, Now’s The Time, Bessie’s Blues, Equinox, Satin Doll, Black Orpheus, Footprints, Seven Come Eleven, Blue Bossa, Freddie Freeloader, So What, Blue in Green, Gentle Rain, Straight No Chaser, Blue Monk, Here’s That Rainy Day, Summertime, Blue Trane, If You Never Come To Me, Take the ‘A’ Train, Buzzy, Impressions, Tenor Madness, Cantaloupe Island, Maiden Voyage, Watermelon Man

Level II

A Foggy Day, Billie’s Bounce, Come Sunday, Doxy, In a Sentimental Mood, A Night In Tunisia, Dear Old Stockholm, Invitation, All The Things You Are, Desafinado, Jordu, Alone Together, Dolphin Dance, Just Friends, Angel Eyes, Four, Lady Bird, Anthropology, On Green Dolphin Street, Ornithology, April in Paris, Groovin’ High, Relaxin’ At Camarillo, Au Privave, Half Nelson, Scapple From the Apple, Beautiful Love, Have You Met Miss Jones, Solar, Bluesette, How Insensitive, Stella By Starlight, Blues For Alice, I Could Write a Book, There Will Never Be Another You, Ceora, In a Mellow Tone, Well You Needn’t

Level III

Airegin, Four On Six, Oleo, All Of You (solo), Goodbye Pork Pie Hat, Peace (solo), Along Came Betty, I Can’t Get Started (solo), Pent-up House, I’ll Remember April, Bloomdido, In Your Own Sweet Way, Seven Steps To Heaven, Beauty and the Beast, Body And Soul (solo), Israel, The Song Is You, Con Alma, Lazybird, Sophisticated Lady (solo), Daahoud, Lonnie’s Lament, Tune Up, Darn That Dream (solo), Like Someone In Love, Up Jumped Spring, Minority, Woody ‘N You, Easy Living (solo), My Foolish Heart (solo), Yardbird Suite, Fall (solo), Nardis, Yesterdays

Level IV

April Joy, Donna Lee, Naima, Autumn In New York (solo), 500 Miles High, Nefertiti, Full House, Prelude To a Kiss (solo), Countdown, Freedom Jazz Dance, The Sorcerer, Chelsea Bridge (solo), Giant Steps, Speak No Evil, Cherokee, Jingles, Turn Out the Stars (solo), Confirmation, Joy Spring, Unit Seven, Coral (solo), Like Sonny, Unity Village, Countdown, Missouri Uncompromised, Unquity Road, Crystal Silence (solo), Moment’s Notice, ‘Round Midnight (solo), West Coast Blues

MUS 023 Drum Set

AUDITION REQUIREMENTS:

At your audition, you will demonstrate the following:

- Knowledge of the jazz idiom, traditional and modern, at various tempos;
- Proficiency in the rock, funk, and fusion styles;
- Familiarity with Afro-Caribbean, Brazilian, and world styles;
- Soloing in various settings: trading fours, filling, and improvising over an ostinato;
- Chart reading in various styles

Repertoire:

“Progressive Steps to Syncopation” by Ted Reed, “The All American Drummer” by Charles Wilcoxon, “Creative Coordination” by Keith Copeland, “The Art of Bop Drumming” by John Riley, “Beginning Chart Reading” by Gil Graham

Applied Instruction Repertoire and Levels:

Level I

Technique: Snare Drum, review matched / traditional grips, essential rudiments (proficiency in rolls, flams, ruffs, and paradiddle families), fundamentals of dynamics and tone production; Cymbals, perfecting cymbal time feel and tone production – play slow to medium tempos with recorded examples; Foot Technique, Hi-Hat and Bass Drum foot placement, and technique for sound, balance, and multiple strokes. Independence, Intro to L.H and R.F independence against jazz cymbal time

Jazz Chart Reading: Intro to Setup and Fills fundamentals.

“Progressive Steps to Syncopation” by Ted Reed, “The All American Drummer” by Charles Wilcoxon, “Creative Coordination” by Keith Copeland, “The Art of Bop Drumming” by John Riley, “Beginning Chart Reading” by Gil Graham

Level II

Technique: Snare Drum, adaptation of Technique into the jazz idiom – foot patterns, drum to drum patterns; Brushes, sound, fundamental patterns. Independence: expansion to 2 and 3 way coordination

Tunes Study: Blues, Bop – voice melodies with L.H and ride time.

Latin Styles: Basic Brazilian rhythms

Rock Styles: Soul, R&B and Funk studies

Jazz Chart Reading: progression of set up and fills to musical examples

“Syncopation” by Ted Reed, “Creative Coordination” by Keith Copeland, “Studio and Big Band Drumming” by Steve Houghton, “Drum Set Reading” by Ron Fink, “Modern Rudimental Swing Solos” by Charles Wilcoxon, “MMO”, “Big Bad and Beautiful” by Roy Burns, “Explosion” by Terry Gibbs

Level III

Technique: Snare Drum, The “Rudimental Ritual” (by Alan Dawson and Keith Copeland) – polyrhythmic snare exercises incorporating various foot patterns; Brushes, Up-tempo patterns, accents, odd meters

Latin Styles: In depth analysis and mastery of Afro Cuban, Brazilian rhythms applied to drumset.

Rock and Funk: Continuation of rock and funk studies to more contemporary applications

Transcriptions: Solo transcription (fours or full chorus) in jazz or latin style

Soloing: Developing concepts to solo on song forms, motive, thematic development, voicing, textures

Tunes Study: Standards, Latin – voice melodies with L.H and ride time.

“Afro Cuban Rhythms for Drum Set” by Frank Malabe; “The Contemporary Percussionist” by Charles Memphis; “Brazilian Rhythms for Drumset” by Dudka Da Fonseca; “The Sound of Brushes” by Ed Thigpen; “The Funk Drumming Workbook” by Chet Doboe; “Advanced Funk Studies” by Rick Latham

Level IV

Odd Meter Studies: etudes on snare drum in addition to Rock, Jazz, and Latin Drum Set patterns.

Contemporary Studies: Linear timekeeping, independence

Soloing: Developing advanced concepts to solo on song forms, motive, thematic development, voicing, texture

Tunes Study: Standards, Latin – voice melodies with L.H and ride time.

Solo Transcription: Learn previously transcribe solo, or play transcription from Artist study.

Artist Study: In-depth study of a Drum Set Artist – Max Roach, Philly Joe Jones, Elvin Jones, Art Blakey, Tony Williams, Roy Haynes, etc. – will include solo transcription, time transcription, pedagogy, history, etc.

“Beyond Bop Drumming” by John Riley; “Even in the Odds” by Ralph Humphrey; “The Contemporary Percussionist” by Charles Memphis; “Contemporary Studies for the Snare Drum” by Fred Albright; “The New Breed” by Gary Chester; “West African Rhythms for Drumset” by Royal

Hartigan; "Contemporary Drummer Plus One" by Dave Weckl; "Funkifying the Clave" by Lincoln Goines and Robby Ameen

Audition Requirements. Acting Music Theatre Dance Theatre Performing Arts. Carefully review and follow the in-person audition requirements below for your respective program. All disciplines cover the requirements for our Bachelor of Fine Arts, Associate of Occupational Studies and Conservatory Programs, with the exception of the Performing Arts Degree, which is solely a BFA option. If you will be auditioning via video, follow the specific video submission instructions. Important. ACTING FOR FILM AUDITION GUIDELINES

To audition for the acting for film conservatory or degree programs at the New York Film Academy, prospective students must submit an application. Applications can be completed online or brought to the audition. There is a \$65 application fee required. Please prepare two contrasting contemporary monologues of approximately 60-90 seconds per monologue. Information on audition requirements for individual programmes can be found by clicking the course titles below

Audition Requirements All Masters programmes (Classical Performance), PGD, PGAD and ISP (Advanced). The audition will last for 30 minutes. The table below provides full information about the audition process.

