

**Shenandoah Conservatory**  
Of  
*Shenandoah University*



**Instrumental Division**  
**Student Handbook**  
**2008-2009**

(Revised Spring 2009)

For all students participating in studio and ensemble  
instruction for credit

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# Instrumental Division Student Handbook

(Revised Spring, 2009)

## Table of Contents

<u>Applied Music Study</u> .....	5
Description .....	5
Overall Content .....	5
Curriculum Requirements and Duration of Study.....	5
Registration Process.....	5
Continuous Registration .....	5
Evaluation and Term Juries .....	5
Screening Term Juries.....	5
Sight-reading .....	5
Applied Level Sequences .....	5
Attendance Policy.....	5
Change of Curricula.....	6
Scheduling Lessons .....	6
Materials for Lessons.....	6
Copyright.....	6
Required Fees.....	6
<u>Forms</u> .....	6
Jury Request/Scheduling.....	6
Division Juries-Adjudication Sheet .....	6
Repertoire Card .....	6
Recital Record Form .....	6
Recital Booking, Facility.....	7
Requests and Program.....	7
Submission Guidelines .....	7
<u>Recitals</u> .....	7

Requirements .....	7
Recital Etiquette .....	7
Non-credited performances .....	7
Recital Dress .....	7
Acknowledgement of Applause.....	7
Audience Response .....	7
<b><u>Ensembles</u> .....</b>	<b>7</b>
Requirements .....	7
Student Scholarship .....	8
Participation .....	8
Auditions .....	8
Registration for Extra Ensembles .....	8
Load Reduction Policies .....	8
Concert Dress .....	8
<b><u>Performance Certificates</u> .....</b>	<b>8</b>
<b><u>Miscellaneous Policies and other helpful Information</u>.....</b>	<b>8</b>
Statement on Use and Security of Shenandoah Conservatory Instruments and Lockers.....	8
Instrument Check-out and Locker policy .....	9
Instrument Repairs .....	9
Music Stands .....	9
Student Guidelines for Off-campus Performances .....	9
Practice Rooms Policies .....	9
Windows .....	10
Grand Pianos .....	10
Small Rehearsal Rooms .....	10
Security .....	10
Hours .....	10

Scholarships, Awards and Competitions ..... **10**

Instrumental Division Faculty ..... **11**

Representative Applied Repertoire and Technical Study  
(listed by instrument in alphabetical order) ..... **12-60**

## **Applied Music Study**

### **Description**

All students enrolled in music curricula are required to complete both an applied music major and an applied music minor. Students must be **continuously enrolled** in applied music until curricular requirements are fulfilled. Each curriculum carries specific minimum requirements for both duration of study and credits to be earned. Please refer to the Shenandoah University Catalog for your appropriate curriculum guide. The undergraduate catalogue can be found online at [www.su.edu/academic/UndergradCatalog.pdf](http://www.su.edu/academic/UndergradCatalog.pdf). The graduate catalogue can be found online at [www.su.edu/academic/GradCatalog.pdf](http://www.su.edu/academic/GradCatalog.pdf).

Students whose curriculum requires 16 or fewer credits for the applied major register for the two-credit applied sequence. Students whose curriculum requires more than 16 credits for the applied major register for two or three credits per semester, as needed to complete the total credits required. Please refer to the *Applied Music Policies and Procedures Manual* for more information. This publication can be found online at [www.su.edu/conservatory/Shenandoah%20Conservatory%20Applied%20Music%20Policies%20and%20Procedures%20Manual%202009.pdf](http://www.su.edu/conservatory/Shenandoah%20Conservatory%20Applied%20Music%20Policies%20and%20Procedures%20Manual%202009.pdf)

### **Overall Content**

The content of each applied music area is outlined for each semester of study. Minimum requirements in technique, sight-reading, memorization, repertoire, performance, etc. are provided by each division of the Conservatory, and may be obtained from the individual instructor, Division Chair, or the Conservatory Office. Please refer to pages 19 through 22 of the *Applied Music Policies and Procedures Manual* for more specific information. See web site link above.

### **Curriculum Requirements and Duration of Study**

Please refer to page 17 of the *Applied Music Policies and Procedures Manual* for more information. See web site link above.

### **Evaluation and Term Juries**

Please refer to page 23 of the *Applied Music Policies and Procedures Manual* for more specific information. See web site link above.

### **Screening Term Juries**

Please refer to page 26 of the *Applied Music Policies and Procedures Manual* for more specific information. See web site link above.

### **Sight-reading**

Please refer to page 23 the *Applied Music Policies and Procedures Manual* for more specific information. See web site link above.

### **Applied Level Sequences**

For a full description of prefix codes, credit levels, numbering, registration process, continuous registration, elective study and faculty section numbers, please refer to pages 4 through 9 of the *Applied Music Policies and Procedures Manual* for more specific information. See web site link above.

### **Attendance Policy**

Please refer to pages 17 and 18 of the *Applied Music Policies and Procedures Manual* for a description of the attendance policies in applied instruction. Ensemble directors set their own attendance policies. These are normally described and found in the posted syllabus for each ensemble. Check with your ensemble director for attendance policies pertaining to your particular ensemble.

### **Change of Curricula**

Please refer to page 16 of the *Applied Music Policies and Procedures Manual* for detailed information.

### **Scheduling Lessons**

Watch the bulletin boards and areas around your instructors' studio for schedule postings. Most part-time instructors will have a faculty representative post the lesson schedule on a weekly or monthly basis. Some teachers begin teaching the first week of the semester. It is your responsibility to provide your instructors with a TBA form in order to schedule lessons. Be sure to provide one for each instructor. It is also a good idea to include your e-mail address for easier communication.

### **Materials for Lessons**

Representatives from various music stores (i.e. Machen and G&M), often come to the lobby of Ruebush Hall to take and deliver orders. In general, materials are available within one week. Order your materials based upon your teacher's recommendations. Multiple music publishing resources are also available and easily located through the internet. Consult with your private teacher for further recommendations.

### **Copyright**

It is illegal to photocopy and use copyrighted music and materials. Don't do it, don't encourage others to do it. If in doubt, don't copy the material. Please refer to page 32 of the *Applied Music Policies and Procedures Manual* for more detailed information on copyright issues.

### **Required Fees**

Please refer to page 11 and 12 of *Applied Music Policies and Procedures Manual* for information on fees associated with applied instruction, the Conservatory fee structure for accompanists and supporting musicians for recitals and recording fees.

## **Forms**

There are several forms that are very important and should be familiar to every Conservatory student in the Instrumental Division. They are listed and described below. Please consult with your teacher for more information on these forms. Copies are also available in the Conservatory Office.

### **Instrumental Division Jury Request/Scheduling Form**

This must be turned in before the specified date to your studio instructor. If this is not done, you will not have a jury schedule. Your grade will be an "F".

### **Instrumental Division Juries – Adjudication Sheet**

Each student should obtain enough copies for each faculty member on his/her jury. Fill out everything above the double line and take them to your jury. They will be used for written comments on your performance. A copy of each comment sheet from each member of the jury panel will be kept in the student's file.

### **Repertoire Card**

Your teacher will keep a Repertoire Card for you. This is a record of your weekly assignments. Each lesson will be graded and you should sign the back of the card after each lesson. This becomes a permanent part of your University file.

### **Recital Record Form**

This form is required for each half or full recital that you perform. This also becomes a permanent part of your University file.

## **Recital Booking, Facility Requests and Program Submission Guidelines.**

Information on recital bookings, facility requests and program submission guidelines is found online by visiting the following link: <http://www.su.edu/conservatory/recital-concert.cfm>. Please follow the instructions outlined on these links.

### **Recitals**

#### **Requirements**

For complete details on recital registration requirements, recital requirements by curriculum, recital duration, pre-recital hearings, recital grading, recital jury composition, recital content, program notes and other organizational information please refer to pages 27 through 31 of the *Applied Music Policies and Procedures Manual*.

#### **Non-credited performances**

After 100-level applied music study, each student should appear on two Performance Forum programs, or other programs deemed equivalent by the applied music instructor. At least one must be a solo performance.

Other non-credited performances may include studio recitals, master classes or performances involving a number of students when each student performs less than 25 minutes of music. Such programs may be presented at any time at the discretion of the applied music instructor and the student.

#### **Recital Etiquette**

Some forms of behavior are appropriate for a recital; others, while heartfelt and well intentioned, are not. The performer's responsibility is to communicate the intentions of the composer as artfully and musically as possible. The audience's responsibility is to politely acknowledge the performer's artistic efforts and achievements. Honoring these responsibilities has led us to establish certain traditions of comportment and dress.

#### **Recital Dress**

Look your best. Dress should be neat, modest and somewhat formal. Do not let your appearance distract attention from your performance.

#### **Acknowledgement of Applause**

The applause of your audience should be gratefully and graciously acknowledged in the form of a bow. It should be shared through the acknowledgement of the other musician(s) who performed with you. To not respond is to impugn the artistic judgment of your audience.

#### **Audience Response**

Applause is always acceptable at the end of a piece or group of pieces. It is a collective and anonymous expression of appreciation. Catcalls, whistling, shouting, and so forth generally call attention to the audience members and away from the performers, and should be avoided. They also sometimes reflect the popularity of the performer or repertory rather than performance. Shear volume should not be the goal of the response; formal, polite acknowledgement should.

### **Ensembles**

#### **Requirements**

Students are expected to perform on the instrument of their applied major in at least one ensemble each semester of registration. Specific duration requirements are stated in the Catalog with each curriculum description. Whether full or part-time, students must complete all requirements in terms of duration and credit. When duration and credit requirements have been fulfilled and students are enrolled in a ninth or subsequent semester, they are not required to participate in further ensembles unless participation is required by Conservatory Awards. Every ensemble is a separate entity. Membership in one ensemble is not a condition of participation in

another group. Only courses with the MUEN prefix fulfill music curriculum requirements. Instrumental ensembles are open, by audition, to students from all curricula and all schools.

### **Scholarship Student Participation**

Students receiving Conservatory Talent Awards, including graduate assistantships, may be required to participate in up to four (4) credits of ensemble experience in any combination of large or small groups during the semester covered by the Award, regardless of duration and credit needs.

### **Auditions**

All students participate in ensembles as placed by audition.

### **Registration for Extra Ensembles**

Students may register for ensembles beyond those required by their curriculum when time and credit loads permit. Students must check with directors for rehearsal and performing schedule conflicts. When possible, scheduling conflicts will be avoided. When registration for extra ensembles causes academic overload (more than eighteen credits at the undergraduate level) students should be prepared to pay for the excess credit or meet the provisions of load reduction.

### **Load Reduction Policies**

Students may be eligible for load reduction for ensemble participation when the following conditions are met:

1. You are already registered, for credit, for one large ensemble and are now requesting load reduction for additional large ensembles.
2. The ensemble director certifies that you are needed in this ensemble.
3. All of the other credits for which you are registered fulfill a need in your curriculum.
4. The maximum number of credits which may be "load reduced" is four.

### **Concert Dress**

Concert dress for large and small ensembles is determined by each ensemble director. Be certain to check with your ensemble director at the beginning of each school year. Generally, concert attire for ensembles is black tuxedo for men and a black dress for women.

### **Performance Certificates**

For complete information regarding Performance Certificates please refer to page 27 of the *Applied Music Policies and Procedures Manual*.

### **Miscellaneous Policies and other helpful Information**

#### **Statement on Use and Security of Shenandoah Conservatory Instruments/Lockers**

Any student who borrows a school instrument or a school locked must sign a card, which attests that the statements regarding use and security have been read and understood. It is important to return any and all Conservatory owned instruments before the summer and graduation from the University. Students who do not return instruments will not receive approval to graduate and will be prosecuted for theft.

#### **Instrument Check-Out Form and Instrument Locker Policy**

1. Lockers are maintained primarily for the use of Conservatory owned instruments and equipment. All remaining empty lockers may be rented from the Conservatory at a cost of \$25 per year.
2. Students must furnish a personal padlock for their locker. Padlocks are to be removed the last day of exams. Any locks not removed will be cut-off the day following exams in May.

3. At the present time the Conservatory does not have lockers for all students who would like one. Decisions regarding on which students will be made on the following basis:
  - a. Established medical reasons and inability to transport an instrument
  - b. Size and transportation problems of a large and/or cumbersome instrument
  - c. Availability of appropriate size of locker.
  - d. First come/first serve.
4. Payment must be made directly to the Business Office. After payment has been made, bring the receipt to the designated faculty member who will checkout the locker to you.

### **Instrument Repairs**

Consult your studio teacher regarding repairs, they should be able to assist and/or refer you to an instrument repair specialist.

If you are using a Conservatory instrument that needs repair, contact the Facilities Manager immediately to make arrangements for the instruments' repair.

### **Music Stands**

Each student is required to have a collapsible or folding music stand for rehearsal purposes. Conservatory music stands are only provided for instrumental ensemble rehearsals and concerts which take place in Armstrong Concert Hall. Conservatory music stands are not to be taken for private or personal use in dorms, practice rooms or apartments. When instructed by your ensemble director please bring your own collapsible or folding stand.

### **Student Guidelines for Off-campus performances**

1. Each student represents him or herself, not Shenandoah University. **The institution accepts no responsibility for the behavior and performance of the student.**
2. Be on time, which means be at least 30 minutes early, and earlier if equipment must be unloaded and set up. Leave for the event with plenty of time to get lost, and find your way. Travel with a cell phone, and have the contact numbers with you.
3. Agree on a fee in advance, and expect to be paid that exact amount. Tips must be earned. **Under no circumstances should a client be asked to provide a tip.** Church services: (Easter, Christmas etc.) Agree on the number and times of each rehearsal (service) in advance and fee for each service.
4. The use of a contract is advisable. Requesting a small non-refundable deposit is a reasonable request.
5. Make sure the client knows exactly what is included in your repertoire. Don't make promises you can't keep. If you are performing requested music arrange to get the music well in advance for rehearsals. Ensembles should only perform music that has been rehearsed as a group
6. When preparing for a wedding ceremony rehearse for cues (visual or aural) with your contact person or the officiate. For more complicated weddings it is advisable to attend the wedding rehearsal for an additional fee.
7. Be well-equipped; if you will need AC power, bring a power strip, with a long extension cord. Don't expect to use SU equipment; (see #1 above)
8. Don't bring an uninvited guest.

### **Practice Room Policies**

Beverages and food products are not permitted in classrooms, practice rooms, and rehearsal spaces. The purpose of this policy is to maintain a high level of cleanliness and to preserve the future quality of the facility for students, staff, faculty, and the public. Because many of the rooms are carpeted and contain pianos and other equipment, the policy is intended to reduce the likelihood of damage to these items. Materials left in a practice room do not "reserve" it. Any student may enter a vacant practice room and use it for practice. Practice room monitors will remove abandoned materials.

## **Windows**

Windows, when found in a door, are to remain uncovered, by order of the Fire Marshall, to expedite evacuation of the building during an emergency.

## **Grand pianos**

Practice rooms with grand pianos are first available to piano majors; secondly to students rehearsing for a recital with an accompanist.

## **Small ensemble rooms**

Four ensemble rooms in Ruebush Hall may be used by student groups upon prior reservation in the Conservatory Office up to one week in advance of the rehearsal. Appropriate groups include small ensembles, jazz combos, scene study groups and directing project groups. Ensemble directors will also use these rooms for sectionals and chamber music.

## **Security**

When practicing in a room with a window, the student ID should be displayed in the window.

## **Hours**

Practice rooms in Armstrong and Ruebush will open at 6:00 a.m. and close at 11 p.m. on weekdays. Students who are actively practicing at 11 p.m. may remain in the building to continue practicing until 1:00 a.m., with the understanding that exterior doors will not be opened for other students to enter and those doors will be securely closed upon departure. Security will continue to monitor the practice area until all practicing is over. The building is to be cleared at 1:00 am. Weekend hours are the same.

## **Scholarships, Awards and Competitions**

The following is a list of scholarships and awards, which are presented each year to students who meet the established criteria. You may wish to discuss these with your studio instructor.

Sigma Alpha Iota Honor Certificate  
Sigma Alpha Iota Honor Award  
Music Therapy Honor Certificate  
Shenandoah Student Association of Music Therapy Award  
Music Educator's National Conference Outstanding Collegiate New Member  
Student Soloist Competition  
The Leslie Watada Flute Award  
The Leslie Watada Scholarship  
Music Educators National Conference Chapter Recognition Award  
Music Educators National Conference Profession Achievement Award  
The James R. and Mary B. Wilkins Conservatory Award  
The Presser Foundation Scholar  
The Burkett-Koons Endowed Scholarship  
Jazz Performance Award

## **The Student Soloists Competition**

The Shenandoah Conservatory Student Soloists Competition began in the spring of 1972 from a proposal by Professor Donald Black. Over the years, literally hundreds of Shenandoah students have competed for the honor of appearing as a soloist with the Shenandoah Conservatory Symphony Orchestra. Students compete first in the preliminary round by division (Vocal, Keyboard and Instrumental). If selected, contestants proceed to the rigorous final round adjudicated by a panel of professionals representing all of the divisions of the Conservatory. Information about the Student Soloists Competition can be obtained from your studio instructor and the application form and guidelines are posted on the main Conservatory web site.

### **Instrumental Division Faculty**

(Please visit the Conservatory web site for contact information)

Averitt, Frances Lapp, flute  
Bunn, Michael, tuba/euphonium  
Caluda, Glenn, classical guitar  
DeLalla, Michael, classical guitar  
Dickey, James, oboe  
Fraedrich, Craig, jazz trumpet  
Kidd, C. Bryan, jazz ensemble and saxophone  
Larson, Robert, jazz piano and combos  
Lederer, Doris, viola, violin and chamber music  
Linney, Bill, jazz saxophone  
Nelson, Scott, trumpet and conducting  
O'Neill, Golder, electric bass guitar, Music Production and Recording Technologies  
Roberts, Timothy, classical saxophone  
Romine, Ryan, bassoon and theory  
Rowe, James Carlton, trumpet  
Shaw, Clyde Thomas, violoncello, chamber music and music literature  
Stokes, Donovan, double bass  
Stuckey, Bridgett, harp  
Takayama, Akemi, violin and chamber music  
Threinen, Emily, Symphonic Wind Ensemble and conducting  
Wagner, Jan, Symphony Orchestra, Kammermusik Players, Opera and conducting  
Wells, Wayne, trombone  
Whitehead, Richard, jazz guitar  
Young, Alphonso, jazz percussion  
Yowell, Earl R., percussion  
Zerull, David, Music Education  
Zoeter, Garrick, clarinet  
Zsembery, William, horn

*Jan Wagner*

**Representative Applied Repertoire and Technical Study**

Applied instrument Bassoon Prepared by Barry Trent Date Spring 2008

**Performance Curricula**

		Composer	Composition	Technical Studies
123-124	1	Pierne	Concert Piece Opus 35	Weait: Bassoon Warm-ups
	2	Hindemith	Sonata	Weissenborn: Advanced Studies 1-25
	3	Vivaldi	Concerto - any	Oubradous: Scaled and Daily Exercises
223-224	1	Bruns	Concerto No. 2	Milde: Concert Studies Vol. 1 1-15
	2	Weber	Concerto in F	Milde: Studies in Scales and Chords
	3	Garfield	Poeme	Weissenborn: Advanced Studies 26-50
323-324	1	Mozart	Concerto in Bb K. 191	Milde: Cncert Studies Vol. 1 16-25
	2	Hummel	Grand Concerto in F	Formacek-Turdy: A School of Multiplex
	3	Saint Saëns	Sonate	Bozza: 12 Caprices
423-424	1	Arnold	Fantasy for Bassoon	Milde: Concert Studies Vol. II
	2	Weber	Hungarian Fantasy	Orefici: Melodic Studies
	3	Tansman	Sonatine	Garfield: 18 Etudes for Bassoon

**Non-Performance Curricula**

		Composer	Composition	Technical Studies
121-122	1	Frescobaldi	Canzoni 1-4	Weait: Bassoon Warm-ups
	2	Phillips	Concert Piece	Weissenborn: Method for Bassoon
	3	Kozelah	Concerto in C	Oubradous: Scales and Daily Exercises
221-222	1	Telemann	Sonata in f	Weissenborn: Advanced Studies
	2	Senaille'	Allegro Spiritoso	Oubradous: Scales and Daily Exercises

	3	Boismortier	Concerto	Milde: Concert Studies Vol. 1
321-322	1	Hindemith	Sonata	Weissenborn: Advanced Studies 21-30
	2	Pierne	Concert Piece	Milde: Concert Studies, Vol. 1
	3	Fasch	Concerto in C	Milde: Studies in Scales and Chords
421-422	1	Vivaldi	Concerto – any	Milde: Concert Studies Vol. 1
	2	Weber	Concerto in F	Milde: Studies in Scales and Chords
	3	Mozart	Concerto in Bb K. 191	Weissenborn: Advanced Studies 30-40

## Representative Applied Repertoire and Technical Study

Applied instrument Cello

Prepared by Clyde Shaw

Date 2007- 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	David Popper		High School of Cello Playing, Op. 73 and 4 octave major/minor scales/arpeggios, thirds, sixths and octaves
	2	J.S. Bach	Suites for Unaccompanied Cello	
	3	Joseph Haydn	Concerto in C Major	
223-224	1	David Popper		High School of Cello Playing, Op. 73 and 4 octave major/minor scales/arpeggios, thirds, sixths and octaves
	2	Robert Schumann	Fantasy Pieces, Op. 73	
	3	Camille Saint-Saens	Concerto in A Minor, Op. 33	
323-324	1	Alfredo Piatti	Caprices, Op. 25	Continued – Popper High School of Cello Playing, Op. 73 and 4 octave major/minor scales/arpeggios, thirds, sixths and octaves
	2	Ludwig van Beethoven	Sonata in A Major, Op. 69	
	3	Dmitri Kabalevsky	Concerto No. 1	
423-424	1	Paul Hindemith	Sonata for Solo Cello, Op. 25/3	Continued – Popper High School of Cello Playing, Op. 73 (and various other studies, i.e., Servais, Sevcik, Grutzmacher) and 4 octave major/minor scales/arpeggios, thirds, sixths and octaves
	2	Peter I. Tchaikovsky	Rococo Variations	
	3	Edvard Greig	Sonata in A Minor, Op. 36	

## Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	J. Friedrich Dotzauer		113 Studies for Cello (including scales/arpeggios)
	2	J.S. Bach	G Major Unaccompanied Suite	
	3	Georg Golterman	Concerto No. 4	
221-222	1	Bernard Cossman		Study for Agility of Fingers (including scales/arpeggios)
	2	J. C. Bach	Concerto in C Minor	
	3	Paul Bazelaire	Suite Francaise	
321-322	1	Jean. L. Duport		Book 1 Etudes (including scales/arpeggios)
	2	Gabriel Faure	Elegy	
	3	Daniel van Goens	Scherzo	
421-422	1	Auguste Franchomme		Etudes, Op. 35 (including scales/arpeggios)
	2	Ludwig van Beethoven	Judas Macabeus Variations	
	3	Camille Saint-Saens	Allegro Appassionato	

### Representative Applied Repertoire and Technical Study

Applied instrument CLARINET Prepared by GARRICK ZOETER Date 2/20/2008

#### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Stamitz	Concerto #3 for Clarinet and Orchestra	Klose Method
	2	Weber	Concertino for Clarinet and Orchestra	Opperman Intermediate Velocity
	3	Finzi	Five Bagatelles for Clarinet and Piano	Mandat – Finger Food
223-224	1	Weber	Concerto #1 in F Minor for Clarinet and Orch.	Klose Method
	2	Brahms	Sonatas 1 and 2 for Clarinet and Piano	Opperman Intermediate Velocity
	3	Osborne	Rhapsody for Clarinet Solo	Kropesch Tech. Exercises
323-324	1	Weber	Concerto #2 in E Flat for Clarinet and Orch	Opperman Advanced Velocity
	2	Tower	Wings for Solo Clarinet	Voxman – Classical Studies
	3	Poulenc	Sonata for Clarinet and Piano	Baermann Tech. Exercises
423-424	1	Rossini	Introduction Theme and Variations	Opperman Master Studies
	2	Copland	Concerto for Clarinet and String Orch.	Voxman – Classical Studies
	3	Messiaen	Abime Des Oiseaux	Baermann Vol. #5 Exercises

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Tartini	Concertino for Clarinet and Piano	Klose Method
	2	Kovacs	Homage a Bach for Solo Clarinet	Mandat – Finger Food
	3	Debussy	The Girl With the Flaxen Hair for Cl. And Piano	Opperman Elementary Velocity
221-222	1	Saint Saens	Sonata for Clarinet and Piano	Klose Method

	2	Kovacs	Homage a Manuel De Falla for Solo Clarinet	Opperman Intermediate Velocity
	3	Weber	Concertino for Clarinet and Orchestra	Voxman – Classical Studies
321-322	1	Mozart	Concerto for Clarinet and Orchestra	Opperman Advanced Velocity
	2	Lutoslawski	Dance Preludes for Clarinet and Piano	Jean Jean Studies
	3	Weber	Grand Duo Concertant for Clarinet and Piano	Russianoff Clarinet Method
421-422	1	Nielsen	Concerto for Clarinet and Orchestra	Opperman Virtuoso Velocity
	2	Debussy	Premiere Rhapsody for Clarinet and Piano	Jean Jean Studies
	3	Berio	Sequenza IX for Solo Clarinet	Russianoff Clarinet Method

### Representative Applied Repertoire and Technical Study

Applied instrument Double Bass

Prepared by Donovan Stokes Date Feb. 25, 2008

#### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Capuzzi, Antonio	Concerto in F	Simandl 30 etudes 1- 15
	2	Henry Eccles	Sonata in G-	Accompanied Rudiments Course
	3	Ditters von Dittersdorf	Concerto in E	Simandl 30 Etudes 16-30
223-224	1	Dragonetti, Domenico	Concerto in A	Hrabe 80 Etudes, bk. 1
	2	Hoffmeister	Concerto	Rollez Method bk. 2
	3	Koussevitzky	Concerto	Hrabe 80 Etudes bk. 2
323-324	1	Bottesini	Concerto no. 2	Rollez Method Bk. 3`
	2	Bach, J.S.	Cello Suite No. 1	Nanny Etudes of Virtuosity
	3	Shostakovich	Adagio from the Limpid Stream	Nanny Orchestral Etudes
423-424	1	Nino Rota	Divertimento Concertante	Findeisen Etudes bk. 1
	2	Misek	Sonata in E moll	Findeisen Etudes bk. 1
	3	Azarkhin	Theme and Variations	Carl Flesch Scale System

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Weinstein	Dorian 1 and 2	Simandl Bk. 1
	2	Bach, J.S.	Bach for the Young Bass player	Nanny Bk. 1
	3	Marie	La Cinquaintain	Accompanied Rudiments Course

221-222	1	Capuzzi	Concerto Mvt. 3	Simandl 30 Etudes
	2	Weinstein	Mixolydian	Hrabe 80 etudes bk. 1
	3	Azarkhin	Polka	Rollez Bk. 2 (major)
321-322	1	Eccles	Sonata Mvt. 1 and 2	Hrabe 80 etudes, bk. 2
	2	Dittersdorf	Concerto Mvt. 1	Rollez Bk. 2 (minor)
	3	Hoffmeister	Concerto Mvt. 1	Simandl bk. 2
421-422	1	Dragonetti	Concerto Mvt. 1	Rollez bk. 3 (major)
	2	Dittersdorf	Concerto Mvt. 2	Nanny Etudes of Virtuosity
	3	Hoffmeister	Concerto Mvt. 3	Nanny Method, Bk. 2

## Representative Applied Repertoire and Technical Study

Applied instrument Electric Jazz Bass

Prepared by Golder O'Neill

Date Spring, 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Parker	Now's the Time/Billies Bounce	Major Scale exercises
	2	Aebersold	Bb Blues, F Blues, Blues in all keys	Minor Pentatonic exercises
	3	Warrington/Hougton	Essential Styles for drums and bass #1	Blues Scale exercises
	4	Simone & Marks	All of Me	Harmonic Minor Scale exercises
223-224	1	Green & Heyman	Out of Nowhere	Mixolydian exercises
	2	Klimmer & Lewis	Just Friends	Dorian exercises
	3	Warrington/Hougton	Essential Styles for drums and bass #1	All modes
	4	Mercer	Autumn Leaves	
323-324	1	Warrington/Hougton	Essential Styles for drums and bass #2	Super Locrian exercises
	2	Parker	Yardbird Suite	Lydian Dominant exercises
	3	Parker	Donna Lee/Ornithology	Tritone Substitute exercises
	4	Davis	So What	
423-424	1	Warrington/Hougton	Essential Styles for drums and bass #2	Patterns
	2	Ameen & Goines	Funkifing' the Clave'	
	3	Coltrane	Giant Steps	

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Parker	Now's the Time/Billies Bounce	Major Scale exercises
	2	Aebersold	Bb Blues, F Blues, Blues in all keys	Minor Pentatonic exercises
	3	Warrington/Hougton	Essential Styles for drums and bass #1	Blues Scale exercises
221-222	1	Green & Heyman	Out of Nowhere	All modes

	2	Mercer	Autumn Leaves	Mixolydian exercises
	3	Warrington/Houghton	Essential Styles for drums and bass #1	Dorian exercises
321-322	1	Warrington/Houghton	Essential Styles for drums and bass #2	
	2	Hammerstein/Kern	All the Things You Are	Major Pentatonic exercises
	3	Parker	Ornithology	Super Locrian exercises
421-422	1	Oppenheimer	Slap It	Super Locrian exercises
	2	Warrington/Houghton	Essential Styles for drums and bass #2	Tritone Substitute exercises
	3	Parker	Donna Lee	

## Representative Applied Repertoire and Technical Study

Applied instrument Euphonium

Date 2008

### Performance Curricula

		Composer	Composition	Technical Studies	
123-124	1	Capuzzi	Andante	Arban	Complete Method
	2	Marcello	Sonata in F Major	Clarke	Technical Studies
	3	Rachmaninoff	Vocalise	Hering	32 Etudes
223-224	1	Barat	Introduction and Dance	Arban	Complete Method
	2	Capuzzi	Rondo	Bleger	31 Studies
	3	Galliard	Sonata # 1	Rochut	Melodious Etudes, Book I
323-324	1	Clarke	From the Shores of the Mighty Pacific	Bleger	31 Studies
	2	Telemann	Fantasie # 3 in c minor	Rochut	Melodious Etudes, Book I
	3	Vaughan Williams	6 Studies in English Folksong	Tyrell	40 Progressive Studies
423-424	1	Bach	Suites for Cello Unaccompanied	Arban	Characteristic Studies
	2	Deluca	Beautiful Colorado	Rochut	Melodious Etudes, Book I
	3	Schumann	Five Pieces in Folk Style, Op.102	Tyrell	40 Progressive Studies

### Non-Performance Curricula

		Composer	Composition	Technical Studies	
121-122	1	Capuzzi	Andante	Arban	Complete Method
	2	Marcello	Sonata in F Major	Clarke	Technical Studies
	3	Rachmaninoff	Vocalise	Fink	Studies in Legato
221-222	1	Barat	Andante and Allegro	Arban	Complete Method

	2	Barat	Introduction and Dance	Clarke	Technical Studies
	3	Galliard	Sonata # 1	Fink	Studies in Legato
321-322	1	Capuzzi	Rondo	Bleger	31 Studies
	2	Senaille	Allegro Spiritoso	Slama	66 Studies
	3	Telemann	Fantasie # 1 in a minor	Rochut	Melodious Etudes, Book I
421-422	1	Bach	Suites for Cello Unaccompanied	Arban	Characteristic Studies
	2	Clarke	From the Shores of the Mighty Pacific	Rochut	Melodious Etudes, Book I
	3	Vaughan Williams	6 Studies in English Folksong	Slama	66 Studies

### Representative Applied Repertoire and Technical Study

Applied instrument FLUTE Prepared by Frances Lapp Averitt Date March 23, 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Gluck	Menuet and Dance of the Blessed Spirits	The following go through all four years:
	2	Handel	Sonata (of choice)	Scale patterns from Taffanel and Gaubert 17 Big Daily Exercises
	3	Bloch	Suite Modale	Chromatic Scale patterns
				Major and Minor Arpeggios (2 and 3 octaves)
223-224	1	Teleman	Fantasia (of choice)for flute alone	7th Chord Arpeggio Series (full range)
	2	Debussy	Syrinx for flute alone	Harmonic Series Exercises
	3	Hindemith	Sonata	Exercises for the Embouchure, Vibrato and Intonation
				Etudes from Marcel Moyse's 24 Short Melodious Etudes with Variations and 25 Short Melodious Etudes with Variations
323-324	1	Teleman	Methodic Sonata (of choice)	Anderson Etudes Op 15
	2	Feld	Four Pieces for flute alone	
	3	Taffanel	Andante Pastorale and Scherzettino	
423-424	1	Mozart	Concerto (of choice)	
	2	Sancan	Sonatine	
	3	Bach	Sonata (of choice)	

## Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Don Jon	Pan Pastorale	The following go through all four years:
	2	Quantz	Arioso and Presto	Scale Patterns from Taffanel and Gaubert's 17 Big Daily Exercises
	3	Honegger	Romance	Chromatic Scale Patterns
				Major and Minor Arpeggios (2 and 3 octaves)
221-222	1	Mozart	Sonata (of choice)(Op. 15,16)	7 <sup>th</sup> Chord Arpeggio Series (full range)
	2	Gaubert	Madrigal	Harmonic Series Exercises
	3	Handel	Sonata (of choice)	Exercises for the Embouchure, Vibrato and Intonation Etudes from Marcel Moyse's 24 Short Melodic Etudes with Variations
321-322	1	Teleman	Fantasia (of choice) for flute alone	
	2	RR Bennett	Summer Music	
	3	Godard	Allegretto and Idylle	
421-422	1	Perillhou	Ballade	
	2	Bloch	Suite modale	
	3	Stamitz	Caprice (of choice) for flute alone	

## Representative Applied Repertoire and Technical Study

Applied instrument-**GUITAR**

Prepared by Glenn Caluda Date May 14, 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Shearer, Aaron	Learning the Classical Guitar	Parallel scales - chromatic octaves
	2	Shearer, Aaron	Classical Guitar Technique, Book 2	Scales – C, G, D, a minor, e minor, d minor
	3	Sagreras, Julio	Las Segundas Lecciones de Guitarra	Scales – F, B-flat, A, E-flat, and relative minors (3 forms)
				“Caterpillar”
223-224	1	Sor, Giuliani, Carcassi, and Aguado	Etudes	Comprehensive major scales
	2	Milan	Pavanes	Segovia slur studies
	3	Tarrega	Preludes	Bobri, Complete Study of the Tremolo
		Villa-Lobos	Prelude IV	Random position drills
323-324	1	Tarrega	Recuedos de la Alhambra	Comprehensive major scales
	2	Caluda	Ostinato	Comprehensive harmonic minor scales
	3	Ponce	Preludes	Shearer, Tremolo Studies
		Bach	Cello Suite (arrangement)	Villa-Lobos, Etudes I and VIII
423-424	1		Complete sonata or suite	Comprehensive melodic minor scales
	2		Composition from lute tablature	Sor, Etude
	3		Full recital	

## Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Shearer, Aaron	Learning the Classical Guitar	Parallel scales - chromatic octaves
	2	Shearer, Aaron	Classical Guitar Technique, Book 2	Scales – C, G, D, F, B-flat, a minor, e minor, b minor, d minor, g minor
	3			“Caterpillar”
221-222	1	Sagreras, Julio	Las Segundas Lecciones de Guitarra	Segovia slur studies
	2	Sor, Giuliani, Carcassi, and Aguado	Etudes	All Major and minor scales in first position
	3			Random position drills
321-322	1	Sor, Giuliani, Carcassi, and Aguado	Etudes	Comprehensive major scales
	2	Milan	Pavane	Bobri, Complete Study of the Tremolo
	3	Tarrega	Prelude and “Adelita”	Shearer, Tremolo studies
		Villa-Lobos	Prelude IV	
421-422	1	Sor, Giuliani, Carcassi, and Aguado	Etudes	Comprehensive harmonic minor scales
	2	Tarrega	Recuedos de la Alhambra	Shearer, Tremolo studies
	3		Complete multi-movement work	Villa-Lobos, Etude I

### Representative Applied Repertoire and Technical Study

Applied instrument Harp

Prepared by Bridgett Stuckey

Date 2008

#### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Handel/Zingel	Theme and Variations/ or Harmonious Blacksmith	Pozzoli-Studies of Moderate Difficulty, Owens-Greensleeves Variations for Fl. And Harp
	2	Pierne	Impromptu Caprice	Bochsa-25 Exercises
	3	Debussy/Lawrence	First Arabesque	Debussy excerpt Afternoon of a Faun, Bizet-Carmen Suites
	4	Salzedo	2 of Five Poetical Studies/ or Suite of 8 Dances	Tchaikovsky cadenza from Nutcracker Ballet
223-224	1	Handel or Dussek	Concerto in Bb(Handel), Sonata in c minor(Dussek)	Naderman-Seven Progressive Studies
	2	Tournier or Glinka	Vers la Source(Tournier), Nocturne(Glinka)	Salzedo-Conditioning Exercises
	3	Caplet	Divertissement	Rimsky-Korsakov Capriccio Espanol, Brahms-Requiem, Wagner-Meistersinger Prelude
	4	Dello Joio or Natra	Bagatelles(Dello Joio), Sonatina(Natra)	Stravinsky-Firebird
323-324	1	Ravel or Mozart	Introduction and Allegro(Ravel) or Concerto in C for Flute and Harp(Mozart)	Lariviere-Exercises and Etudes
	2	Pescetti	Sonata	excerpts-Bartok, Berlioz, Mahler, Strauss, Tchaikovsky
	3	Roussel or Grandjany	Impromptu(Roussel), Fantasie sur un Theme de Haydn(Grandjany)	

	4	Britten	Ceremony of Carols	Chamber Music-Persichetti Serenade, Ibert Entr'acte
423-424	1	Ginastera	Concerto	Bochsa-50 Etudes
	2	Faure or Salzedo	Impromptu(Faure), Scintillation	Excerpts-Bernstein, Britten, Debussy, Ravel, Strauss, Wagner
	3	Hindemith	Sonata	Debussy-Trio or Saint-Saens Fantaisie

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-	1	Handel	Passacaille/Beon	Grossi-Method for the Harp
	2	Tournier	Six Noels	Moussorgsky-Night on Bald Mountain
	3	Renie	Feuillets d'Album	Owens-Greensleeves Variations for Flute and Harp
221-222	1	Dussek	Six Sonatines	Grossi-Method for the Harp
	2	Hasselmans	Guitare or La Source	Salzedo-Method for the Harp
	3	Debussy	Maid with the Flaxen Hair or First Arabesque	Tchaikovsky-Romeo and Juliet Overture
321-322	1	Pescetti	Sonata	Bochsa-40 Etudes Etudes
	2	Grandjany	Petite Suite Classique or Divertissement	Balderston- A Harpist's Theory Workbook

	3	Salzedo	Suite of 8 Dances and Desirade	Debussy-Afternoon of a Faun, Bizet-Carmen Suites
421-422	1	Handel or Ravel	Cocerto in Bb(Handel) or Introduction and Allegro(Ravel)	Lariviere-Exercises and Etudes
	2	Glinka	Variations on a Theme of Mozart or Nocturne	Tchaikovsky-Nutcracker cadenza, Faure-Requiem,
	3	Ibert or Dello Joio	Six Pieces for Harp(Ibert), Bagatelles(Dello Joio)	Andre-Algues for Violin and Harp

## Representative Applied Repertoire and Technical Study

Applied instrument   **HORN**    
 2008\_\_\_\_\_

Prepared by William Zsembery\_\_\_\_\_

Date May 15.

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Mozart	Concerto #2	Kopprasch – 60 Selected Etudes, book 1
	2	Mozart	Concerto #4	Carruso, C – Brass Calisthenics
	3	Saint Saens	Morceau de Concert	Maxime-Alphonse – Book 3
223-224	1	Beethoven	Sonata	Kopprasch – 60 Selected Studies, book 2
	2	Hindemith	Sonata	Reynolds, V - Etudes
	3	Kroll, B	Laudatio	Maxime-Alphonse – Book 4
323-324	1	Strauss, R	Concerto #2	Bitsch, M - Characteristic studies
	2	Jacobs, G	Concerto	Gallay – Unmeasured Preludes
	3	Persichetti, V	Parable	Maxime-Alphonse – Book 5
423-424	1	Schumann	Adagio and allegro	Schuller, G – Studies for Horn
	2	Tomasi	Concerto	Bach, JS/Hoss, W – Cello Suutes
	3	Gliere	Concerto	Maxime-Alphonse – Book 6

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Mozart	Concert #3	Kopprasch – 60 Selected Studies Book 1
	2	Strauss, F	Nocturno	Kling – 40 Characteristic Etudes

	3	Charbrier	Larghetto	Gallay – 12 Etudes pour second Cor
221-222	1	Strauss	Concerto #1	Kopprasch – 60 Selected Studies – Book 2
	2	Reinecke	Nocturno	Fearn – Exercises for Flexible Playing
	3	Hummel, B	Suite OP.64	Singer – Embouchure Building
321-322	1	Hindemith	Sonata	Reynolds - Etudes
	2	Larsson. L.E.	Concertino	Shoemaker – Legato Etudes
	3	Kroll	Laudatio	Hackleman – 38 Characteristic Studies
421-422	1	Strauss, R	Concerto #2	Barboteau – Lectures-Etudes
	2	Haydn, F.J.	Concerto #1	Maxime-Alphonse – Book 5
	3	Rossini	Prelude, Theme and Variations	Gallay – Unmeasured Preludes

### Representative Applied Repertoire and Technical Study

Applied instrument Jazz Double Bass

Prepared by Donovan Stokes

Date Feb. 25, 2008

#### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1		Blues Changes	Rufus Reid Evolving Bassist Vol. 1
	2	Gershwin	Rhythm Changes	Accompanied Rudiments Course
	3	Kern	All the Things you are	Rufus Reid Evolving Bassist DVD course
223-224	1	Rufus Reid	Bass line and Solo transcription (Cottontail)	Rufus Reid Evolving Bassist Vol. 2
	2	Ray Brown	Bass line and Solo transcription (Day in the Life of a Fool)	Rollez Method bk. 2
	3	John Clayton	Bass line and Solo transcription (Bye Bye Blackbird)	Afro Cuban Grooves (Patinko)
323-324	1	Michael Moore	All Blues (solo transcription)	Rollez Method Bk. 3
	2	Milt Hinton	Jerico (solo transcription)	Melodic Soloing in Thumb pos. (Moore)
	3	Jimmy Blanton	Body and Soul (solo transcription)	How to Improvise (Hal Crook)
423-424	1	NHOP	Have you Met Miss Jones (solo transcription)	Jazz Bowing Techniques For The Improvising Bassist
	2	Arni Egillsson	Stella by Starlight (solo transcription)	Jazz Bass Compendium (Busch)
	3	Slam Stewart	I Got Rhythm (solo transcription)	Jazz Conception (Snidero)

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1		Blues Changes	Rufus Reid Evolving Bassist Vol. 1
	2	Gershwin	Rhythm Changes	Accompanied Rudiments Course
	3	Kern	All the Things you are	Rufus Reid Evolving Bassist DVD course

221-222	1	Rufus Reid	Bass line transcription (Cottontail)	Rufus Reid Evolving Bassist Vol. 2
	2	Ray Brown	Bass line transcription (Day in the Life of a Fool)	Rollez Method bk. 2
	3	John Clayton	Bass line transcription (Bye Bye Blackbird)	Afro Cuban Grooves (Patinko)
321-322	1	Michael Moore	Sweet Lorraine (bass line and solo transcription)	Rollez Method Bk. 3
	2	Milt Hinton	Jerico (bass line transcription)	Melodic Soloing in Thumb pos. (Moore)
	3	Jimmy Blanton	Body and Soul (solo transcription)	How to Improvise (Hal Crook)
421-422	1	NHOP	Have you Met Miss Jones (bass line transcription)	Jazz Bowing Techniques For The Improvising Bassist
	2	Arni Egillsson	Stella by Starlight (head and bass line transcription)	Jazz Bass Compendium (Busch)
	3	Slam Stewart	I Got Rhythm (solo transcription)	Jazz Explorations (Baker)

## Representative Applied Repertoire and Technical Study

Applied instrument- **Jazz Guitar** Prepared by Rick Whitehead

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1		Blues Substitutions 12 keys	Low voice fingerings for RHYTHM
	2	J.KOSMA	AUTUMN LEAVES	CHROMATIC WARM UP STUDIES
	3	J.LEWIS	AFTERNOON IN PARIS	MAJOR SCALES WITH VARIATIONS
				MINOR SCALES “ “
223-224	1	J KERN	ALL THE THINGS YOU ARE solo style	MODE AND ARPEGGIO FINGERINGS
	2	PARKER/GILLESPIE	ANTHROPOLOGY melody/start improvisation	MODES AND ARPEG.OVER BLUES
	3	K.SUESDORF	MOONLIGHT IN VERMONT solo style	MAJOR SCALE IN THIRDS
		E GARNER	MISTY “ “	UPPER/FULL VOICE FINGERINGS
323-324	1	B.EVANS	WALTZ FOR DEBBY	PATERNS FOR JAZZ P 23-27
	2	L.MORGAN	CEORA melody/improve	“ “ “ diminished pat.s
	3	C PARKER	CONFIRMATION mel/improv.	MAJOR SCALE/SIXTHS/TENTHS
		G SHEARING	CONCEPTION mel/improv.	“ “ /FORTHs
423-424	1	COLTRANE	GIANT STEPS/mel /improve	PATERNS FOR JAZZ/POLYCHORDS
	2	COLTRANE	MOMENTS NOTICE mel/improv.	“ “ “/LYDIAN AUG.
	3	B.EVANS	TURN OUT THE STARS solo/style	SLONIMSKY/TRITONE DIVISION

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1		Blues Substitutions 12 Keys	Low voice fingerings for Rhythm
	2	J KOSMA	AUTUMN LEAVES	CHROMATIC WARM UPS
	3			MAJOR SCALE FINGERINGS

221-222	1	K SUESDORF	MOONLIGHT IN VERMONT /melody /bass	MODES /ARP.S OVER BLUES CHGS
	2	PARKER/GILLESPIE	ANTHROPOLOGY /melody	UPPER/FULL VOICE /FINGERINGS
	3	J KERN	ALL THE THINGS YOU ARE/SOLO STYLE	MINOR SCALE FINGERINGS
				MAJOR SCALE VARIATIONS
321-322	1	FISHER/SEGAL	WHEN SUNNY GETS BLUE/solo style	MAJOR SCALE /THIRDS
	2	J LEWIS	AFTERNOON IN PARIS/melody/improvisation	PATTERNS FOR JAZZ P.23-27
	3	ROLLINS	OLEO/melody/improvisation	DIMINISHED PATTERNS
		E GARNER	MISTY/solo style	MAJOR SCALE TRIADS
421-422	1	G SHEARING	CONCEPTION/melody/improv.	MAJOR SCALE /SIXTHS/TENTHS
	2	F CHURCHILL	SOMEDAY MY PRINCE WILL COME/solo s.	MAJOR SCALE FOURTHS
	3	DAVIS/DAMERON	LADY BIRD/mel/improv.	3 OCTAVE SCALES MAJOR/MINOR

### Representative Applied Repertoire and Technical Study

Applied instrument **Jazz Percussion**

Prepared by Alphonso Young, Jr.

Date Spring 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Miles Davis	Freddy the Freeloader	Ted Reed independence studies pgs. 29 and 30
	2	Aebersold	Medium tempo/up-tempo swing	Page 31 (48 bar exercise)
	3	Sade	Hang on to Your love	Gary Chester reading melodies 1-A & 1-B
223-224	1	Sade	Never as good as the first time	James Morton "Great Grooves" pt. 1
	2	Tower of Power	Squib Cakes	Darryn Farrugia "Linear Paradiddle Grooves" #1-16
	3	Aebersold	Medium/up-tempo swing	Ted Reed independence studies pgs.37-40
323-324	1	Coltrane	Spiral	Ted Reed independence studies pgs. 41-45
	2	Coltrane	Cousin Mary	John Riley Three-voice comping pgs. 10 & 11
	3	Lizz Wright	Open Your Eyes, You Can Fly	Gary Chester reading melodies 2-A & 2-B
423-424	1	Miles Davis	Blues by Five	John Riley Three-voice comping in Triplets
	2	Anita Baker	Sweet Love	James Morton "Great Grooves" Part II
	3	Tower of Power	I Got the Chop	Gary Chester reading melodies 3 and 4-A&B

## Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Miles Davis	Freddy the Freeloader	Ted Reed independence studies pgs. 29 and 30
	2	Aebersold	Medium tempo/up-tempo swing	Page 31 (48 bar exercise)
	3	Sade	Hang on to Your love	Gary Chester reading melodies 1-A & 1-B
221-222	1	Tower of Power	Squib Cakes	Darryn Farrugia "Linear Paradiddle Grooves" #1-8
	2	Aebersold	Medium/up-tempo swing	Ted Reed independence studies pgs.37 & 38
	3			
321-322	1	Coltrane	Spiral	Ted Reed independence studies pgs. 41-45
	2	Lizz Wright	Open Your Eyes, You Can Fly	Gary Chester reading melodies 2-A & 2-B
	3	Coltrane	Cousin Mary	John Riley Three-voice comping warm-ups pg. 9
421-422	1	Tower of Power	I Got the Chop	Gary Chester reading melodies 3-A & 3-B
	2	Miles Davis	Blues by Five	John Riley Three-voice comping in Triplets pg. 16
	3	Anita Baker	Sweet Love	James Morton "Great Grooves" Part II patterns #1-5

### Representative Applied Repertoire and Technical Study

Applied instrument: **Jazz Piano** Prepared by Robert Larson Date 2/15/08

#### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Kenny Dorham	Blue Bossa	Major Scales
	2	Billy Strayhorn	Take The A Train	Four Way Close Chord Voicings
	3	Jerome Kern	All the Things You Are	ii-V-I Progression – Major, four way close voicings
223-224	1	Van Heusen	Here's That Rainy Day	Technique Patterns #7,20,
	2	Johnny Green	Body and Soul	Progression Patterns #1,2,4,5
	3	Joe Henderson	Recordeme	Diatonic Modes/Drop Two Voicings
323-324	1	Herbie Hancock	Dolphin Dance	Melodic Minor Modes
	2	Tadd Dameron	Lady Bird	Diminished Scales/Quartal Voicings
	3	Bill Evans	Turn Out the Stars	Technique Patterns #9,10
				Progression Patterns #3,5,6
423-424	1	John Coltrane	Giant Steps	Technique Patterns #13-17
	2	Charlie Parker	Donna Lee	Progression Pattern #15,16
	3	Billy Strayhorn	Lush Life	Coltrane Matrix

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Kenny Dorham	Blue Bossa	Major Scales
	2	Billy Strayhorn	Take The A Train	Two Note Voicings
	3	Jerome Kern	All the Things You Are	ii-V-I Progression – Major, two note voicings

221-222	1	Van Heusen	Here's That Rainy Day	Four Way Close Voicings
	2	Cole Porter	A Foggy Day	Technique Patterns #7.20
	3	Errol Garner	Misty	Diatonic Modes
321-322	1	Tadd Dameron	Lady Bird	Drop Two Voicings/Quartal
	2	George Gerswhin	I Got Rhythm	Progression Patterns #1,2,3,4
	3	Joe Henderson	Recordeme	Melodic Minor Modes
421-422	1	John Coltrane	Giant Steps	Coltrane Matrix
	2	Danny Zeitlin	Quiet Now	Diminished scales
	3	Johnny Green	Body and Soul	Technique Patterns #13-17

## Representative Applied Repertoire and Technical Study

Applied instrument   **Jazz Trumpet**  

Prepared by   Craig Fraedrich  

Date   Spring, 2008  

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Coltrane	Impressions	Major Scale exercises 1-5
	2	Aebersold	Shuffle Bb Blues, F Blues	Minor Pentatonic Exercises 1-5
	3	Dorham	Blue Bossa	Blues Scale Exercises 1-5
	4	Gershwin	Summertime	Harmonic Minor Scale Exercises 1-5
223-224	1	Rollins	Blue Seven, Tenor Madness	Mixolydian Exercises 1-5
	2	Rollins	Pent Up House	Dorian Exercises 1-5
	3	Rollins	St. Thomas	Diminished Scale exercises 1-5
	4	Aebersold	Vol. 3 The ii-V7-I progression (all selections)	Major Pentatonic Exercises 1-5
323-324	1	Parker	Billies Bounce/Now's The Time	Super Locrian Exercises 1-5
	2	Parker	Yardbird Suite	Lydian Dominant Exercises 1-5
	3	Parker	Confirmation	Tritone Substitute Exercises 1-5
	4	Parker	Donna Lee	Whole-Half diminished Exercises 1-5
423-424	1	Porter	What is this Thing Called Love	Lydian Augmented Exercises 1-5
	2	Noble	Cherokee	Lydian Exercises 1-5
	3	Coltrane	Giant Steps	Digital Pattern Exercises 1-5

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Coltrane	Impressions	Major Scale exercises 1-5
	2	Aebersold	Shuffle Bb Blues, F Blues	Minor Pentatonic Exercises 1-5
	3	Dorham	Blue Bossa	Blues Scale Exercises 1-5
221-222	1	Gershwin	Summertime	Harmonic Minor Scale Exercises 1-5

	2	Rollins	Blue Seven, Tenor Madness	Mixolydian Exercises 1-5
	3	Rollins	Pent Up House	Dorian Exercises 1-5
321-322	1	Rollins	St. Thomas	Diminished Scale exercises 1-5
	2	Aebersold	Vol. 3 The ii-V7-I progression (all selections)	Major Pentatonic Exercises 1-5
	3	Parker	Billies Bounce/Now's The Time	Super Locrian Exercises 1-5
421-422	1	Parker	Billies Bounce/Now's The Time	Super Locrian Exercises 1-5
	2	Parker	Yardbird Suite	Lydian Dominant Exercises 1-5
	3	Parker	Confirmation	Tritone Substitute Exercises 1-5

### Representative Applied Repertoire and Technical Study

Applied instrument Oboe

Prepared by James Dickey

Date Fall 2008

#### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Marcello	Oboe Concerto in d minor	Sellner studies
	2	Cimarosa	Oboe Concerto in C	Rubank selected studies
	3	Handel	Oboe Sonatas 1-3	Scales
223-224	1	Schuman	Three Romances	Ferline: 48 Studies
	2	Stanley	Oboe Sonata	Barnett: Oboe Method
	3	Saint Saens	Oboe Sonata	
323-324	1	Mozart	Oboe Concerto in C	Barnett: 12 Grand Etudes
	2	Haydn	Oboe Concerto in C	Prestini Method
	3	Poulenc	Sonata for Oboe	Brod: Etudes
423-424	1	Strauss	Oboe Concerto	Bozza: Etudes
	2	Martinu	Oboe Concerto	
	3	Bellini	Oboe Concerto	

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Handel	Sonatas 1-3	Rubank: Advanced Method
	2	Selections from	Oboe Solo Collection (Dvorak, Brahms, etc)	
	3			
221-222	1	Mozart	Oboe Quartet	Barnett "Melodies"
	2	Schumann	Romance 1-3	Barnett Etudes

	3	Milhaud	Sonata	Selmer Etudes #2
321-322	1	Telemann	Various Sonatas	Ferling: 48 Studies
	2	Vivaldi	Sonatas; Concertos	Brod: Studies
	3			
421-422	1	Bellini	Oboe Concerto	Continue with Ferling
	2	Mozart	Oboe Concerto	Barnett
	3	Haydn	Oboe Concerto	

Representative Applied Repertoire and Technical Study

Applied instrument **Percussion**

Prepared by Earl Yowell

Date March 3, 2008

**Performance Curricula**

Keyboard Percussion		Composer	Composition	Technical Studies
123-124	1	Mitchell Peters	Advanced Snare Drum Studies	Intensive rudiment study
	2	Morris Goldenberg	Advanced Studies for Xylophone, Marimba, Vibes	Major and Minor scales and arpeggios
	3	Alice Gomez	Rain Dance	Four mallet exercises
	4	Michael Udow	Multiple Percussion Etudes	
223-224	1	Jacque Delecluse	Etudes for snare drum	Concert snare techniques
	2	Paul Smadbeck	Rhythm Song	Four mallet exercises
	3	Raynor Carroll	Exercises, Etudes, and Solos for Timpani	Timpani Exercises
	4	Charles DeLancey	Love of L'Histoire	
323-324	1	Nebojsa Zivkovic	Concert Piece for Snare Drum	
	2	Gordon Stout	Two Mexican Dances	Modes, chord studies
	3	William Kraft	English Suite	
	4	Various	Orchestral Excerpts	
423-424	1	Eric Ewazen Miki	Marimba Concerto Time for Marimba	
	2	Iannis Xenakis Marta Ptaszynska Karl Heinze Stockhausen	Rebonds, Psappa Spiderwalk  Zyklus	
	3	James Oliverio	Timpani Concerto #1	

**Non-Performance Curricula**

		Composer	Composition	Technical Studies
121-122	1	Mitchell Peters	Intermediate Studies for Snare Drum	Fundamental Rudiments
	2	Morris Goldenberg	Advance Studies for Xylophone, Marimba, Vibes	All major and minor scales and arpeggios
	3	Mitchell Peters	Sea Refractions	Four mallet exercises
	4	Michael Udow	Multiple Percussion Studies	
221-222	1	Mitchell Peters	Advanced Etudes for Snare Drum	Concert Snare Drum Techniques
	2	Evelyn Glennie Mitchell Peters	Little Prayer Yellow After the Rain	Four Mallet Exercises
	3	Raynor Carroll	Exercises , Etudes and Solos for Timpani	Timpani Exercises
	4	William Kraft	Morris Dance	
321-322	1	Jacque Delecluse	Etudes for Snare Drum	
	2	J. S. Bach Toshiro Mayuzumi	Cello Suites, Violin Sonatas and Partitas Concerto for Xylophone and Orchestra	
	3	John Beck	Sonata for Timpani	
	4	Various	Orchestral Excerpts	
421-422	1	Michael Colgrass	Six Solos for Snare Drum	
	2	Paul Creston	Concerto for Marimba	
	3	Ingolph Dahl	Duetino Concertant for Flute and Percussion	
	4	Elliot Carter	March for Timpani	

## Representative Applied Repertoire and Technical Study

Applied instrument SAXOPHONE

Prepared by TIMOTHY ROBERTS

Date May 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Vaughan Williams Rachmaninoff G. Mahler Bach R. Schumann	Six Studies in English Folk Song Vocalise A Ruckert Song Sonata No.6 (flute sonata) Three Romances	Exercices Transcendants--M.Perrin 18 Studies after Berbiguier Selected Studies--H. Voxman Rubank 48 Etudes after Ferling--Mule
	2	M. Dautremer J. Rueff G. Pierne--Mule	Tango et Tarentelle Chanson et Passepiéd Canzonetta	
	3	G. Pierne—Mule Sicilienne--P. Lantier	Introduction et Danse Sonatine Sportive	
223-224	1	Handel-Mule John Worley Bozza	Sonata No. I (flute sonata) Sonata Improvisation et Caprice	53 Etudes, Book I--M. Mule 20 Etudes after Sivori, Rode Fiorillo, Capelle Book I--M. Mule 30 Exercises after Sousman--M. Mule Etudes Journaliers--Terschak-Mule
	2	C. Koechlin H. Tomasi	Quinze Etudes Ballade	
	3	P. M. Dubois R. Snyder	Sonata Seven Epigrams	
323-324	1	J. Ter Velhuis R. Martino	Garden of Love Iberian Sketches	Etudes Varies--M. Mule Etudes Book II--M. Mule 20 Etudes after Sivori, Rode, Fiorillo, Capelle Book II--M. Mule 6 Etudes--A. Massis
	2	M. Gould  R. Ward	Diversions for Tenor Saxophone and Orchestra  Concerto for Tenor Saxophone and Orchestra	
	3	W. Hartley B. Heiden P. Maurice	Duo Sonata Tableaux de Provence	

		H- Villa-Lobos	Fantasia	
423-424	1	J. Demersseman Perry Goldstein A. Makris	Fantaisie sur un Theme Original Fault Lines Fantasy and Dance	12 Etudes-Caprices--E. Bozza Etudes Expressives--A. Arnellier 53 Etudes, Book III--M. Mule
	2	M. Shrude J. Franco G. Lacour P. Bonneau	Renewing the Myth Sonata Hommage a Jacques Ibert Caprice en Forme de Valse	
	3	K. Korte A. Stout R. Snyder	Dialogue Seven Pieces for Saxophone and Organ Variations	

#### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Bach-Mule	Sonata #4	
	2	P. Bonneau	Suite	
	3	P. Hindemith	Sonata	
221-222	1	Debussy J. Absil	Rhapsodie Sonata	
	2	W. Hartley	Concerto	
	3	H. Badings	Concerto	
321-322	1	P. M. Dubois H. Cowell	Divertissement Air and Scherzo	
	2	D. Milhaud Roger Boutry	Scaramouché Divertimento	
	3	P. Creston W. Benson	Concerto Concertino	
421-422	1	J. Charpentier	Gavambodi 11	
	2	K. Husa L. Bassett S. Adler	Elegie et Rondeau Music for Saxophone Canto IV	
	3	P. M. Dubois J. Rivier J. Ibert	Concerto Concerto - For Trumpet and Saxophone Concertino da Camera	

### Representative Applied Repertoire and Technical Study

Applied instrument Saxophone (Jazz)

Prepared by Bill Linney

Date 2/12/2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Miles Davis	So What	Neal Hefti - Jazz Conception
	2	Duke Ellington	In A Mellow Tone	Charlie Parker Omnibook
	3	Kenny Dorham	Blue Bossa	Jerry Coker - Elements of the Jazz Language for the Developing Improvisor
	4			Gary Campbell - Patterns for Jazz
223-224	1	Harry Warren	There Will Never Be Another You	Neal Hefti - Intermediate Jazz Conception
	2	Freddie Hubbard	Little Sunflower	Omnibook
	3	Sonny Rollins	St. Thomas	Elements of the Jazz Language for the Developing Improvisor
323-324	1	Bronislau Kaper	On Green Dolphin Street	Neal Hefti - Advanced Jazz Conception
	2	John Coltrane	Giant Steps	Charlie Parker Omnibook
	3	Klenner/Lewis	Just Friends	Bert Ligon - Connecting Chords with Linear Harmony
423-424	1	Charlie Parker	Confirmation	Charlie Parker Omnibook
	2	Charlie Parker	Anthropology	Bert Ligon - Connecting Chords with Linear Harmony
	3			

## Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Traditional	12- Bar Blues	Neal Hefti - Jazz Conception
	2	Miles Davis	So What	Jerry Coker - Elements of the Jazz Language for the Developing Improvisor
	3	Kenny Dorham	Blue Bossa	Gary Campbell - Patterns for Jazz
221-222	1	Duke Ellington	In A Mellow Tone	Neal Hefti - Intermediate Jazz Conception
	2	Harry Warren	There Will Never Be Another You	Jerry Coker - Elements of the Jazz Language for the Developing Improvisor
	3	Freddie Hubbard	Little Sunflower	
321-322	1	Sonny Rollins	St. Thomas	Neal Hefti - Advanced Jazz Conception
	2	Charlie Parker	Scrapple From The Apple	Charlie Parker Omnibook
	3	George Gershwin	I Got Rhythm	
421-422	1	Rodgers/ Hart	My Romance	Charlie Parker Omnibook
	2	Heyman/Sour/Eyton/Green	Body and Soul	Bert Ligon - Connecting Chords with Linear Harmony
	3			

## Representative Applied Repertoire and Technical Study

Applied instrument **Trombone** Applied Repertoire Prepared by W. Wells Date 2/14/08

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Galliard	Sonatas No. 1	Rochut: Vocalises, Vol. I
	2	Guilmant	Morceau Symphonique	Hoffman: Trigger Trombone Etudes
	3	Hindemith	Drei Leichte Stucke	Fink: Tenor Clef Studies
223-224	1	Sulek	Sonata "Vox Gabrieli"	Rochut, vol. I
	2	Hindemith	Sonata	Mueller: Technical Studies, vol. I
	3	Larson	Concertino	Fink: Alto Clef Studies
323-324	1	Serocki	Sonatine	Rochut, vol. II
	2	Jongen	Aria et Polonaise	Mueller: vol. II
	3	Ropartz	Piece in Eb	Bitsch: 13 Etudes
423-424	1	Peaslee	Arrows of Time	Mueller: Vol. III
	2	Casterede	Sonatine	Rochut, Vol. III
	3	Rabe	Basta	Boutry, 15 Etudes

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Galliard	Sonata 2 or 4	Rochut: Vocalises vol I
	2	Telemann	Sonata in Fm (mvt1 and 3)	Hoffman: Trigger Etudes
	3	Diemer	Psalm I	Fink: Tenor Clef Studies

221-222	1	Saint Saens	Cavatine	Rochut Vol. I
	2	Bach	Cello Suite No. 1: Sarabande, Gigue	Fink: Alto Clef Studies
	3	Guilmant	Morceau Symphonique	Mueller, vol. I
321-322	1	Sulek	Sonata "Vox Gabrieli"	Kopprasch Etudes
	2	Marcello	Sonata in A minor	Mueller Vol II
	3	Larson	Sonatine	Pederson Intermediate Etudes
421-422	1	McKay	Sonata	Rochut Vol II
	2	Pergolesi	Sinfonia	Mueller Vol II
	3	Jongen	Aria et Polonaise	Blume 36 Studies

## Representative Applied Repertoire and Technical Study

Applied Instrument **Trumpet**

Prepared by Scott Nelson    Date 5/12/08

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Arban	Fantasie Brilliante	Arban Complete Method
	2	Corelli/Fitzgerald	Sonata VIII	Clarke Technical Studies
	3	Geodicke	Concert Etude	Stamp Warm Ups
223-224	1	Haydn	Concerto in Eflat	Brandt 34 Studies
	2	Barat	Fantasy in Eflat	Sasche Studies Transposition
	3	Telemann	Concerto	Schlosberg Daily Drills
323-324	1	Hummel	Concerto	Sachse 100 Etudes
	2	Vivaldi	Concerto for Two Trumpets	Charlier 36 Transcendental Etudes
	3	Handel	Concerto	Brandt Orchestral and Last Etudes
423-424	1	Hindemith	Sonata	Vizzutti Advanced Etudes
	2	Kennan	Sonata	Schlossberg Technical Studies
	3	Jolivet	Concertino	Bartold Orchestral Excerpts

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Balay	Petit Suite	Arban Complete Method
	2	Fitzgerald	English Suite	Hering 32 Etudes
	3	Ropartz	Antante et Allegro	Clarke Technical Studies

221-222	1	Balay	Prelude Et Ballade	Bosquet 36 Celebrated Studies
	2	Arban	Fantasia Brilliante	Hering Etudes in All Major and Minor
	3	Geodicke	Concert Etude	Voxman Selected Studies
321-322	1	Haydn	Concerto in Eflat	Collins In the Singing Style
	2	Goeyns	All Antica	Kopprasch Selected Studies
	3	Flor Peters	Sonata	Sasche Studies Transposition
421-422	1	Hummel	Concerto	Charlier Thirty Six Transcendental Etudes
	2	Neruda	Concerto	Schlossberg Technical Studies
	3	Arutunian	Concerto	Brandt Orchestral and Last Etudes

## Representative Applied Repertoire and Technical Study

Applied instrument Tuba

Date 2008

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	Capuzzi	Andante	Arban Complete Method
	2	Marcello	Sonata # 1 in F Major	Blazhevich 70 Studies, Volume I
	3	Sowerby	Chaconne	Rochut Melodious Etudes, Book I
				Tyrell 40 Advanced Studies
223-224	1	Barat	Introduction and Dance	Arban Complete Method
	2	Capuzzi	Rondo	Blazhevich 70 Studies, Volume I
	3	Nelhybel	Suite for Tuba and Piano	Rochut Melodious Etudes, Book I
				Tyrell 40 Advanced Studies
323-324	1	Clarke	From the Shores of the Mighty Pacific	Blazhevich 70 Studies, Volume II
	2	Gabrielli	Ricercar	Rochut Melodious Etudes, Book II
	3	Vaughan Williams	6 Studies in English Folksong	Snedecor Low Etudes for Tuba
423-424	1	Hindemith	Sonate	Arban Characteristic Studies
	2	Schumann	Five Pieces in Folk Style, Op.102	Fritze 20 Characteristic Etudes
	3	Sear	Sonatina	Snedecor Low Etudes for Tuba

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Capuzzi	Andante	Arban Complete Method
	2	Marcello	Sonata # 1 in F Major	Fink Studies in Legato
	3	Sowerby	Chaconne	Grigoriev 50 Etudes for Tuba, Volume 1
221-222	1	Barat	Introduction and Dance	Arban Complete Method
	2	Capuzzi	Rondo	Fink Studies in Legato

	3	Senaille	Introduction and Allegro Spiritoso	Grigoriev	50 Etudes for Tuba, Volume 1
321-322	1	Catozzi	Beelzebub	Blazhevich	70 Studies, Volume I
	2	Hartley	Suite for Unaccompanied Tuba	Rochut	Melodious Etudes, Book I
	3	Nelhybel	Suite for Tuba and Piano	Tyrell	40 Advanced Studies
421-422	1	Clarke	From the Shores of the Mighty Pacific	Blazhevich	70 Studies, Volume I
	2	Gabrielli	Ricercar	Rochut	Melodious Etudes, Book I
	3	Vaughan Williams	6 Studies in English Folksong	Tyrell	40 Advanced Studies

## Representative Applied Repertoire and Technical Study

Applied instrument Viola

Prepared by Doris Lederer

Date 2/12/08

### Performance Curricula

		Composer	Composition	Technical Studies
123-124	1	J.S. Bach	Cello Suites Nos. 1, 3	Kreutzer Etudes
	2	Bruch	Kol Niedere	Galamian Scales and Arpeggios
	3	Hoffmeister	Concerto	Vamos Double Stops
223-224	1	J. S. Bach	Cello Suites Nos. 2, 5	Kreutzer Etudes
	2	Stamitz	Concerto	Galamian Scales and Arpeggios
	3	Bruch	Romance	Vamos Double Stops
323-324	1	J.S. Bach	Cello Suites Nos. 4, 6	Kreutzer Etudes
	2	Paul Hindemith	Concerto	Galamian Scales and Arpeggios
	3	Brahms	Sonatas	Vamos Double Stops
423-424	1	J.S. Bach	Sonatas and Partitas (transcribed from violin)	Kreutzer Etudes
	2	Paul Hindemith	Sonatas	Campagnoli Etudes
	3	William Walton	Concerto	Gavinies Etudes

### Non-Performance Curricula

		Composer	Composition	Technical Studies
121-122	1	Suzuki	Book 3-6	Herfurth, Tune a Day, Book Three
	2	J.C. Bach	Concerto	Galamian Scales
	3	J.S. Bach	Cello Suite no. 1	Galamian bowings

221-222	1	Suzuki	Book 5-7	Kreutzer Etudes
	2	Bruch	Kol Niede	Galamian Scales
	3	J.S Bach	Cello Suite No. 3	Arpeggios on one String
321-322	1	J.S. Bach	Cello Suite No. 2	Galamian Scales
	2	Faure	Apres un Reve	Vamos Double Stops
	3	Vaughan Williams	6 Studies in English Folk Song	Kreutzer Etudes
421-422	1	J.S. Bach	Suite No. 5	Kreutzer Etudes
	2	Hindemith	Sonata, Op. 11, No. 4	Galamian Scales
	3	Schubert	Arpeggione Sonata	Vamos Double Stops

**Representative Applied Repertoire and Technical Study**

**Applied Instrument: VIOLIN**

**Prepared by AKEMI TAKAYAMA**

**Date 5/28/08**

**Performance Curricula**

		Composer	Composition	Technical Studies
123-124	1	Handel	Sonatas	Major and minor Scales by Carl Fresch
	2	Mozart	Sonatas	Studies by Sevcik
	3			Studies by Dounis
223-224	1	Vivaldi	Concertos	Major and minor Scales by Carl Fresch and Glamian
	2	Mozart	Concertos	Studies by Sevcik
	3	Tartini	Sonatas	Studies by Dounis
323-324	1	Bach	Unaccompanied sonatas and partitas	Major and minor Scales, Arpeggios by Carl Fresch
	2	Beethoven	Sonatas	Major and minor Scales, Arpeggios by Glamian
	3	Mendelssohn	Concertos	Kreutzer studies
423-424	1	Brahms	Sonatas	Kreutzer studies
	2	Paganini	Caprices	
	3	Lalo	Concertos	

**Non-Performance Curricula**

		Composer	Composition	Technical Studies
121-122	1	Handel	Sonatas	Major and minor Scales by Carl Fresch
	2	Mozart	Sonatas	Studies by Sevcik

	3			Studies by Dounis
221-222	1	Vivaldi	Concertos	Major and minor Scales by Carl Fresch and Glamian
	2	Mozart	Concertos	Studies by Sevcik
	3	Tartini	Sonatas	Studies by Dounis
321-322	1	Bach	Unaccompanied sonatas and partitas	Major and minor Scales, Arpeggios by Carl Fresch
	2	Bruch	Concertos	
	3	Mozart	Concertos	
421-422	1	Bach	Unaccompanied sonatas and partitas	Major and minor Scales, Arpeggios by Carl Fresch
	2	Wieniawski	Concertos	
	3	Beethoven, Brahms	Concertos	