

APPLIED MUSIC GUIDELINES

Music Department
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I. WHAT IS APPLIED MUSIC?

Applied Music is instruction for music majors and music minors on an individual basis. Instruction is given in fourteen lessons per semester, either one half-hour lesson per week (1 credit) or one full-hour lesson per week (2 or more credits). Instruction is available to non-music majors on a limited basis with priority given to those students who are active in large ensembles within the department.

II. APPLIED MUSIC COURSE NUMBERS & GENERAL INFORMATION

MUS 232, 332, 432, 635, and 636 are reserved exclusively for music majors in their primary performance area. MUS 232 may be taken a maximum of six times. MUS 332, 432, and 635 may each be taken a maximum of three times. MUS 636 cannot be repeated.

MUS 231 and 331 are primarily for non-music majors and for students majoring in other performance areas. Non-majors normally register for MUS 231, and unclassified graduate students normally register for MUS 331. There are no departmental performance requirements for students enrolled in MUS 231 and 331, however, individual instructors may set their own expectations. MUS 231 and 331 are repeatable.

The number of credits to be taken on each level of applied music may vary according to the degree program as well as at the discretion of the instructor and the chairman.

Applied music schedule cards must be completed by the student and submitted to the office. Applied instructors will schedule lessons to begin the second week of classes. Students are expected to notify the instructor if a lesson will be missed for any reason. Students must notify the instructor and office if lessons must be discontinued. The instructor must notify the chair/secretary when a student fails to attend lessons.

III. REPERTORY LABS

Repertory labs are performances presented by students in the various performing areas (piano, voice and instrumental).

All music majors are required to play in repertory labs after their first semester of applied music study in the primary field. Repertory lab attendance may be considered in determining a student's final grade.

Repertory Lab Times

Tuesday 12:30 p.m.	Piano Repertory Lab Orvis Auditorium
Thursday 12:30 p.m.	Instrumental and Vocal Repertory Labs Orvis and Room 36 (alternating weeks)

The dates for repertory labs and departmental recitals are determined at the beginning of each semester by the Applied Music Committee.

Reserving a Repertory Lab Date

Piano students should consult with their applied music teachers about performance dates. Instrumental and voice students should first consult with their applied music teachers early each semester and then reserve a performance date on the repertory lab sign-up sheet which is posted in the Music Department office.

Repertory Lab Forms

In order for the office staff to have ample time to prepare the repertory lab programs, repertory lab forms must be completed by students well in advance of the planned performance date. These forms are available on the Music Department website. The completed form must be proofread and signed by the applied music teacher, and then must be forwarded to the area chair at least two weeks prior to the performance date. The area chair will arrange the program and submit it to the Music Office at least five days before the performance date.

Repertory Lab Rehearsal Times

If time is available, the student may schedule a half-hour rehearsal in Orvis or Room 36 in preparation for the repertory lab performance. To schedule a rehearsal time, see the facilities coordinator, whose office is located in Orvis.

Departmental Recitals (Reps)

There is one departmental recital in the Fall semester and one in the Spring semester. Students from each of the three performance areas are selected by the area faculty members to perform at these recitals. Repertory lab performances are considered in determining which students will be chosen to appear in departmental recitals. Under normal circumstances, no student can appear in a departmental recital more than once a school year.

Immediately after the repertory lab preceding the departmental recital, each area chair will give the names of performers and repertory to the Applied Music Chair who will then arrange and submit the program to the Music Office.

IV. BOARD EXAMINATIONS

All music majors taking applied music lessons in their primary field must take a board exam at the end of each semester of study. The board exam is necessary to determine promotion to a higher level and to determine completion of applied music requirements.

Non-music majors are not required to play a board exam. However, it may be required by the applied instructor, particularly for those considering changing to a music major.

The board should include the applied music instructor and two faculty members. Each board member submits a grade, and the results are averaged to determine the examination grade. The student's applied music instructor gives the final grade for the course.

The dates for the board exams will be stated on the repertory lab forms issued at the beginning of each semester. The chair of each applied area will post a schedule of the board exams on the Department bulletin board.

Piano Accompanists

Voice and instrumental students should arrange the services of piano accompanists for their board exams well in advance of the examination date. Their respective applied music teachers should be consulted for information on available piano accompanists.

Semester Applied Music Reports

Applied Music Majors

Students to be examined must complete and print two copies of the Applied Music Board Form from the Music Department website. These form must be brought to the board examination. A photocopy of the exam results may be obtained from the Music Department Office one week after the exam date.

Non-Majors

All non-music majors taking applied music lessons must obtain an Applied Music Non-board Form from the Music Department website. This form must be completed and given to their applied music instructor prior to the final lesson.

Incompletes

In cases of illness or emergency making it impossible to complete the performance requirements for the course, an "incomplete" is given, subject to the conditions and approval of the student's respective area applied music committee.

V. STUDENT RECITALS

Student Recitals must be performed by all students during the second or third semesters of applied music levels 332 and 432. Student recitals other than Junior and Senior recitals may be given. These are to be determined by the area applied music faculty. A graduate recital is required for applied music level 636.

Recital Lengths

Junior Recitals (Mus 332): 20-minute minimum, 25-minute maximum (actual performing time, no exceptions).

Percussionists must be scheduled during an hour time slot.

Senior Recitals (Mus 432): 45-minute minimum, 60-minute maximum. (55-minute minimum for pianists.)

Graduate Recitals (Mus 636): 60-minute minimum, 75-minute maximum.

A ten-minute intermission is allowed for evening recitals. (Mus 432 and Mus 636)

Scheduling Recital Dates and Rehearsal Times

After approval by the applied music teacher, the student should schedule the recital date during the registration period in the semester prior to the recital with the facilities coordinator.

Junior recitals are performed on Tuesdays and Thursdays at 1:30 p.m. and 2:00 p.m.. Senior and graduate recitals are performed at 4:00 p.m. on Sundays and 7:30 p.m. on all other evenings. Solo recitals are not permitted before the Mus 332 level.

Rehearsal Times Allowed in Orvis

Junior Recital: non-pianists = 4 hours
pianists = 6 hours

Senior and Graduate Recitals: non-pianists = 6 hours
pianists= 8 hours

Faculty members must be present during Orvis rehearsals during non-school hours, including evenings and weekends.

Recital Repertory

No repertory performed in repertory labs or board examinations before the junior year may appear on the junior recital, and no repertory performed before the senior year may appear on the senior recital.

Recital Committee

Each recital will be graded by a committee made up of the applied music instructor and two faculty members. The student must comprise the committee.

MUS 432/636 Preview

A preliminary hearing of the senior recital and graduate recital is required a month in advance to determine whether the performer will be ready for public performance. Prior to this hearing, the student, in consultation with the specific area chair, is to select a date and a committee made up of the applied music instructor and two faculty members.

Recital Program Instructions

Recital program instructions may be obtained from the Music Department website. The program must be submitted to the Music Department Office no less than one month prior to the performance date. The print ready recital program should include the composers' dates, the duration of each work to be performed, and the names of assisting performers. Stage arrangements should also be listed.

The program will be typed by the Music Office using the standard format agreed upon by the Music Department faculty. The applied music instructor is required to proofread the draft to insure correctness. Texts for voice recitals and program notes will not be typed by the Music Office. However, if a photocopy is submitted three weeks or more before the recital, it will be duplicated by the University. The University will provide 75 programs for the recital. If a larger audience is expected, the student must inform the Music Office staff.

Recording

All recitals are taped by the Audio Technician for the Department archives. One free copy will be provided to the recitalist.

Choice of Piano and Piano Tuning

Pianists performing a senior or graduate recital must meet with the facilities coordinator in Orvis soon after the preview to select the recital piano and to arrange for its tuning. Tuning the piano for senior or graduate recitals in other performance areas is optional. Pianos are tuned at the recitalist's expense.

Other Recital Policies

- Ushers are not provided by the Music Department. Students should practice proper stage etiquette such as acknowledgement of accompanist, composer, and audience applause.
- Encores, speeches and verbal acknowledgements are not permitted.
- No picture taking, or food and drinks are allowed.
- There will be no audio or video recordings without prior approval of the recitalist.
- In the case of consecutive junior recitals, the first performer may receive the audience in the courtyard so as not to disturb the second performance. The serving of refreshments following consecutive junior recitals may not begin until 2:30 p.m..

Recital Receptions

Recital receptions are optional and may be held only in the courtyard of the New Music Building. After the reception the trash must be deposited in the dumpster behind Orvis, tables must be returned, and the reception area and grounds cleaned and restored. None of the reception refreshments are to be left in the Orvis refrigerator.

VI. RECOGNITION OF ACHIEVEMENT

Awards for achievement in performance are announced at the final convocation in May, following the third departmental recital.

Departmental Commendations in Performance

A lower division and upper division commendation will be awarded in each of the three applied music areas (voice, keyboard and instrumental). Students eligible for commendations are those who performed in a departmental, junior, senior, or graduate recital, or who received the grade of "A": in the Fall semester board examinations. All performances given during both the first and second semesters will be considered.

Merit List

The chair of each area will have the responsibility of submitting names of eligible students to the area faculty three days before the final convocation. This list will include both undergraduate and graduate students nominated for departmental recitals during the present and previous semester. The area faculty will vote for no more than one half of the music major enrollment in the area.

VII. DRESS CODE

These rules apply to all performers, including accompanists. They are valid for repertory labs, student recitals, departmental recitals, and board examinations.

1. Shoes must be worn, except for performances in ethnic traditions where shoes are inappropriate.
2. Men should tuck their shirts into their pants, except when wearing aloha shirts.
3. Men should wear slacks and women should wear dresses or muumuus. Jeans and shorts are not allowed.
4. Hair should be set or tied so that it does not cover the face.
5. No hats or caps should be worn.

A student requesting an exception to the performance dress code must consult with the applied music teacher.

VIII. FACULTY EVALUATION FORMS

Approximately three weeks before finals, faculty evaluation forms are distributed to each instructor who, in turn, distributes the forms to their students. Each student is required to complete the evaluation form and return it to the Music Department Office before the end of the semester.

IX. REPERTOIRE SELECTION GUIDELINES

(NOTE: This is only a guide to show approximate expectations. This is not a list of required works.)

VOICE

Preparation for First Level: Ability to sing songs in English with good intonation and musicality. Accompanist subject to approval by applied teacher.

First Level (232B): Songs and exercises to demonstrate the student's ability to handle the fundamentals of tone production, breath control, and resonance. To complete the freshman level the student must be able to sing at examination appropriate material such as found in the old Italian and English songs which will show proficiency in the application of these fundamentals. As the student advances to the sophomore level, exercises and songs of increased difficulty selected to teach a more advanced vocal technique and to develop the tone quality, range, and power of the voice. Evidence of such advancement must be shown at examination at which the student is required to sing several songs or arias by standard European composers as well as English and American composers.

Second Level (332B): An introduction to 19th-Century Art Songs with emphasis on German Lied, opera and oratorio literature as well as continuation of advanced vocal technique. In order to complete this level the student must sing a recital including examples of the German Lieder, at least one operatic aria, at least one example from a major oratorio or cantata, and several songs in English, actual singing time being approximately 25 minutes.

Third Level (432B): A continuation of the requirements of 332 and the introduction of the remaining Art Song Style (either German or French – which was previously not studied), and more advanced Contemporary art songs. The student should know one major oratorio or operatic aria (a different style and more advanced than previously learned for 332). To complete this level the student is required to present a full-length public recital including selections in German, French, Italian, and English as well as one operatic or oratorio aria. One of the groupings in this recital should be of a major Contemporary composer. The actual singing time being approximately 55 minutes.

PIANO

Preparation for First Level: Scales and arpeggios in major and minor keys; a variety of fundamental technical exercises and etudes; Inventions and Sinfonias by Bach; A sonata by Haydn, Mozart, or Beethoven; a variety of works from Romantic, Impressionistic, and Contemporary composers.

First Level (232C): Technical exercises and etudes as selected by the teacher; Preludes and Fugues from the Well-Tempered Clavier by Bach; sonatas by Scarlatti or Soler; at least one large work corresponding in difficulty and scope to a sonata by Haydn, Mozart, or Beethoven; works of the standard performance literature by Romantic, Impressionistic, and Contemporary composers.

Second Level (332C): Technical studies continued; Preludes and Fugues from the Well-Tempered Clavier by Bach; at least one large work corresponding in difficulty and scope to a Sonata by Haydn, Mozart, or Beethoven; works of the standard performance literature by Romantic, Impressionistic, and Contemporary composers.

Third Level (332C & 432C): Technical studies continued; major works by Baroque, Classic, Romantic, Impressionistic, and Contemporary composers.

GUITAR

Preparation for First Level: Scales in three octaves; Sagreras: Book I; works comparable in difficulty to Logy: Partita in A minor; Sor: Etudes Op. 60; Renaissance Dances (ed. Scheit).

First Level (232G): Music comparable in difficulty to de Visee: Suite in D minor; Carcassi: Etudes Op. 60 (ed. Scheit); Leo Brouwer Estudios Sencillos; Villa-Lobos: Prelude No. 3; Tarrega: Recuerdos de la Alhambra; Sagreras: Book II; Slur, Barre, and arpeggio studies, Milan: Pavans; Tarrega: 15 Preludes; Granados: Spanish Dance No. 5; Sanz: Canarios; Bach: Sarabande and Bouree from Partita in B minor for solo violin; Vivaldi: Concerto in D major; lute music of moderate difficulty; sight reading.

Second Level (332G): Music comparable in difficulty to Frank Martin: Four Pieces; Villa-Lobos: Etude No. 11; Turina: Fandanguillo; ensemble music on the level of Haydn: Quartet in D major or Boccherini: 3rd Quintet in E minor; playing and transcribing lute and guitar tablatures.

Third Level (432G): Music comparable in difficulty to Bach: Cello Suite No. 3; Guiliani: Grand Overture; Rodrigo: Fandango; a concerto of Villa-Lobos, Rodrigo, or Castelnuovo-Tedesco, or Ponce.

VIOLIN

Preparation for First Level: Scales and arpeggios in first, third, and fifth positions; works comparable in difficulty to Vivaldi: Concerto in A minor; D'Ambrosio: Canzonetta; Mazas: Etudes, Op. 3; Sitt: Etudes, Op. 92.

First Level (232H): Major and minor scales and arpeggios in two and three octaves; scale books comparable in difficulty to Schradieck, Hrimaly, or Wessely. Technical studies including techniques comparable in difficulty to Kreutzer: Etudes Nos. 1 to 32; Viotti: Concerto No. 23; De Beriot: Concertos Nos. 7 and 9; Tartini: Sonata in G minor and easier Handel Sonatas; Bach Concerto No. 1 in A minor, Monti Csardas. Viotti: Concerto No. 22; Sphor: Concerto No. 22; Mozart Concerto No. 3; Accolay Concerto in A minor, Kreisler Prelude and Allegro, Ten Mave Allegro Brilliant.

Second Level (332H): Music comparable in difficulty to concerto by Kabalevsky Violin Concerto No. 4 in D major, Bruch, Mozart; Bach Sonatas; Dont: Progressive Exercises, Op. 38; Rode: 24 Caprices; Bartok Rumanian Folk Dances.

Third Level (432H): Music comparable in difficulty to Flesch: Scale Studies; Fiorillo: 36 Caprices; Dont: 24 Etudes and Caprices, Op. 35; Gavinies: 24 Studies; Beethoven: Concerto in D major; Mozart: Concerto in A major; Brahms: Sonatas; Lalo Symphonie Espagnole, Barber Concerto, Mendelssohn Violin Concerto No.1.

VIOLA

Preparation for First Level: Ability to play scales and arpeggios in two octaves.

First Level (232I): Scales and arpeggios in three octaves; etudes of the difficulty of Mazas; pieces of the difficulty of Bach: Cello Suites, Handel: Sonata, and Schumann: Märchenbilder. Add scales in broken thirds and chromatic scales; etudes of the difficulty of Kreutzer; pieces of the difficulty of Handel: Concerto in B Minor.

Second Level (332I): Add scales in thirds; etudes of the difficulty of Fiorelli pieces of the difficulty of Schubert Arpeggione Sonata.

Third Level(432I): Add scales in all double stops; etudes of the difficulty of Rode; pieces of the difficulty of Walton: Concerto for Viola.

CELLO

Preparation for First Level: Scales and arpeggios in two octaves; pieces of the difficulty of Squire: Tarantella, and Saint-Saens: Le Cygne.

First Level (232J): Scales and arpeggios in three octaves; etudes of the difficulty of Déak, Vol. II; pieces of the difficulty of sonatas by Eccles, Marcello Brevall, and Vivaldi; etudes by Popper, Op. 76, Ia, and Merk; Faure: Elegy, Beethoven: Sonatas, Op. 5, Saint-Saens: Allegro Appassionato.

Second Level (332J): Scales and arpeggios in four octaves; Popper Op. 76, Ib etudes of the difficulty of Romberg: Concerto No. 2, Bach: Suite No. 1, 2, 3, Boccherini: Concerto in B flat major, Brahms: Sonata in E minor.

Third Level (432J): Scales and arpeggios in four octaves; etudes by Popper, Op. 73 and Piatti 12 Caprices of the difficulty of Bach: Suite 4, 5, 6, Saint-Saens: Concerto in A minor, Lalo: Concerto in D minor, Beethoven: Sonata in A major, Boccherini: Sonata in A major.

DOUBLE BASS

Preparation for First Level: Music comparable in difficulty to Simandl: Method for Double Bass. Vol. I, Part I; all major and minor scales.

First Level (232K): Music comparable in difficulty to Simandl: Method for Double Bass. Vol. I, Part II; short pieces by Ratez; Simandl: 30 Etudes; sonatas by Marcello. Music comparable in difficulty to Simandl: Method for Double Bass, Vol. II; Storch-Hrabe: Studies, Zimmerman: Orchestra Studies, Sonatas by Marcello and Vivaldi, Concertos by Cappuzzi, and Mozart.

Second Level (332K): Music comparable in difficulty to Billè: Nuovo Metodo per Contrabasso, Part II (Ricordi 304), Eccles: Sonata, Koussevitsky: Chanson Triste, Concerto by Dittersdorf and Dragonetti.

Third Level (432K): Music comparable in difficulty to Billè: Nuovo Metodo per Contrabasso, Part II (Ricordi 305), Bottesini: Tarantella, Hindemith: Sonata, Concertos by Bottesini and Koussevitsky.

FLUTE

Preparation for First Level: Major and minor scales; Maquarre: Daily exercises; Cavally: Melodious and Progressive Studies, Books I and II; Solos such as Telemann: Suite in A minor, 24 Short Concert Solos (Southern).

First Level (232M): Maquarre: Daily exercises; long tones in various intervals, arpeggios with suitable fingerings; Altes etudes; Handel sonatas; Hindemith: Sonata; Mozart: G major Concerto.

Second Level (323M): Barrere: Flutists' Formulae; Andersen: Etudes, Op. 63; short solos such as Debussy: Syrinx, Fukushima: Requiem.

Third Level (432M): Taffanel-Gaubert: Daily exercises; Karg-Elert: Caprices; Donjon: Etudes; Moyses: Etudes; Mozart: D major Concerto; Poulenc: Sonata; Milhaud: Sonatine.

OBOE

Preparation for First Level: Major scales, pieces of the difficulty of Barrett: Forty Melodies, Nos. 1 and 2.

First Level (232N): Barrett: Grand Studies, Forty Melodies; selected studies from Vade Macum; Telemann: Partitas; Cimarosa: Concerto; reed making.

Second Level (332N): Scales; Ferling: 48 Studies; Handel: Sonatas, Concerto in G minor; reed making.

Third Level (432N): Gillett: Advanced Etudes; Loyon: Etudes; Concertos by Strauss, Vaughan-Williams, and Goosens.

CLARINET

Preparation for First Level: Major scales; music comparable in difficulty to Rubank Concert and Contest Collection; Klose: Method, Parts I and II.

First Level (232O): Scales; Rose: 32 Studies, 40 Studies; Weber: Concertino; Tartini-Jaco: Concertino; Baermann: Method, Part IV; Rode: 20 Etudes; Weber: Concertos.

Second Level (332O): Jeanjean: 25 Studies; Brahms: Sonatas; Perrier: Sonatas; Mozart: Concerto.

Third Level (432O): Jeanjean: 16 Etudes; Perrier: 30 Etudes; Spohr: Concerto; Debussy: Rhapsodie.

BASSOON

Preparation for First Level: Be able to play with acceptable tone and technique any selection comparable in difficulty to Galliard's Six Sonatas.

First Level (232P): J. Weissenborn: Studies, Vol. II; Hindemith: Sonata; J. Weissenborn: Bassoon Method; Telemann: Sonata in F minor.

Second Level (332P): Milde: Concert Studies, Vol. I; Mozart Concerto; orchestral studies.

Third Level (432P): Milde: Concert Studies, Vol. II; Jacob: Concerto; orchestral studies.

SAXOPHONE

Preparation for First Level: Be able to play with acceptable tone and technique any of the selections in the Rubank Concert and Contest Collection by Voxman, or other materials of comparable difficulty.

First Level (232Q): DeVille: Universal Method for Saxophone; Parer: Premier Solo De Concours; Glasser-Rascher: Variations on a Gavotte by Corelli.

Second Level (332Q): Bassi-lasille: 27 Virtuoso Studies; Creston: Sonata.

Third Level (432Q): Labanchi-lasille: 33 Concert Etudes, Vol. I; Ibert: Concertino da Camera.

TRUMPET

Preparation for First Level: Major scales, familiarity with techniques of performance, at least four years of playing experience in school performing groups.

First Level (232R): Fundamentals of tone production; breath support; embouchure formation; scale and arpeggio studies; basic technical studies; tonguing (including double and triple); slurring and endurance studies; Arban Hering, Schlossberg and other methods; introduction to solo literature at least to grades three and four; suggested and not limited to solos by Haydn, Balay, Handel, and Corelli.

Second Level (332R): Extension of range and technical studies; Arban and Hering 32 Etudes; Rubank Selected Studies and Kopprasch; Balay Prelude et Ballade; Haydn Concerto; and other solos; study of transposition and other advanced technical studies; Clarke, Saint Jacome, Sachse and other selected materials; Corelli Sonata; Hummel Concerto; other works of comparable difficulty.

Third Level (432R): Orchestral studies and excerpts; continuation of range, endurance and technical studies; Brandt, Pietzsch, Bitsch, Smith and others; Hindemith Sonata; works by Kennan, Purcell, Giannini and other selected compositions.

FRENCH HORN

Preparation for First Level: Major scales; familiarity with techniques of performance; at least four years of playing experience in school performing groups.

First Level (232S): Fundamentals of tone production; breath support; embouchure formation; scale and arpeggio studies; basic technical studies; tonguing (including double and triple), slurring, range and endurance studies; Pottag-Hovey, Franz and Kopprasch Book II and Alphonse Book II Methods; introduction to solo literature at least to grades three and four including the Mozart Horn Concertos.

Second Level (332S): Continuation of scale and arpeggio studies tonguing, slurring, range, and endurance studies; Kopprasch Book II; Alphonse Book II; Mozart Horn Concertos; transposition studies; advanced scale, arpeggio, and technical studies (double and triple tonguing); studies by Pottag, Alphonse and Kopprasch; Saint-Saens Morceau do Concert and other compositions of similar difficulty.

Third Level (432S): Orchestral studies by Pottag; studies by Gallay, Reynolds and Schuller; Richard Strauss Concerto; Mozart Quintet for Horn and Strings; other solos of similar difficulty.

TROMBONE

Preparation for First Level: Major scales; familiarity with techniques of performance; at least four years of playing experience in school performing groups.

First Level (232T): Fundamentals of tone production; breath support; embouchure formation; scale and arpeggio studies; basic technical studies; tonguing (including double and triple); slurring and endurance studies; reading other cleffs; Arban, Mantia; Blazeitch and Rochut and other methods; introduction to solo literature at least to grades three and four; suggested and not limited to solos by Blazeitch, Barat, Corelli, Guilmont.

Second Level (332T): Scales and arpeggios including major and minor in two octaves; tonguing exercises; slide technique; sight-reading; rhythmic studies; flexibility studies; continuation of clef studies; scales in two octaves; advanced slide technique flexibility studies; sight-reading of advanced material; methods and studies such as Schlossberg, Kopprasch, Blazeitch, Kleinhammer, Rochut; solos such as Corelli Sonatas; McKay Sonata; Guilmant Morceau Symphonique; survey of trombone literature including methods, etudes and solos such as Hindemith Sonata; Milhaud Concerto d'hiver; Rimsky-Korsakoff Concerto.

Third Level (432T): Orchestral studies and continuation of studies in Rochut, LaFosse and Blume; solo literature such as Creston Fantasy and Cimera Concerto.

EUPHONIUM

See descriptions for trumpet and trombone.

TUBA

Preparation for First Level: Major scales; familiarity with techniques of performance; at least four years of experience in school performing groups.

First Level (232U): Fundamentals of tone production; breath support; embouchure formation; scale and arpeggio studies; basic technical studies; tonguing (including double and triple); slurring and endurance studies; Arban, Eby, and Rubank and other methods; introduction to solo literature at least to grades three and four.

Second Level (332U): Arpeggio studies, lip-slurring, single and double tonguing concentration; minor scales in one octave; major scales in two octaves; chromatic scales in one octave; solo material at least to grades IV and V; Eby Bass Studies; advanced lip-slurring exercises; minor and chromatic scales in two octaves; extension of range; solo materials at least to grades V and VI; introduction to Tyrrell Advanced Studies for the BB flat Tuba.

Third Level (432U): Further technical development with melodic emphasis; study of band and orchestral literature; solo material at least to grades V and VI, Blazeitch 70 Etudes for BB flat Bass; Kopprasch 60 Etudes for Tuba.

PERCUSSION

Preparation for First Level: Snare Drum: Ability to play the 26 rudiments; example of minimum reading level expected; Rubank Intermediate Snare Drum Method; Ludwig Collection of Snare Drum Solos.

Mallets: Completion of any standard elementary method book; ability to play solos at level three.

Timpani: Ability to play through Garwood Whaley Fundamental Studies for timpani (or an equivalent beginning book).

First Level (232Y): Snare Drum: Podemski Standard Snare Drum Method and Ceroni Portraits in Rhythm; proficiency in the 26 rudiments; solos and multipercussion works at least to grade four.

Mallets: Phil Kraus Modern Mallet Methods Vol. I, II and III; Bach for Mars Vol. I and II; solo and literature for mallets or that adapted from oboe, flute or other "C" instruments. Level dependent on student's past experience with mallet instruments.

Timpani: Whaley Musical Studies for the Intermediate Timpanist; Saul Goodman Modern Method for Timpani, Vic Firth's The Solo Timpanist. Level dependent on student's past experience with timpani.

Second Level (332Y): Snare Drum: A. Ceroni Portraits in Rhythm; solo and multipercussion works or above grade level five; Phil Albright Contemporary Studies for the Snare Drum or Vic Firth The Solo Snare Drummer; chamber music percussion parts.

Mallets: Kraus, Vols. II and III; Bach for Bars Vol. II; solo literature for mallets, or that adapted from oboe, flute or other "C" instruments; Kraus Vol. III or Morris Goldenberg Modern School for Xylophone, Marimba, and Vibraphone; Bach Inventions arranged in duet form by Morris Lang.

Timpani: Saul Goodman Modern Method for Timpani or Vic Firth, The Solo Timpanist; solos as appropriate; Vic Firth The Solo Timpanist; advanced timpani solos and multipercussion works involving use of timpani. Preparation for Junior Recital.

Third Level (432Y): Completion of method books listed above in all three categories; emphasis on solo and chamber works. Preparation for Senior or Honors Recital.

NOTE: The University of Hawaii Music Department reserves the right, without prior notice, to change or delete, supplement or otherwise amend, at any time, the information, requirements, and policies described in the guidelines.