

Lane Community College
Department of Music, Dance & Theatre Arts

MUP Jury Manual

For Music Major Students



2017

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1. Jury Participation

- 1) We officially limit our jury participation only to music majors who are taking *all three classes* mentioned below:
 - Two-year music theory core sequence
 - Ensemble(s)
 - Individual lessons
- 2) **MuP 100 level (providing the student is a music major):**
Jury participation is at the discretion of the IL instructor.
- 3) **Above MuP 100 level:**
Jury participation is mandatory.
- 4) We will consider some specific exceptions pertaining to jury participation within certain parameters:
 - Individual Lesson students (MuP with credit) who are concurrently taking Music Fundamentals, with or without Group Piano, with or without an ensemble, and who have an intention to become a music major the following year (two-year music theory core sequence, ensemble, and Individual Lessons).
 - Music major students who are in the two-year music theory core sequence with an ensemble but for financial reasons or circumstances beyond their control can only take individual lessons without credit.

2. Jury Schedule Procedure and Timeline

PROCEDURE

1) **Jury Coordinator (Hisao Watanabe)** sends e-mail to remind individual lesson instructors to submit names of jury participants and other information **in the 6th week**.

2) **Individual Lesson Instructors** send e-mail to Hisao Watanabe **by the end of the sixth week** with the following information:

- Names of jury participants
- Level change request
- Need of accompanist

In this way, I will know how many students are participating in the jury and be able to quickly make a jury schedule and rehearsal schedule with an accompanist.

3) **Students/Jury Participants** perform the following responsibilities **in the 7th and 8th weeks**:

- Submit name of jury repertoire (composer and title) by e-mail to jury coordinator.
Repertoire must be approved by IL instructor!
- Sign up for two rehearsals with an accompanist at Room 142 (office door) if applicable.
- Submit piano accompaniment part if applicable.

*After receiving the names of jury participants, the jury coordinator will contact all jury participants by e-mail, requesting jury piece information (composer and title). Since this request will be by e-mail, responses will be legible. This will encourage students to learn how to spell the name of the composer and title correctly. The jury coordinator will then put the jury piece info into a **Jury Assessment Form**.*

4) **Jury coordinator** brings the appropriate **Jury Assessment Form** to the specific jury for ***other adjudicators*** to write comments and feedback to be given to students at jury.

5) **Individual Lesson Instructors** submit an **IL Course Report** by e-mail or in person to Hisao Watanabe along with grade for each student and whether or not he/she is taking a jury.

TIMELINE

- Week 6:**
- **Jury coordinator initiates jury communication with IL instructors.**
 - **IL instructors submit names of jury participants and other info (see above).**
- Week 7:**
- **Rehearsal schedule with accompanist is posted for students to sign up.**
 - **Students submit accompaniment part.**
 - **Students submit name of jury piece (composer and title).**
- Week 9:**
- **Rehearsal with accompanist begins.**
 - **Jury schedule is posted.**

FINAL WEEK (JURY WEEK)

Monday: Guitar jury, 3:00 (time may vary)

Tuesday: Voice jury, possibly after 2:00 (time may vary)

Wednesday: Instrumental jury, 1:30 (time may vary)

Thursday: Piano jury, 2:00 (time may vary)

3. MUP Level, Grades, and Level Change

Definition of Level and Grades:

- **MUP 100 (pre-college level considered as developmental):**
The parameters of level and rationale for grades can be at the discretion of the IL instructor.
- **College Level (above MUP 100):**
College level should be considered as a layer with a floor and ceiling instead of as a line. A student must demonstrate that he/she is clearly *in* the level and not *at* the level. A student who is touching the ceiling of MUP 100 may get an “A,” but the same student may get a “C -” or “D” by the standard of 1st year college level. Therefore, the student should not be in 1st year college level since the student is marginal and does not qualify to succeed in college level.

Level Change:

- **Definition of Successful Level Change:**
Warrantee that a student is musically and technically equipped sufficiently to *succeed in the next level and beyond* with a grade expectation of above B-.
- **Criteria for Successful Level Change:**
Evidence that a student has the ability to successfully handle and digest the musical demands and technical challenges required by the repertory.
- **Contingencies for Level Change:**
We will discontinue the use of contingencies for level change altogether. The practice of using contingencies has been employed to motivate students to reach the acceptable level of proficiency that the level requires but at the same time has blurred the definition and stipulations of college level. Students basically need to be told whether they are in a level or not in a level.

*In case of an unsuccessful level change at the jury, a student will be told how close he/she is to the next level and what he/she needs to work on in the subsequent term for a successful level change. However, it is possible to **retroactively** award a level change if the student can demonstrate appropriate achievement to **his/her instructor**.*

- **Level Change Request:**
Requests must be initiated by the IL instructor.

Timing of Level Change

- **MUP 100 to 1st year college level:**
Fall jury at the earliest for 1st year LCC students.
- **1st year college level to 2nd year college level:**
Spring jury at the earliest for 1st year LCC students.

Repertory for Jury and Level Change

Repertory should not be considered as the sole representation or measurement of the level but rather should be regarded as the media, material, or subject through which students demonstrate their technical and musical maturity level.

4. LCC Performance Level Guidelines

- 1. Classical Guitar**
- 2. Jazz Guitar**
- 3. Electric Bass**
- 4. Flute**
- 5. Oboe**
- 6. Clarinet**
- 7. Bassoon**
- 8. Saxophone**
- 9. French Horn**
- 10. Trumpet and Cornet**
- 11. Trombone**
- 12. Euphonium**
- 13. Tuba**
- 14. Percussion**
- 15. Violin**
- 16. Viola**
- 17. Cello**
- 18. String Bass**
- 19. Harp**
- 20. Piano as primary**
- 21. Piano as secondary**
- 22. Voice**

Performance Level Guidelines

1. Classical Guitar

LCC Entry Guidelines to MuP 194: Audition before a faculty committee. Applied knowledge of chording, rest and free stroke, alternation, slurs, sitting position, tone production, Segovia's scales, and Giuliani's arpeggio exercises. Easier studies of Sor, Carcassi, Aguado, or equivalent. Supplementary repertoire. Basic sight-reading skills.

MuP 194: Major and minor scales and slur exercises by Segovia. Arpeggio exercises 1-35, 81-90, and 101-110 from Giuliani's Op. 1a. Scales and arpeggios to tempos of M.M. = 92 in sixteenths and M.M. = 120 in triplets. Sight-reading. **Etudes:** Segovia, ed., Sor studies 1-6; Carcassi studies 1-4, 6-7, 10-13, 16, and 19, Op. 60. **Solos:** Two works from each of the following style periods: Renaissance, Baroque, Classical, Romantic, and Contemporary.*

MuP 294: Major and minor scales and slur exercises by Segovia. Arpeggio exercises 36-80, 91-100, and 111-120 by Giuliani. Scales and arpeggios to tempos of M.M. = 112 in sixteenths and M.M. = 144 in triplets. Sightreading. **Etudes:** Sor studies 7-11 and Carcassi studies 5, 8-9, 14-15, 17-18, and 20-21. **Solos:** Two works from each of the following style periods: Renaissance, Baroque, Classical, Romantic, and Contemporary.*

*Subject to instructor approval.

Performance Level Guidelines

2. Jazz Guitar

LCC Entry Guidelines to MuP 194: Sight-read a melody that includes the III^d position. Sight-read a chord chart: a standard from the *The Real Book*, utilizing Maj7, dom7, min7, min7(b5), dim7, with appropriate 9ths. Be able to play all major, minor (all forms), mixolydian, dorian, lydian, and chromatic scales. Perform a solo such as: *Black Orpheus*, *Satin Doll*, *There Will Never Be Another You*, *Blue Bossa* (or equivalent difficulty).

MuP 194: Melodic sight-reading through the 4th position. Blues scales and modes of the major scale (2 octaves from any degree in position). Major and minor pentatonics. At least 2 fingerings for the following chords in root position: Maj6, Maj7, Min6, Min9, Min7b5, Augmented 7, Diminished 7, Dom7, Dom9, Dom13 and Suspended 7. Sightreading of chord charts with the above chords. Harmonic analysis (placement of roman numerals and recognition of tonal centers) of simple jazz songs such as Satin Doll, 12 bar blues and Blue Bossa. Arpeggios of one position of Maj7, Min7, Min7b5, and Dom7. Improvisation of single line soloing over simple jazz tunes and diatonic vamps. Picking at level of consecutive use of up and down strokes. Texts include *Modern Method for Guitar, Vol. 1*, William Leavitt; *The Real Book*; *Moveable Guitar Chords*, D. Latarski; *Scale Patterns for Guitar*, Latarski; *Arpeggios for Guitar*, Latarski, *Melodic Sightreading for Guitar*, William Leavitt; *Melodic Rhythms*, William Leavitt..

MuP 294: Melodic sight-reading through the 7th position. Melodic minor scales, root position, 4th, 5th, and 7th modes, 2 octaves from any note in position. Whole-tone, 2 octaves from any note. Diminished scales, both modes, 2 octaves from any note in position. Harmonic minor scales, 2 positions. In addition to chords required for MuP 180, 2 fingerings for the following: Maj6/9, Maj9, Maj(add9), Maj7b5, Min11, Min6/9, Min#7, Dom7b5, Dom7b9, Dom7#9, Suspended 9 and Suspended 13. Sight-reading of chord charts with the above chords. Harmonic analysis: demonstrate the ability to identify key changes and tonal center shifts in material drawn from the standard jazz repertoire such as Triste, My Funny Valentine, But Beautiful, and Night and Day. Arpeggios: Diminished 7, Suspended 7, Augmented 7 and Dom7b9 (two positions). Improvisational ability to solo over standard jazz repertoire that is primarily diatonic (Black Orpheus, Autumn Leaves, Take Five). Texts include *Modern Method for Guitar, Vol. 2*, William Leavitt; *The Real Book*; *Introduction to Chord Theory*, D. Latarski; *Chord Orbits*, Latarski; *Arpeggios for Guitar*, Latarski.

Performance Level Guidelines

3. Electric Bass

LCC Entry Guidelines to MuP 192: Demonstrate at an acceptable proficiency all major scales in quarter notes, two octaves where possible, quarter-notes = 72. This is to be accomplished with emphasis on tone quality and “time”.

Perform a 12 bar blues- 3 chorus’ improvised (with or without accompaniment) showing some experience with the instrument.

Sight-read a written bass line at the appropriate level with reasonable accuracy.

MuP 192: Work on attaining proficiency of the following scales at a speed of quarter-note = 100: major, natural minor and chromatic scales of two octaves.

Perform improvised solos (accompanied or unaccompanied) of moderate difficulty and demonstrate an acceptable proficiency and understanding of style, intonation, time, tone quality, phrasing, and other areas of musicianship.

Demonstrate ability to play various popular music styles from the 20’s to the present with an awareness of appropriate tone and interpretation.

Play at sight a medium-difficult bass line with reasonable accuracy.

MuP 292: Work on attaining proficiency of the following scales and modes at a speed of quarter-note = 108: Major scales in all twelve keys through circle of fifths beginning with flat keys; Jazz melodic minor; mixolydian mode; dorian mode locrian mode; super locrian mode.

Perform improvised solos (accompanied or unaccompanied) of greater theoretical difficulty showing an awareness of appropriate scale usage.

Play at a sight a complex bass line, utilizing syncopation, sixteenth note and/or eighth note triplets with reasonable accuracy.

Performance Level Guidelines

4. Flute

LCC Entry Guidelines for MuP 181: satisfactory sound and intonation; all major scales from memory, two octave range, up and down, twice in one breath; one etude and two contrasting movements from the standard solo repertoire. Sight-reading.

MuP 181: All scales, 3rds and 6ths, Maquarre, *Daily Exercises* from memory. Anderson, *Etude*, Op. 33 and 30, several from memory. Duets by Telemann and W.F. Bach; Bach, *Suite in B Minor* and *Sonatas in E-flat and C Major*; Mozart, *Concerto in D Major* and *Quartets for Flute and Strings*; Hindemith, *Sonata*; Beethoven, *Serenade*; Caplet, *Reverie and Petite Waltz*; C.P.E. Bach, *Hamburger Sonata*; Foote, *Night Piece*; Rogers, *Soliloquy*; Debussy, *Syrinx*. Sight-reading.

MuP 281: All scales (up and down three times in one breath evenly), 3rds and 6ths, and continuation of Maquarre, *Daily Exercises* from memory. Anderson, *Etudes* Op. 21 and 15, several from memory. Duets by Mozart. Bach, *Partita in A Minor* and *Sonatas in E and A Major*; Mozart, *Concerto in G Major*; Telemann, *Suite in A Minor*; Piston, *Sonata*; Martinu, *Sonata*; Poulenc, *Sonata*; Saint-Saens, *Air de Ballet*; Hue, *Fantasie*; Kennan, *Night Soliloquy*. Sight-reading.

Performance Level Guidelines

5. Oboe

LCC Entry Guidelines to MuP 182: satisfactory embouchure and acceptable quality of tone; reasonably secure intonation; all major scales (two-octave range, when possible); an etude or solo; sightreading music of moderate difficulty. Repertoire listing for the various levels should be viewed as representative only.

MuP 182: First level lower-division study. Tone production and articulation studies; reed making; all major and minor scales from memory. Literature of the difficulty of Barret, *Melodious Studies*; Edlefsen, *Studies and Melodious Etudes, Vol. II and III*; Brod, *Etudes et Sonates, Vol. I*; Telemann, *Six Partitas*; Barlow, *The Winter's Past*; Bakaleinikoff, *Pastorale*; additional selected studies and duets; studies from Sprenkle-Ledet, *The Art of Oboe Playing*; selected recordings. Sight-reading.

MuP 282: Second level lower-division study. Tone production and articulation studies; reed making; all major and minor scales and arpeggios from memory; scales in thirds. Literature of the difficulty of Ferling, *48 Etudes*; Rothwell's *Difficult Passages from the Works of J.S. Bach*; Head, *Three Pieces*; Nielsen, *Fantasy Pieces for Oboe, Op. 2*; sonatas of Handel, and additional Baroque concertos and sonatas; selected duets. Studies from Sprenkle-Ledet, *The Art of Oboe Playing*, selected recordings. Sight-reading.

Performance Level Guidelines

6. Clarinet

LCC Entry Guidelines to MuP 183: satisfactory embouchure; an acceptable quality of tone; reasonably secure intonation; all major scales (two-octave range); an etude or a solo of the student's choosing; sight-reading music of moderate difficulty.

MuP 183: All major and minor scales and arpeggios from memory (two octaves); Kroepsch Books III and IV; Rose, *40 Etudes*; solos on the level of Weber, *Concertino*; Hindemith, *Sonata*; Rabaud--solo de concours. Sight-reading.

MuP 283: Baermann--Third Division; Stark arpeggio studies; transposition studies from orchestra literature. Solos on the level of Mozart concerto; Brahms sonatas; Saint-Saens sonata. Messenger--solo de concours. Sight-reading.

Performance Level Guidelines

7. Bassoon

LCC Entry Guidelines for MuP 185: Satisfactory embouchure and acceptable quality of tone; reasonably secure intonation; all major scales (two-octave range, when possible); an etude or solo; sight-reading music of moderate difficulty.

MuP 185: A thorough grasp of tone production and vibrato should be achieved during this year. All basic and alternate fingerings should be under control, with particular attention to flick keys and half holes. By the end of the year the student should be making all of her/his own reeds, with only minimum adjustment by the instructor required. Etudes: Weissenborn, *Fifty Advanced Studies, Op. 8, Vol. II*; Milde, *25 Studies in Scales and Chords, Op. 24*. Solos at the level of Galliard, *Six Sonatas*; Mozart, *Concerto, K. 191, Andante*. Sight-reading of moderate difficulty. The student should be able to read tenor clef fluently by the end of the year. Sight-reading.

Mup 285: Continuation of **MuP 185**, with special attention to any areas not up to par for that level. Etudes: completion of Weissenborn and Milde, *Op. 24*; begin Milde, *Concert Studies, Op. 25*. Solos at the level of Mozart, *Concerto*, all movements; Hindemith, *Sonata*; Telemann, *Sonata in F Minor*. Sight-reading.

Performance Level Guidelines

8. Saxophone

LCC Entry Guidelines for MuP 184: Satisfactory embouchure; an acceptable quality of tone; reasonable secure intonation; all major scales (two octave range when possible); an etude or solo; sight-reading music of moderate difficulty. Since most of the saxophone literature is composed for the alto saxophone, it is expected that all saxophone majors will spend a minimum of two years private study on the E-flat saxophone.

MuP 184: First level, lower-division study. Major and harmonic minor scales from memory, chromatic scale studies, tone production and articulation, vibrato studies, literature of the level of Voxman, *Selected Studies*; Mule, *24 Etudes Facies d'apres Samie*; Bozza, *Aria*; Ibert, *Aria en Re*; Tournier, *Variations*; Lantier, *Sicilienne*; selected Baroque transcriptions by Mule, Rascher, et al., studies from Teal, *The Art of Saxophone Playing*. **For level change to MuP 284:** Two contrasting movements from an arrangement of a Baroque sonata, with keyboard (transcriptions by Mule or Rascher are recommended); a memorized piece of ca. 3 minutes duration (a slow movement, lyrical in nature); all major and harmonic minor scales, from memory with mixed articulations over the natural range of the instrument (i.e., from the lowest to the highest notes in a given key, metronome speed: quarter note = 92-100). All music is to be selected in consultation with the student's teacher. Sight-reading.

MuP 284: Second level, lower-division study. Major and minor scales and arpeggios over range of instrument; tone production and articulation; sight-reading; vibrato studies. Literature of the level of Ferling-Mule, *48 Etudes*; Berbiguire-Mule, *18 Exercises on Etudes*; Dubois, *Dix Figures a Danser*; Bonneau, *Suite*; Tcherepnin, *Sonatine Sportive*; Ibert, *Histoires*; Baroque transcriptions including sonatas of Handel, H. Eccles. Beginning at this level, saxophonists are advised to avail themselves of the opportunities provided for jazz studies within the Performing Arts Department. Sight-reading.

Performance Level Guidelines

9. French Horn

LCC Entry Guidelines for MuP 187: Audition before a faculty jury displaying satisfactory embouchure, acceptable tone quality, good intonation, knowledge of standard double horn fingerings, all major scales (two octave range), all minor scales in 3 forms, whole-tone scales, diminished scales, dominant 7th and diminished arpeggios*, a standard etude or solo; sight reading of music of moderate difficulty.

*One may be provisionally admitted to MuP 187 for one term before completing this scale entrance requirement. Failure to display scales satisfactorily before the second term of MuP 187 will be cause for reassignment to MuP 157 until completed.

MuP 187: Embouchure drill, tone and range development etudes, rhythm and placement etudes and exercises as prescribed by teacher; major, melodic and harmonic minor scales; basic transpositions and stopped horn technique. **Etudes:** *Maxime-Alphonse Vol. I & II*, pub. LeDuc; Kopprasch, C. *60 Etudes for Horn, Vol. 1*, pub. C. Fischer; Pottag, *Preparatory Melodies for Solo Playing*, Pub. Belwin; Thevet, *50 Exercises en Transposition*, pub. LeDuc. **Solos:** W.A. Mozart, *Concerto No 1 in D Major for Horn, K. 412*, pub. Schott; *Solos for the Horn Player, Ed. 2462*, edited by Mason Jones, pub. G. Schirmer; W.A. Mozart, *Concert Rondo in E Major, K. 371*, pub. G. Schirmer, A. Cooke and *Rondo in Bb*, pub. Schott.

MuP 287: Further development of embouchure, tone, and range through advanced embouchure drill and etudes as prescribed by teacher; mastery of three octave scales in all major and minor keys and all forms, to follow the circle of fifths order; further work in transpositions, stopped and half stopped technique; review of modern notation interpretation and styles including jazz/pop stylistic ornaments; mastery of “old” and “new” bass clef notations. **Etudes:** *Maxime-Alphonse Vol. II and III*, pub. LeDuc; Kopprasch, C., *60 Etudes for Horn, Vol. II*, pub. C. Fischer; Dubois, P.M. *12 Etudes for Horn*, pub. LeDuc; Kling, *40 Etudes for Horn*, pub. Southern; Thevet, *50 Exercises en Transposition*, pub. LeDuc; Pottag-Andraud, *335 Melodious and Progressive Etudes for Horn*, pub. Southern; Pottage, M., *French Horn Passage-Orchestra Excerpts, Vol. I, II, III*, pub. Belwin. **Solos:** Mozart, W.A., *Concertos 2 and 3*, pub. Breit. & Hartel (w. piano acc.); Saint-Saens, C., *Morceau de Concert for Horn & Piano*, pub. Assoc. Music Pub. ; *Solos for the Horn Player*, ed. 2462, ed. by Mason Jones, pub. G. Schirmer; Strauss, Franz, *Concerto, Op. 8*, pub. International Music Co.; *Contemporary French Recital Pieces for Horn & Piano*, pub. International; Haydn, Joseph, *Concerto for 2nd Horn*, pub. Bri et. & Hartel.

Performance Level Guidelines

10. Trumpet and Cornet

LCC Entry Guidelines to MuP 186: Audition before a faculty committee to determine if the person has a satisfactory embouchure, and acceptable quality of tone, reasonably secure intonation, satisfactory musicianship and technique. This will be determined through a performance of the major and minor scales, etude and/or solo of performer's choice and sight-reading of moderate difficulty.

MuP 186: Emphasis on tone production, embouchure development, breath support, attacks and releases, single articulations, phrasing, major scales and arpeggios. **Etudes:** Arban, *Complete Conservatory Method*; Bousquet, *36 Celebrated Etudes*; Charlier, *36 Transcendental Etudes*; Clarke, *Technical Studies*; Concone, *Lyrical Studies for Trumpet*; Irons, *27 Groups of Exercises*; Stamp, *Warm Up Plus Studies*. **Solos and sight-reading.**
1st term jury: major scales; etude or familiar solo, sight-reading.
2nd term jury: major scales and arpeggios; etude or solo, sight-reading.
3rd term jury: major scales; arpeggios and scales in ascending and descending thirds; accompanied solo; short memorized piece, sight-reading.

MuP 286: Continued emphasis on tone and embouchure development with expansion of range and flexibility. Develop major and minor scales and arpeggios. Begin transposition and multiple tonguing; develop lyrical style; develop practice habits. **Etudes:** Arban, *Complete Celebrated Method*; Bousquet, *36 Celebrated Etudes*; Charlier, *36 Transcendental Etudes*; Clarke, *Technical Studies*; Concone, *Lyrical Studies for Trumpet*; Irons, *27 Groups of Exercises*; Sachse, *100 Etudes*; Stamp, *Warm Up Plus Studies*; Vannetelbosch, *20 Etudes melodiques* and technique.

Solos: Bozza, *Badinage*; Delmas, *Choral et Variations*; Donato, *Prelude et Allegro*; Goedicke, *Concert Etude*; Lathem, *Suite*. **Sight-reading.**

1st term jury: Major and minor scales; etude; memorized tune; sight-reading.

2nd term jury: Major and minor scales; etude or solo; memorized lyrical tune, sight-reading.

3rd term jury: Circle of fifths; all major and minor keys; five transpositions.

sight-readings; example tune with double and triple tonguing; accompanied solo.

Performance Level Guidelines

11. Trombone

LCC Entry Guidelines to MuP 188: Audition before a faculty committee during which the student must display an acceptable tone quality, reasonably secure intonation, a satisfactory embouchure, knowledge of all major scales (two octave range), and the potential for musical growth. The student will be expected to perform a prepared etude or solo and to sight-read music of moderate difficulty.

MuP 188: Emphasis on breathing, tone production, embouchure development, basic articulation, fundamental concepts of intonation and phrasing. Remington, *Warm-ups*; Bordogni-Rochut, *Melodious Etudes for Trombone*, Vol. I; Blazhevich, *Studies in Clefs*. Solos: Guilmant, *Morceau Symphonique*; Galliard, *Sonatas* I, V, VI. Perform in one showcase.

MuP 288: Continued emphasis on tone production, intonation, and embouchure development, including the extension of extreme registers, dynamic range, and flexibility. Intensive study of tenor and alto clefs. Blazhevich, *Studies in Clefs*; Bordogni-Rochut, *Melodious Etudes for Trombone*, Vol. I and II. Solos: Blazhevich, *Concert Piece No. 5*; Jones, *Sonatina*. Perform in two showcases.

Performance Level Guidelines

12. Euphonium (Baritone Horn)

LCC Entry Guidelines for MuP 189: Audition before a faculty committee displaying satisfactory embouchure, acceptable tone quality, good intonation. Major scales, solo or etude (from Arban, *Complete Method*). Sight-reading.

MuP 189: Emphasis on breathing, tone production, embouchure development, basic articulation, fundamental concepts of intonation and phrasing. Arban, *Complete Method*; Clarke, *Technical Studies*; Bordogne-Rochut, *Melodious Etudes for Trombone, Vol. 1*. Solos: Galliard, *Sonatas I, III, V, VI*; Guilmant, *Morceau Symphonique*. Sight-reading.

MuP 289: Continued emphasis on tone production, intonation, and embouchure development, including the extension of extreme registers, dynamic range, and flexibility. Introductory study of tenor and alto clefs. Arban, *Complete Method*; Bordogne-Rochut, *Melodious Etudes, Vo. II*. Solos: Barat, *Andante et Allegro*; Hutchinson, *Sonatina*. Sight-reading.

Performance Level Guidelines

13. Tuba

LCC Entry Guidelines for MupP 190: Audition before a faculty committee during which the student must display an acceptable tone quality, reasonably secure intonation, a satisfactory embouchure, knowledge of all major scales, and the potential for music growth. The student will be expected to perform a prepared etude or solo and to sight-read music of moderate difficulty.

MuP 190: Emphasis on breathing, tone production, embouchure development, basic articulation, fundamental concepts of intonation and phrasing, and the development of moderate fluency in octave transposition. Remington, *Warmups for Trombone*; Bordogne/Rochut, *Melodious Etudes for Trombone, Book I*; Uber, *25 Early Studies*; Solos: Bach/Bell, *Air & Bouree*; Galliard, *Sonatas* and other Baroque sonatas.

MuP 290: Continued emphasis on tone production, intonation, and embouchure development, including the expansion of extreme registers, dynamic range, and flexibility, and complete fluency in octave transposition: Arban, *Complete Trombone Method*; Blazhevich, *70 Studies, Book I*; Kopprasch, *60 Selected Studies*; Bordogni/Rochut, *Melodious Etudes for Trombone, Book I*. Solos: Hartley, *Suite for Unaccompanied Tuba*; Wilder, *Suite #1*; Marcello, *Sonata #5*.

Performance Level Guidelines

14. Percussion

LCC Entry Guidelines to MuP 191: Audition before a faculty committee; an etude or solo and scales and/or rudiments from one or more of the following areas: snare drum, mallets, timpani, and drum set. Acceptable command of techniques of one or more percussion instruments; sight-reading music of moderate difficulty; satisfactory hand positions and technique on at least one instrument.

MuP 191: Introduction to snare drum, marimba, timpani and drum set; proper attack, hand positions and warm-up exercises. Studies from Goldenberg, *Modern School for Snare Drum*; Stone, *Stick Control*; Goodman, *Modern Method for Timpani*; Goldenberg, *Modern School for Xylophone/Marimba/Vibes*; Chapin, *Advanced Techniques for the Modern Drummer*. Solos including Handel sonatas, contest snare drum solos, timpani solos.

MuP 291: Continued study of the four performance areas; continued study of hand positions, warm-up exercises, rudiments and scales; expanded speed, endurance, dynamics and flexibility; introduction to smaller orchestral percussion instruments. Studies of previously mentioned books plus Bailey, *Mental and Manual Calisthenics*; Cirone, *Portraits in Rhythm*; Dowd, *A Primer for the Rock Drummer*; and Cirone, *Orchestral Techniques of the Standard Percussion Instruments*. Solos including duets by Hayden, Mazas, Pleyel; Hayden sonatas, Goodman, *Ballad for the Dance*; Firth, *Solo Impressions for Timpani*; Tcherenpin, *Sonatina*; excerpts from band, orchestra and jazz ensemble repertoire. Advanced etudes.

Performance Level Guidelines

15. Violin

LCC Entry Guidelines for MuP 175: Audition before a faculty committee. All major and minor scales and arpeggios through three octaves, separate and slurred bowings. Etudes by Dont, Mazas, and Kayser, and easier studies by Kreutzer; concertos by DeBeriot, Nardini, Vivaldi, Rode; sonatas by Handel, Corelli, Tartini, supplementary repertoire. Sight-reading of appropriate difficulty.

MuP 175: All major and minor scales and arpeggios through three octaves. All major and minor scales in thirds, sixths, octaves, quarter notes, separate bows. Etudes by Kreutzer and Fiorillo alternated: concertos by Bach, Rode, Viotti; supplementary repertoire. Sight-reading of moderate difficulty.

MuP 275: Flesch scale studies, Sevcik, *Violin Technique, Op. 1, Book IV*; Kreutzer and Fiorillo to be completed. Concertos by Mozart, Mendelssohn (D minor), Tartini; sonatas by Mozart, Beethoven, Grieg (F Major). Easier movements from the Bach solo sonatas; supplementary repertoire. Sight-reading.

Performance Level Guidelines

16. Viola

LCC Entry Guidelines to MuP 176:

MuP 176: Major and minor scales and arpeggios in three octaves. Etudes by Mazas, Bruni, and Kreutzer. Repertoire such as J.C. Bach, *Cello Suites 1 and 2*; Hoffmeister, *Concerto in D Major*; Bloch, *Suite Hebraique*; Bruch, *Romance*; Hindemith, *Trauermusik*; and Hummel, *Fantaisie for Viola and Orchestra*. Sight-reading.

MuP 276: Major and minor scales and arpeggios in three octaves. Introduction of scales in thirds and sixths. Etudes by Kreutzer and Campagnoli. Repertoire such as Bach gamba sonatas; Stamitz, *Concerto in D Major*; Weber, *Andante and Rondo Ongarese*; Milhaud, *Sonata No. 1*; and Bloch, *Suite*. Sight-reading.

Performance Level Guidelines

17. Cello

LCC Entry Guidelines to MuP 177: Audition before a faculty committee: all major and minor scales and arpeggios through three octaves with varied bowings; Dotzauer, *Studies, Bks. II and III*; Franchomme, *Studies*; Duport, *Etudes* or equivalent works; Goltermann, *Concerto No. IV* or Romberg, *Concertino in D minor*; sonatas by Vivaldi, Handel, or Marcello. Supplementary repertoire. Sight-reading.

MuP 177: Major and minor scales and arpeggios through three octaves; thirds, sixths, and octaves; elementary thumb technique, Duport, *Etudes*; Franchomme, *Caprices*; Kreutzer-Silva, *Studies*. Concerti by Romberg, Golterman, Vivaldi, Tartini, and Mozart. Sonatas by Sammartini, Boccherini, Corelli, and Bach. Supplementary repertoire. Sight-reading.

MuP 277: Scales and arpeggios in four octaves, varied bowing. Concentrated thumb technique in scales, thirds, sixths and octaves. Popper, *High School of Cello Playing*; Kreutzer-Silva, *Studies*. Concerti by Boccherini, Tartini, Lalo and Saint-Saens; sonatas by Brahms; Bach suites (G, d, or C); Boccherini, C Major Sonata; Beethoven, Op. 5. Supplementary repertoire. Sight-reading.

Performance Level Guidelines

18. String Bass

LCC Entry Guidelines to MuP 178: Audition before a faculty committee; introduction of basic principles of string bass technique, including fundamentals of tone production and position playing and shifting; Zimmerman, *Elementary Bass Method*; Nanny, *Book I* or equivalent. Sight-reading.

MuP 178: Qualifying audition demonstrating fundamental principles of string bass techniques; scales and arpeggios in two octaves; fundamental bowings. Simanc, *Book I* or Nanny, *Book I*; Lee, *Studies*; pieces of appropriate difficulty. Sight-reading.

MuP 278: Introduction of thumb technique, continued study of scales and arpeggios. Billé, *Methods*, Part 2; Storch-Hrabe, *Book II*; sonatas by Eccles and movements from Bach, *Cello Suites*. Sight-reading.

Performance Level Guidelines

19. Harp

LCC Entry Guidelines to MuP 179:

MuP 179: Technique in laying intervals, chords, arpeggios, scales, harmonics, glissandi (basic pedal technique). Renie, *Method, Vol. I*; Bochsa, *Etudes*. Study and performance of solo works by Hasselmans, Renie, Grandjany and Salzedo. Ensemble works by Tournier, Soule and Renie. Emphasis on tuning, care and repair of the instrument. Sight-reading.

MuP 279: Continuation of technical skills including trills, etouffe, and more advanced pedal technique. Renie, *Method, Vol. I* Bochsa, *Etudes*. Study and performance of solo works by Bach, Gretry, Serly, Tournier. Introduction to orchestral excerpts and history of the harp and its repertoire. Sight-reading.

Performance Level Guidelines

20. Piano (as Primary Area)

LCC Entry Guidelines for MuP 171a: First level of lower-division studio instruction as a piano performance major. To enter this level of study, the student must demonstrate competency in playing major and harmonic minor scales and arpeggios (4 octaves ascending and descending, hands together) in 16ths with the quarter note = 60, sight-reading, and piano repertoire. Audition repertoire should be memorized and consist of three representative pieces from the Baroque or Classic period, the Romantic period, and the 20th century. For example: Bach, Two-Part Inventions; Haydn, Sonata in C Major, Hob. 35; Beethoven, Sonatas Op. 49; Mendelssohn, Songs Without Words; Bartok, Mikrokosmos, Vol. IV-V.

MuP 171a: While at this level, the student will gain competency in playing major and all three forms of the minor scales and arpeggios (4 octaves ascending and descending, hands together), sight-reading, and piano repertoire. Audition repertoire for MuP 271a should be memorized and consist of three representative pieces from the Baroque or Classic period, the Romantic period, and the 20th century. Approximate level of difficulty should be similar to Bach or Handel Suites; Schumann, Novelette in F; Chopin Preludes; Bartok, Fifteen Hungarian Peasant Dances.

MuP 271a: Second level of lower-division studio instruction for piano performance majors. While at this level, the student will increase competency in playing major and all three forms of the minor scales and arpeggios (4 octaves ascending and descending, hands together), sight-reading, and piano repertoire from four contrasting style periods. Repertoire must be memorized. Examples of repertoire at the appropriate difficulty level are: Bach, Three-Part Inventions; Chopin, Scherzi, Impromptus; Schubert, Impromptus; Schumann, Papillons, Debussy, Suite Pour le Piano.

Performance Level Guidelines

21. Piano (as Secondary Area)

LCC Entry Guidelines for MuP 171b: First level of lower-division studio instruction for majors other than piano performance. To enter the MuP 171b level of study, the student must demonstrate competency in playing major and minor scales and arpeggios (4 octaves ascending and descending, hands together), sight-reading, and piano repertoire. Audition repertoire should be memorized and consist of 3 representative pieces from the Baroque or Classic period, the Romantic period, and the 20th century. For example: Bach pieces from Anna Magdalena Notebook; Beethoven Sonatina in F; Clementi Sonatinas; Bartok, *Mikrokosmos*, Vol. II-III.

MuP 171b: While at this level, the student will increase competency in playing major and minor scales and arpeggios (4 octaves ascending and descending, hands together), sightreading, and piano repertoire. Audition repertoire for MuP 271b should consist of 3 representative pieces from the Baroque or Classic period, the Romantic period, and the 20th century. At least one piece should be memorized. Approximate level of difficulty should be similar to Bach Little Preludes and Fugues; Beethoven, Bagatelles; Schumann, Album for the Young; Bartok, Mikrokosmos, Vol. III-IV; Schoenburg, Opus 19.

MuP 271b: Second level of lower-division studio instruction for majors other than piano performance. While at this level, student will increase competency at playing major and all minor scales and arpeggios (4 octaves ascending and descending, hands together), sightreading, and repertoire from four contrasting style periods. At least two pieces should be memorized. Examples of repertoire at the appropriate difficulty level are: Bach or Handel Suites; Chopin Nocturnes; Beethoven, Mozart, Schubert Sonatas; Bartok, *Mikrokosmos* vol. IV-V.

Performance Level Guidelines

22. Voice

LCC Entry Guidelines to MuP 174: To be admitted to this level, the student must perform two songs with or without music. One solo should be an English or American art song and the other an aria selected from the 17th, 18th, or 19th century Italian, German, or French classic repertoire. Sight-sing a diatonic song in C, F, or G Major using solfeggio or a ? syllable.

MuP 174: Admission-level, first year vocal studies for students whose primary performance area is voice. Principles of voice production, breath control and diction are stressed through technical studies and song literature chosen especially from the English and Italian classics. (Maximum of 6 terms. Graded only.)

MuP 274: Second year vocal studies for students whose primary performance area is voice. Continuing technical studies for vocal development. Repertoire chosen from song literature in Italian, German, French and English. Introduction to oratorio and operatic arias. Prerequisites: Audition or jury before voice faculty demonstrating satisfactory completion of MuP 174 and instructor's consent. (Maximum of 6 terms. Graded only.)

Audition for Upper Division at UO should include four selections:

1. an aria from an opera or an oratorio
2. a song from the early English classics of the 17th or 18th Century Italian repertoire
3. a German Lied or French melodies
4. a 20th century song in English by a British or American composer