



Make your  
mark in *music*

- Applied Music Rubrics:**
- All Repertoire
  - Scales and Technique
  - Handbook



# GRCC

## GRAND RAPIDS COMMUNITY COLLEGE MUSIC DEPARTMENT

Welcome to Applied Music Study at Grand Rapids Community College. This handbook will serve as your guide to all of the requirements for individual applied study. Your applied instructor will choose specific technical studies, scales, arpeggios, etudes, and repertoire that are tailored to your individual applied level and unique skill set. The Applied Handbook will be used as a guide to prepare you for mastery of the requirements for each instrument or voice.

Best of luck as you begin this very important journey toward completion of your applied lesson requirements.





# GRCC

## GRAND RAPIDS COMMUNITY COLLEGE MUSIC DEPARTMENT

### All Repertoire, Scales and Technique

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# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Alto Saxophone Major Levels  
(Pre-college) MUS 151-153**

**MUS 161-262**





# MUS 151-153 Saxophone Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension Embouchure – using the correct embouchure tension, correct mouthpiece insertion and correct amount of lower lip over the teeth.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Minimum Technique Requirements:

- Major scales through three sharps and flats with mixed articulation, two octaves when possible. Minimum tempo: quarter note equals 60
- Chromatic Scale through student's range on the instrument
- Etude/Technique will be selected from the following recommended list:
  - Bona – *Rhythmical Articulation*; Berbiguer/Mule – *18 Exercises*
  - Ferling/Mule – *48 Studies*; Lacour – *24 Easy Atonal Etudes*
  - Londeix – *Hello Mr. Sax*; Londeix – *Les Gammes*
  - Rascher – *Top-Tones for Saxophone*; Samie/Mule – *24 Easy Etudes*
  - Sinta – *Voicing*; Teal *Saxophonist's Workbook*
  - Teal – *Saxophonist's Manual*; Voxman – *Selected Studies*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece:

- Bach/Mule – *Aria* or *Sonata No. 4* (flute)
- Bach/Teal – *Sarabande* (from *Teal's Solos*); *Bozza Aria*; *Bozza – Improvisation et Caprice*
- Caravan – *Bach for Saxophone*; Creston – *Sonata*; Demersseman – *Fantaisie*
- Demersseman (Hemke) – *Carnival of Venice*; Eccles – *Sonata*
- Francaix – *Cinq Danses Exotiques*; Glazounov – *Concerto*; Handel/Rascher – *Sonata No. 3*
- Husa – *Postcard from Home*; Jolivet – *Fantaisie-Improptu*; Joly – *Cantilène et Danse*
- Lantier – *Sicilienne*; Maurice – *Tableau de Provence*; Milhaud – *Scaramouche*
- Noda – *Improvisation I*; Rachmaninoff/Teal – *Vocalise* (from *Teal's Solos*)
- Ravel/Bettoney – *Pavane*; Rueff – *Chanson et Passepied*
- Schumann/Hemke – *Three Romances*; Tull – *Sarabande* and *Gigue*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

Sight-reading is not required for this level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, pedal technique, and balance between the hands for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161-162 Saxophone Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – using the correct embouchure tension, correct mouthpiece insertion and correct amount of lower lip over the teeth.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Major scales – full range with mixed articulation. Minimum tempo: quarter note equals 60
- Minor scales three
- Chromatic scale through student's range on the instrument
- Etude/Technique will be selected from the following recommended list:
  - Bona – *Rhythmical Articulation*; Berbiguer/Mule – 18 Exercises
  - Ferling/Mule – *48 Studies*; Lacour – *24 Easy Atonal Etudes*
  - Londeix – *Hello Mr. Sax*; Londeix – *Les Gammes*
  - Rascher – *Top-Tones for Saxophone*; Samie/Mule – *24 Easy Etudes*
  - Sinta – *Voicing*; Teal *Saxophonist's Workbook*
  - Teal – *Saxophonist's Manual*; Voxman – *Selected Studies*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least two prepared pieces:

- Bach/Mule – *Aria* or *Sonata No. 4* (flute)
- Bach/Teal – *Sarabande* (from *Teal's Solos*); Bozza – *Aria*; Bozza – *Improvisation et Caprice*
- Caravan – *Bach for Saxophone*; Creston – *Sonata*; Demersseman – *Fantaisie*
- Demersseman (Hemke) – *Carnival of Venice*; Eccles – *Sonata*
- Francaix – *Cinq Danses Exotiques*; Glazounov – *Concerto*; Handel/Rascher – *Sonata No. 3*
- Husa – *Postcard from Home*; Jolivet – *Fantaisie-Improptu*; Joly – *Cantilène et Danse*
- Lantier – *Sicilienne*; Maurice – *Tableau de Provence*; Milhaud – *Scaramouche*
- Noda – *Improvisation I*; Rachmaninoff/Teal – *Vocalise* (from *Teal's Solos*)
- Ravel/Bettoney – *Pavane*; Rueff – *Chanson et Passepied*
- Schumann/Hemke – *Three Romances*; Tull – *Sarabande* and *Gigue*
- Whitney – *Introduction* and *Samba*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, pedal technique, and balance between the hands for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261-262 Saxophone Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – using the correct embouchure tension, correct mouthpiece insertion and correct amount of lower lip over the teeth.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Major scales – full range with mixed articulation. Minimum tempo: quarter note equals 60
- Minor scales three
- Chromatic scale through student's range on the instrument
- Etude/Technique will be selected from the following recommended list:
  - Campagnoli – *Etudes Variees*; Capelle – *20 Grand Etudes*; Koechlin – *15 Concert Etudes*
  - Jamal Rossi – *Altissimo Etudes*; Soussman – *30 Etudes after Soussman*
  - Van der Linden – *Etudes Contemporaines*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least two prepared pieces.

- Adler – *Pensive Soliloquy*; Bach/Harle – *Sonata* (G Minor); Bedard – *Fantaisie*
- Benson – *Aeolian Song* (from *Concertino*); Charpentier – *Gavambodi 2*; Corelli/Williams – *La Folia*
- Creston – *Sonata*; Debussy/Londeix – *Syrinx*; Dubois – *Divertissement*; Fasch/Rascher – *Sonata*
- Glazounov – *Concerto*; Handel/Mule – *Sonata No. 4*; Handel/Rascher – *Sonata No. 13* (flute)
- Handel/Rousseau – *Adagio* and *Allegro* (oboe); Heiden – *Sonata*; Hindemith – *Sonata*
- Karlins – *Music for Tenor Saxophone*; Noda – *Phoenix*; Peck – *The Upward Stream*
- Persichetti – *Parable*; Schuller – *Sonata*; Tcherepnine – *Sonatine Sportive*; Lobos – *Fantasia*; Vivaldi/Marx – *Sonata No. 6* (G Minor); Williams – *Escapades*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, pedal technique, and balance between the hands for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Bassoon Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**





# MUS 151-153 Bassoon Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b>—use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Minimum Technique Requirements:

Scales required: Major two octaves – memorized – F, Bb, Eb, C, D

- Etude/Technique will be selected from the following recommended list:
  - Weissenborn – *Bassoon Method* (complete Roman numeral section)

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

- Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.
  - Weissenborn – *Bassoon Method* (complete Roman numeral section)

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:** Sight-reading is not required for these levels.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Bassoon Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b>—use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

Scales required: Major two octaves – memorized – five sharps and flats

- Demonstrate knowledge of relative minor scales for each of the required major scales
- Etude/Technique will be selected from the following recommended list:
  - Milde – *Fifty Concert Studies, Op. 24*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Telemann – *Sonata in F Minor*
- Bach – *Bouree, Galliard Sonata*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Bassoon Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b>—use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

Scales required: Major two octaves – memorized – all major scales

- Scales required: Minor (all forms) – two octave-memorized – all minor scales
- Scales required: Chromatic – low Bb to F above the staff
- Etude/Technique will be selected from the following recommended list:
  - Milde – *Fifty Concert Studies*, Op. 24 (continued study)
  - Jancourt – *26 Melodic Studies*, Op. 15 (selected studies)
- Demonstrate expected and adequate tone development (ability to maintain timbre throughout the range of the instrument)
- Demonstrate knowledge of commercial reed choice

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

**Repertoire:**

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Hindemith – *Sonata*
- Mozart – *Concerto* (movements 1 and 2)
- Williams – *Six English Folksongs*

<b>Repertoire Rubric</b>	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Bassoon Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b>—use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

Scales required: Major two octaves – memorized – all major scales

- Scales required: Minor (all forms) – two octave memorized – all minor scales
- Scales required: Chromatic – low Bb to F above the staff
- Etude/Technique will be selected from the following recommended list:
  - Milde – *Fifty Concert Studies*, Op. 24 (continued study)
  - Jancourt – *26 Melodic Studies*, Op. 15 (selected studies)
  - Jacobi – *Six Caprices*
- Demonstrate expected and adequate tone development (ability to maintain timbre throughout the range of the instrument)
- Demonstrate knowledge of commercial reed choice

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

**Repertoire:**

- Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.
  - Weber – *Andante* and *Hungarian Rondo*

<b>Repertoire Rubric</b>	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 262 Bassoon Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b>—use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

Scales required: Major two octaves – memorized – all major scales

- Scales required: Minor (all forms) – two octave memorized – all minor scales
- Scales required: Chromatic – low Bb to F above the staff
- Etude/Technique will be selected from the following recommended list:
  - Milde – *Fifty Concert Studies*, Op. 24 (continued study)
  - Jancourt – *26 Melodic Studies*, Op. 15 (selected studies)
  - Jacobi – *Six Caprices*
- Demonstrate expected and adequate tone development (ability to maintain timbre throughout the range of the instrument)
- Demonstrate knowledge of commercial reed choice and adjustment
- Demonstrate knowledge of reed making

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

**Repertoire:**

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Webber – *Concerto in F Major, Op. 75*
- Boismotier– *Concerto in D Major, Op. 26*
- Milde – *Polonaise*
- Jacob – *Partita*

<b>Repertoire Rubric</b>	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Cello Major Levels  
MUS 161**



## MUS 161 Cello Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Three-octave major and relative minor scales up to and including 4-flats and sharps.
- Etudes:
  - Schroeder – *170 Foundation Studies* (31 and beyond); Dotzauer – *Etudes*; Popper *High School of Cello Playing*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

May be chosen from those listed below or instructor may assign comparable substitutions.

- Bach – *Suites 1,2 or 3*
- Saint-Saens – *Allegro Appassionata*
- Brahms – *Sonata in E minor*
- Haydn – *Concerto in C Major*
- Faure – *Elegy*
- Bruch – *Kol Nidre*
- Vivaldi – *Sonata No. 4 or 5*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 162 Cello Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Three-octave – all major and relative minor scales
- Etudes:
  - Schroeder – *170 Foundation Studies* (31 and beyond); Dotzauer – *Etudes*; Popper *High School of Cello Playing*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

May be chosen from those listed below or instructor may assign comparable substitutions.

- Bach – *Suites 1,2 or 3*
- Saint-Saens/Haydn/Lalo – *Concerti*
- Brahms – *Sonata in E minor*
- Faure – *Elegy*
- Faure – *Après un Reve*
- Bruch – *Kol Nidre*
- Vivaldi – *Sonata No. 4 or 5*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





## MUS 261 Cello Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Three-octave – All major and relative minor scales
  - Four-octave – C and G major scales
- Etudes:
  - Grutzmacher – *Etudes; Popper High School of Cello Playing*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

May be chosen from those listed below or instructor may assign comparable substitutions.

- Bach – *Suites 1, 2, 3, 4*
- Saint-Saens/Haydn/Lalo/Boccherini – *Concerti*
- Beethoven – *Sonata No. 2 in G minor*
- Brahms – *Sonata in E minor*
- Bruch – *Kol Nidre*
- Sammartini – *Sonata in G Major*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 262 Cello Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Three-octave – all major and relative minor scales
  - Four-octave – C and G major scales
- Etudes:
  - Grutzmacher – *Etudes; Popper High School of Cello Playing*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

May be chosen from those listed below or instructor may assign comparable substitutions.

- Bach – *Suites 1, 2, 3, 4*
- Saint-Saens/Haydn/Lalo/Boccherini – *Concerti*
- Beethoven – *Sonata No. 2 in G minor*
- Schumann – *Fantasy Pieces for Cello and Piano*
- Barber – *Sonata for Cello and Piano*
- Bruch – *Kol Nidre*
- Sammartini – *Sonata in G Major*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Clarinet Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## MUS 151-153 and MUS 161-162 Clarinet Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – using the correct embouchure tension, correct mouthpiece insertion and correct amount of lower lip over the teeth.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Tone – *Gutbusters on E, F, F Sharp and G*
- Albert (ed. Varineau) – *Daily Scales*
- Pares (ed. Varineau) – *Scales*
- A student must complete the Albert Scales in all 12 major and minor keys to successfully complete the requirements for MUS 162.
- A student must successfully play all 12 major and minor scales from memory in order to meet the requirements for MUS 162.
- Chromatic Scale through student's range on the instrument
- Etude/Technique will be selected from the following recommended list:
  - Gabucci – *60 Divertimenti*; Hite/David – *Melodious and Progressive Studies* (Book 1 and 2)
  - Polatschek – *12 Etudes for Clarinet*
  - Rose – *32 Etudes*; Thurston – *Passage Studies* (Book 1)
  - Voxman – *Selected Studies*
- A student must complete the Hite – *Melodious and Progressive Studies* (Book 1), in order to meet the Technique Requirements for MUS 162

<b>Technique Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
<b>At Level 82-90%</b>	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
<b>Marginal 73-81%</b>	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

- Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.
  - Baermann – *Divertimento* and *Air Varie*, No. 2; Berr – *Fantasia*
  - Debussy – *Petite Piece*; Finzi – *Five Bagatelles*
  - Hindemith – *Sonate*; Kozeluh – *Concerto in E flat Major*
  - Krommer – *Concert in E flat Major*; Lefevre – *Sonata No. 7*
  - Marty – *Premiere Fantasy*; Mendelssohn – *Sonata*
  - Mozart – *Four Church Sonatas*; Rossler – *Concerto in E flat Major*
  - Scarlatti – *Four Sonatas*; Stamitz – *Concerto No. 3 in B flat Major*
  - Szalowski – *Sonatina*; Telemann – *Sonata in C Minor*
  - Templeton – *Pocket-Sized Sonata No. 2*
  - Williams – *Six Studies in English Folksong*
  - Weber – *Concerto No. 1 in F minor* and *Concertino*, Op. 11
- Unaccompanied solos:
  - Adler – *Harobed*; Cheslock – *Descant*
  - Debussy (arr. Galper) – *Syrinx*; Johnsen – *Suite*, Op. 58
  - Krenek – *Monologue*; Okamura – *Two Pieces*
  - Osborne – *Rhapsody*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.





**Sight-Reading:**

The student will sight-read a musical example of grade 2.5 without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 261-262 Clarinet Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – using the correct embouchure tension, correct mouthpiece insertion and correct amount of lower lip over the teeth.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Tone: Chalumeau/Clarion – *Transition*
- Baermann (ed. Varineau) – *Scale Studies*
- A student must complete all 12 Major Scales in the Baermann to meet the requirements for MUS 262.
- Chromatic scale through student's range on the instrument
- Etude/Technique will be selected from the following recommended list:
  - Heifetz – *Legato-Staccato Method*; Rose – *32 Etudes* and *40 Etudes*
  - Thurston – *Passages Studies* (Vol. 11)
  - Uhl– *48 Studies*; Voxman – *Classical Studies*
- A student must complete the Rose – *32 Etudes*, in order to meet the Technique Requirements for MUS 262.

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

- Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least two prepared pieces.
  - Arnold – *Sonatina*; Baermann – *Adagio*
  - Busser – *Pastoral In F Major*, Op 46; Cahuzac – *Cantilene*
  - Cavallini – *Adagio e Tarantella*
  - David – *Introduction, Theme and Variations*; Delmas – *Fantasie Italienne*
  - Donizetti – *Concertino in B flat Major*
  - Grovlez – *Lamento et Tarentelle*; Guilhaud – *First Concertino*
  - Heiden – *Sonatina*; Hurlstone – *Four Characteristic Pieces*
  - Jacob – *Mini Concerto*; Lefevfe – *Sonata in B flat*, Op. 12, No. 1
  - Mathias – *Sonatina*; Milhaud – *Sonatine*; Poser – *Sonate*
  - Rabaud – *Solo de Concours*; Saint-Saens – *Sonata*
  - Schumann – *Three Duos*; Stamitz – *Concerto in B flat Major*
  - Stanford – *Three Intermezzi*, Op. 13; Starer – *Relationships*
  - Tartini – *Concertino*; Templeton – *Pocket-Sized Sonata No. 1*
  - Tuthill – *Fantasy Sonata*, Op. 3; Wanhall – *Sonata in B flat Major*
  - Weber – *Introduction, Theme and Variations*
- Unaccompanied Solos
  - Aitken – *Suite*; Bennett – *Sonatina*
  - Giron – *Three Bagatelles*; Pfeiffer – *Musik*
  - Pfister – *Vignettes*; Werdin – *Impression*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read a musical example of grade 2.5 without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Double Bass Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## MUS 151-153 Double Bass Pre-Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - One-octave Major and relative minor scales up to and including two sharps.  
Quarter note equals 60
- Etudes and technical studies:
  - Simandl – *Method Book I, Technical Studies*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire

Any beginning to intermediate solo chosen by the instructor

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

#### Sight-Reading

Sight-Reading is not required for students studying at the pre-major level

#### Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Double Bass Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Two-octave major and relative minor scales as indicated. Quarter note equals 80
    - Major Scales ( C, G, D, A)
    - Minor Scales ( a, e, b, f sharp)
- Etudes and Technical Studies:
  - *Simandl – Method Book I, Technical Studies*
  - *Reid – The Evolving Bassist*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

- May be chosen from those listed below or instructor may assign comparable substitutions.
  - Eccles – *Sonata*
  - Dittersdorf – *Concerto*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.





**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# MUS 162 Double Bass Major Levels Study Requirements

## Areas of evaluation

### Minimum Technique Requirements:

- Scales:
  - Two-octave Major and relative minor scales up to and including three sharps and flats. Quarter note equals 80
- Etudes and Technical Studies:
  - Simandl – *Method Book I*
  - Reid – *The Evolving Bassist*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

### Repertoire:

- May be chosen from those listed below or instructor may assign comparable substitutions:
  - Eccles – *Sonata*
  - Vivaldi – *Sonata*
  - Dittersdorf – *Concerto*
  - Dragonetti – *Concerto*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.



**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 261 Double Bass Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Three-octave major and relative minor scales up to and including four sharps and five flats. Quarter note equals 120
- Etudes and Technical Studies:
  - Simandl – *Method Book I and II*
  - Reid – *The Evolving Bassist*
  - Storch-Hrabe – *Book I*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

- May be chosen from those listed below or instructor may assign comparable substitutions:
  - Eccles – *Sonata*
  - Vivaldi – *Sonata*
  - Dittersdorf – *Concerto*
  - Dragonetti – *Concerto*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.



**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 262 Double Bass Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Three-octave major and relative minor scales up to and including seven sharps and seven flats. Quarter note equals 120
- Etudes and Technical Studies:
  - Simand – *Method Book I and II*
  - Reid – *The Evolving Bassist*
  - Storch-Hrabe – *Book I and II*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

- May be chosen from those listed below or instructor may assign comparable substitutions:
  - Eccles – *Sonata*
  - Vivaldi – *Sonata*
  - Hindemith – *Sonata*
  - Dittersdorf – *Concerto*
  - Dragonetti – *Concerto*
  - VanHal – *Concerto*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.



**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.









# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Flute Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## MUS 151-153 Flute Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – demonstrates a well formed embouchure and correct head joint alignment with the face.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not well formed and lacks correct head joint alignment with the face.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Major scales up to and including four flats and sharps – two octaves. Performed at mm: quarter note equals 88 minimum. All scales will be performed ascending and descending.
- Chromatic scale – three octaves. Performed at mm: quarter note equals 88 minimum. All scales will be performed ascending and descending.
- Etude/Technique will be selected from the following recommended list:
  - (ed. Cavally) – *Melodious and Progressive Studies* (Volume 1)
  - Lester – *Sixty Rambles*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.
  - Handel – *Sonatas*
  - Telemann – *Sonatas*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:** None

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Flute Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – demonstrates a well formed embouchure and correct head joint alignment with the face.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not well formed and lacks correct head joint alignment with the face.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- All major scales – two octaves. Performed at mm: quarter note equals 100 minimum. All scales will be performed ascending and descending.
- Melodic minor scales – two octaves – up to and including four flats and sharps. Performed at mm: quarter note equals 100 minimum. All scales will be performed ascending and descending.
- Chromatic scale – three octaves. Performed at mm: quarter note equals 100 minimum. All scales will be performed ascending and descending.
- Etude/Technique will be selected from the following recommended list:
  - Filas – *Top Register Studies*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- (ed. Moyse) – *Music of the Baroque*
- Telemann – *Suite in A minor*
- Blavet – *Sonatas*
- Gaubert – *Madrigal*
- (ed. Cavally) – *24 Short Concert Pieces*
- Schumann – *Romances*
- Heiden – *Sonatina*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Flute Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – demonstrates a well formed embouchure and correct head joint alignment with the face.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not well formed and lacks correct head joint alignment with the face.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- All major and melodic minor scale – two octaves. Performed at mm: quarter note equals 80 minimum, performed in eighth notes. All scales will be performed ascending and descending.
- Chromatic scale – three octaves. Performed at mm: quarter note equals 80 minimum, performed in eighth notes. All scales will be performed ascending and descending.
- Etude/Technique will be selected from the following recommended list:
  - Macquarre – *Daily Exercises*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Telemann – *Fantasias*
- Bloch – *Suite Modale*
- Debussy – *Syrinx*
- Williams – *Suite de Ballet*
- Hindemith – *Sonata* (1st movement)
- Dello Joio – *the Developing Flutist*
- Cooke – *Sonatina*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# MUS 261-262 Flute Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – demonstrates a well formed embouchure and correct head joint alignment with the face.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not well formed and lacks correct head joint alignment with the face.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Minimum Technique Requirements:

- All major and melodic minor scale – two octaves. Performed at mm: quarter note equals 80 minimum, performed in eighth notes. All scales will be performed ascending and descending.
- Chromatic scale – three octaves. Performed at mm: quarter note equals 80 minimum, performed in eighth notes. All scales will be performed ascending and descending.
- Etude/Technique will be selected from the following recommended list:
  - Berbiguier – *18 Exercises*

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Bach – *Sonatas*
- Bach – *Hamburger Sonata*
- Mozart – *Concerto*
- (ed. Moyse) – Music by French Composers
- Hue – *Fantasia*
- Honneger – *Danse de la Chevre*
- Poulenc – *Sonata*
- Burton – *Sonatine*
- Hindemith – *Sonata* (complete)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied French Horn Major Levels  
(Pre-college) MUS 151-153**

**MUS 161-262**



# MUS 151-153 French Horn Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100%	<p><b>Hand positions</b> Horn position off the knee, hand position with the bell resting on the side of the index finger and thumb. <b>Embouchure</b> is held firm with a slight pucker; more mouthpiece is placed on the upper lip with more pressure on the bottom lip.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated, arms away from the body, head held normally. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81 %	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique:

- Scales: Memorized, one octave minimum, quarter-eighth note pattern at minimum 64 beats per minute (bpm).
- Up to three sharps and three flats, major and melodic minor in relative pairs (151-152)
- Up to five flats and five sharps, major and melodic minor in relative pairs (153)
- Chromatic, two-octaves in quarter notes at minimum 64 bpm (151-153)
- Etudes for all levels of study will be chosen from the following list. Students will be expected to master a minimum of 12 pages of etudes each semester.
  - Farkas – *The Art of French Horn Playing*
  - Kopprasch – *60 Studies for Horn* (Books I and II)
  - Maxime – *Progressive Melodies For Horn* (Alphonse Books I, II and III)

<b>Technique Rubric</b>	
Excellent 91-100%	An excellent technique performance is one in which the maximum to minimum tempo is achieved while still maintaining good range, articulation, intonation and tone. Correct fingerings are used and accuracy is achieved. Careful preparation has been made and improvements have been realized.
At Level 82-90%	A good technique performance is one in which much of the music is interpreted correctly, there are a few problems with correct tempo being achieved and occasional articulation and/or tone discrepancies. Average preparation and progress has been achieved and accomplished.
Marginal 73-81 %	An adequate technique performance is one in which the minimum tempo is achieved, but at the cost of accuracy. Some of the musical goals are achieved, but not consistently. Very little preparation has been attempted and therefore barely adequate achievement has been realized.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, there are multiple note errors and a demonstrated lack of rhythmic understanding. Tone and pitch center suffers throughout and the performance lacks in basic musicality. Little or no practice is evident.

### Repertoire:

Standard repertoire will include works from the Baroque through the Modern periods. The student may be assigned repertoire from the current level or above for solo literature. Other ideas will be considered as long as the level corresponds appropriately. Minimums of two solos of contrasting styles or at least two movements of a sonata or concerto are required per semester. Repertoire may be chosen from the list below but the instructor may make other recommendations.

- Beethoven – *Sonata, Op. 17*
- Bozza – *En Irlande*
- Fauré – *Après un Reve*
- Gliere – *Nocturne, Op. 35, No. 10*
- Gliere – *Intermezzo*
- Mason Jones – *Solos for the Horn Player*
- Mozart – *Concerto No. 3*
- Strauss – *Nocturno, Op. 7*

<b>Repertoire Rubric</b>	
Excellent 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
At Level 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
Marginal 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.



**Sight-Reading:**

Sight-reading is not required for this level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 161 French Horn Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100%	<p><b>Hand positions</b> Horn position off the knee, hand position with the bell resting on the side of the index finger and thumb. <b>Embouchure</b> is held firm with a slight pucker; more mouthpiece is placed on the upper lip with more pressure on the bottom lip.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated, arms away from the body, head held normally. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81 %	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Technique:

- Scales: Memorized, two octaves, quarter-eighth note pattern at minimum 74 bpm
- All major and melodic minor in relative pairs
- Chromatic, two-octaves in quarter notes at minimum 74 bpm
- Etudes for all levels of study will be chosen from the following list. Students will be expected to master a minimum of 12 pages of etudes each semester.
  - Farkas – *The Art of French Horn Playing*
  - Kopprasch – *60 Studies for Horn* (Books I and II)
  - Maxime – *Progressive Melodies For Horn* (Alphonse Books I, II and III)
- Additional etudes may be selected from the following
  - Maxime – *Progressive Melodies For Horn* (Alphonse Book IV-VI)
  - Rubank – *Advanced Method* (Volume II)
  - Hackleman – *34 Characteristic Etudes for Low Horn Playing*
  - Pottag – *French Horn Passages*
  - Pottag – *Preparatory Melodies to Solo Work for French Horn*
  - Pottag-Hovey – *Method For French Horn* (Book Two)



<b>Technique Rubric</b>	
Excellent 91-100%	An excellent technique performance is one in which the maximum to minimum tempo is achieved while still maintaining good range, articulation, intonation and tone. Correct fingerings are used and accuracy is achieved. Careful preparation has been made and improvements have been realized.
At Level 82-90%	A good technique performance is one in which much of the music is interpreted correctly, there are a few problems with correct tempo being achieved and occasional articulation and/or tone discrepancies. Average preparation and progress has been achieved and accomplished.
Marginal 73-81 %	An adequate technique performance is one in which the minimum tempo is achieved, but at the cost of accuracy. Some of the musical goals are achieved, but not consistently. Very little preparation has been attempted and therefore barely adequate achievement has been realized.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, there are multiple note errors and a demonstrated lack of rhythmic understanding. Tone and pitch center suffers throughout and the performance lacks in basic musicality. Little or no practice is evident.

### Repertoire:

Standard repertoire will include works from the Baroque through the Modern periods. The student may be assigned repertoire from the current level or above for solo literature. Other repertoire will be considered as long as the level corresponds appropriately. Minimums of two solos of contrasting styles or at least two movements of a sonata or concerto are required per semester. Repertoire may be chosen from the list below but the instructor may make other recommendations.

- Beethoven – *Sonata, Op. 17*
- Bozza – *En Irlande*
- Fauré – *Après un Reve*
- Gliere – *Nocturne, Op. 35 No. 10*
- Gliere – *Intermezzo*
- Jones – *Solos for the Horn Player*
- Mozart – *Concerto No. 3*
- Strauss – *Nocturno, Op. 7*

<b>Repertoire Rubric</b>	
Excellent 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
At Level 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
Marginal 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# MUS 162 French Horn Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100%	<p><b>Hand positions</b> Horn position off the knee, hand position with the bell resting on the side of the index finger and thumb. <b>Embouchure</b> is held firm with a slight pucker; more mouthpiece is placed on the upper lip with more pressure on the bottom lip.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated, arms away from the body, head held normally. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81 %	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique:

- Scales: Memorized, two octaves, quarter-eighth note pattern at minimum 84 bpm
- All major and melodic minor in relative pairs
- Chromatic, three-octaves in quarter notes at minimum 84 bpm
- Etudes for all levels of study will be chosen from the following list. Students will be expected to master a minimum of 12 pages of etudes each semester.
  - Farkas – *The Art of French Horn Playing*
  - Kopprasch – *60 Studies for Horn* (Books I and II)
  - Maxime – *Progressive Melodies For Horn* (Alphonse Books I, II and III)
- Additional etudes may be selected from the following
  - Maxime – *Progressive Melodies For Horn* (Alphonse Book IV-VI)
  - Rubank – *Advanced Method* (Volume II)
  - Hackleman – *34 Characteristic Etudes for Low Horn Playing*
  - Pottag – *French Horn Passages*
  - Pottag – *Preparatory Melodies to Solo Work for French Horn*
  - Pottag-Hovey – *Method For French Horn* (Book Two)

<b>Technique Rubric</b>	
Excellent 91-100%	An excellent technique performance is one in which the maximum to minimum tempo is achieved while still maintaining good range, articulation, intonation and tone. Correct fingerings are used and accuracy is achieved. Careful preparation has been made and improvements have been realized.
At Level 82-90%	A good technique performance is one in which much of the music is interpreted correctly, there are a few problems with correct tempo being achieved and occasional articulation and/or tone discrepancies. Average preparation and progress has been achieved and accomplished.
Marginal 73-81 %	An adequate technique performance is one in which the minimum tempo is achieved, but at the cost of accuracy. Some of the musical goals are achieved, but not consistently. Very little preparation has been attempted and therefore barely adequate achievement has been realized.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, there are multiple note errors and a demonstrated lack of rhythmic understanding. Tone and pitch center suffers throughout and the performance lacks in basic musicality. Little or no practice is evident.

### Repertoire:

Standard repertoire will include works from the Baroque through the Modern periods. The student may be assigned repertoire from the current level or above for solo literature. Other repertoire will be considered as long as the level corresponds appropriately. Minimums of two solos of contrasting styles or at least two movements of a sonata or concerto are required per semester. Repertoire may be chosen from the list below but the instructor may make other recommendations.

- Mendelssohn – *Nocturno* (from *Midsummer Night's Dream*)
- Mozart – *Concerto No. 1*
- Strauss – *Concerto No. 1 Mvt. 1*
- Strauss – *Concerto No. 2 Mvt. 2*

<b>Repertoire Rubric</b>	
Excellent 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
At Level 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
Marginal 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.



**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 261 French Horn Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100%	<b>Hand positions</b> Horn position off the knee, hand position with the bell resting on the side of the index finger and thumb. <b>Embouchure</b> is held firm with a slight pucker; more mouthpiece is placed on the upper lip with more pressure on the bottom lip. <b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present. <b>Posture</b> is erect with rib cage elevated, arms away from the body, head held normally. Very little if any shoulder movement is apparent.
At Level 82-90%	<b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance. Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position. <b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive. <b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.
Marginal 73-81 %	<b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position. <b>Embouchure</b> is inconsistent lacking endurance and muscle memory. <b>Breath Management</b> is inconsistent; and non-reflexive. <b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.
Below Level 72% and below	<b>Hand positions</b> are incorrect and no attempt is made to attain the correct position. <b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent. <b>Breath Management</b> is not present and inhibits the performance. <b>Posture</b> is not erect with a collapsed rib cage throughout the performance.

#### Technique:

- Scales: Memorized, two octaves, quarter-eighth note pattern at minimum 84 bpm
- All major and melodic minor in relative pairs and harmonic or natural minor at minimum 64 bpm
- Chromatic, three-octaves in quarter notes at minimum 84 bpm
- Etudes for all levels of study will be chosen from the following list. Students will be expected to master a minimum of 12 pages of etudes each semester.
  - Farkas – *The Art of French Horn Playing*
  - Kopprasch – *60 Studies for Horn* (Books I and II)
  - Maxime – *Progressive Melodies For Horn* (Alphonse Books I, II and III)
- Additional etudes may be selected from the following
  - Maxime – *Progressive Melodies For Horn* (Alphonse Book IV-VI)
  - Rubank – *Advanced Method* (Volume II)
  - Hackleman – *34 Characteristic Etudes for Low Horn Playing*
  - Pottag – *French Horn Passages*
  - Pottag – *Preparatory Melodies to Solo Work for French Horn*
  - Pottag-Hovey – *Method For French Horn* (Book Two)

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which the maximum to minimum tempo is achieved while still maintaining good range, articulation, intonation and tone. Correct fingerings are used and accuracy is achieved. Careful preparation has been made and improvements have been realized.
At Level 82-90%	A good technique performance is one in which much of the music is interpreted correctly, there are a few problems with correct tempo being achieved and occasional articulation and/or tone discrepancies. Average preparation and progress has been achieved and accomplished.
Marginal 73-81 %	An adequate technique performance is one in which the minimum tempo is achieved, but at the cost of accuracy. Some of the musical goals are achieved, but not consistently. Very little preparation has been attempted and therefore barely adequate achievement has been realized.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, there are multiple note errors and a demonstrated lack of rhythmic understanding. Tone and pitch center suffers throughout and the performance lacks in basic musicality. Little or no practice is evident.

### Repertoire:

Standard repertoire will include works from the Baroque through the Modern periods. The student may be assigned repertoire from levels five-seven for solo literature. Other repertoire will be considered as long as the level corresponds appropriately. Minimums of two solos of contrasting styles or at least two movements of a sonata or concerto are required per semester. Repertoire may be chosen from the list below but the instructor may make other recommendations.

#### • Level 5

- Arnold – *Fantasy Op. 88*
- Bozza – *En Foret*
- Haydn – *Concerto No. 1*
- Hermann – *Concerto*
- Mozart – *Concerto No. 2 and No. 4*
- Schickele – *What Did You Do Today at Jeffrey's House?*
- Vinter – *Hunter's Moon*

#### • Level 6

- Dukas – *Villanelle*
- Hindemith – *Sonata*
- Hindemith – *Concerto*
- Hindemith – *Sonata for Horn in E Flat and Piano*
- Rheinberger – *Sonate*
- Saint-Saens – *Morceau de Concert*
- Strauss – *Concerto No. 1*
- Wilder – *Sonatas No. 1-3*

#### • Level 7

- Gliere – *Concerto in B flat Major*
- Jacob – *Concerto*
- Schumann – *Adagio and Allegro Op. 70*
- Strauss – *Concerto No. 2 for Horn in E Flat*
- Wilder – *12 Pieces For Solo Horn*

<b>Repertoire Rubric</b>	
Excellent 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed
At Level 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
Marginal 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 262 French Horn Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100%	<p><b>Hand positions</b> Horn position off the knee, hand position with the bell resting on the side of the index finger and thumb. <b>Embouchure</b> is held firm with a slight pucker; more mouthpiece is placed on the upper lip with more pressure on the bottom lip.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated, arms away from the body, head held normally. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81 %	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Technique:

- Scales: Memorized, two octaves, quarter-eighth note pattern at minimum 84 bpm
- All major and melodic minor in relative pairs and harmonic or natural minor at minimum 74 bpm
- Chromatic, three-octaves in quarter notes at minimum 84 bpm
- Etudes for all levels of study will be chosen from the following list. Students will be expected to master a minimum of 12 pages of etudes each semester.
  - Farkas – *The Art of French Horn Playing*
  - Kopprasch – *60 Studies for Horn* (Books I and II)
  - Maxime – *Progressive Melodies For Horn* (Alphonse Books I, II and III)
- Additional etudes may be selected from the following
  - Maxime – *Progressive Melodies For Horn* (Alphonse Book IV-VI)
  - Rubank – *Advanced Method* (Volume II)
  - Hackleman – *34 Characteristic Etudes for Low Horn Playing*
  - Pottag – *French Horn Passages*
  - Pottag – *Preparatory Melodies to Solo Work for French Horn*
  - Pottag-Hovey – *Method For French Horn* (Book Two)

<b>Technique Rubric</b>	
Excellent 91-100%	An excellent technique performance is one in which the maximum to minimum tempo is achieved while still maintaining good range, articulation, intonation and tone. Correct fingerings are used and accuracy is achieved. Careful preparation has been made and improvements have been realized.
At Level 82-90%	A good technique performance is one in which much of the music is interpreted correctly, there are a few problems with correct tempo being achieved and occasional articulation and/or tone discrepancies. Average preparation and progress has been achieved and accomplished.
Marginal 73-81 %	An adequate technique performance is one in which the minimum tempo is achieved, but at the cost of accuracy. Some of the musical goals are achieved, but not consistently. Very little preparation has been attempted and therefore barely adequate achievement has been realized.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, there are multiple note errors and a demonstrated lack of rhythmic understanding. Tone and pitch center suffers throughout and the performance lacks in basic musicality. Little or no practice is evident.

### Repertoire:

Standard repertoire will include works from the Baroque through the Modern periods. The student may be assigned repertoire from levels five-seven for solo literature. Other repertoire will be considered as long as the level corresponds appropriately. Minimums of two solos of contrasting styles or at least two movements of a sonata or concerto are required per semester. Repertoire may be chosen from the list below but the instructor may make other recommendations.

#### • Level 5

- Arnold – *Fantasy Op. 88*
- Bozza – *En Foret*
- Haydn – *Concerto No. 1*
- Hermann – *Concerto*
- Mozart – *Concerto No. 2 and No. 4*
- Schickele – *What Did You Do Today at Jeffrey's House?*
- Vinter – *Hunter's Moon*

#### • Level 6

- Dukas – *Villanelle*
- Hindemith – *Sonata*
- Hindemith – *Concerto*
- Hindemith – *Sonata for Horn in E Flat and Piano*
- Rheinberger – *Sonate*
- Saint-Saens – *Morceau de Concert*
- Strauss – *Concerto No. 1*
- Wilder – *Sonatas No. 1-3*

#### • Level 7

- Gliere – *Concerto in B flat Major*
- Jacob – *Concerto*
- Schumann – *Adagio and Allegro Op. 70*
- Strauss – *Concerto No. 2 for Horn in E Flat*
- Wilder – *12 Pieces For Solo Horn*

### Repertoire Rubric

<b>Excellent 91-100%</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81 %</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

#### **Sight-Reading:**

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

#### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Guitar Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## GRCC Applied Guitar Music List

*Solo Guitar Playing Book I*, Frederick M. Noad, Publisher: Music Sales America; 4 edition (December 1, 2008), ISBNF10:0825637112; ISBNF13:978F0825637117

*Pumping Nylon*, Scott Tenant. Published by Alfred Music Publishing (AP.7000). ISBN088284721X.

*Guitar Repertoire and Studies Royal Conservatory of Music*, Third Edition, Volumes 4F8. (Ask your teacher to recommend specific volume.) Published by The Frederick Harris Music Company (FH.GTR and volume number 04F08),

*Library of Guitar Classics* (Revised and Updated Ed.), Published by Amsco Publications (MS.AM92895). ISBN0825614759.

*Twenty Studies by Fernando Sor*, Edited by Andres Segovia, pub. Hal Leonard. ISBN0793543681

*Twenty-Five Melodius and Progressive Studies, Op. 60*, Matteo Carcassi Published by The FJH Music Company Inc (FJ.G1013). ISBN1F56939F100F9.

*Guitar Works I*, Leo Brouwer. DF15742. Editions Durand. Soft cover. Published by Max Eschig (HL.50564795).

*Collected Works for Solo Guitar*, Heitor Villa F Lobos (1887F1959). Published by Editions Durand (HL.50560932). Theodore Presser Co (June1998), ISBNF10:0934009090

*Solo Lute Works of Johann Sebastian Bach*, Frank Koonce. For guitar. Published by Neil A. Kjos Music Company (KJ.WG100). ISBN 849755018.

*Jazz Books, The New Real Book C Edition*, Published by Sher Music Company (SR.NRB1C) Concepts, Howard Morgan, Published by Alfred Music Publishing (AP.TPF0088). ISBN0F7692F3075FX.

I have asked the GRCC Bookstore to carry the above books. Meyer Music has most of them as well.

### Links for Music:

<http://gspguitar.com/>

<http://www.amazon.com/>

<http://barnesandnoble.com/>

*The Royal Conservatory Books* are available at: <http://www.frederickharrismusic.com/>

Click on **USA**. Then click on **Guitar**. Then click on 'Bridges™: A Comprehensive Guitar Series.'

**For a list of repertoire for each of the 8 levels go to that number album** (e.g., for level three choose album three) then click on **see details**.

FREE MUSIC (This is more for fun and exploring. These editions are not always great.

Eythorsson

A lot of music is available at no charge at this website. It's a good place to explore and use for sight-reading. The editions are not always the best. If you are going to perform the pieces you may want to purchase the music.

<http://www.eythorsson.com/>

*Boije Collection*: <http://www.muslib.se/ebibliotek/boije/indexeng.htm>

**I also recommend that you go to the website:** <http://bodymap.org/>

To purchase the very popular **Ergoplay** guitar support go to: <http://stringsbymail.com/>

## MUS 153 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use *The Carnegie Hall Achievement Program Guitar, level 3 as the minimum level.*

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus, level 3 Technical Tests.* <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique, level 6* requirements. Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique, level 3.* Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the V-I cadence after each required major scale and the V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use *The Carnegie Hall Achievement Program Guitar, level 3 as the minimum level.*

Repertoire will include works from the Renaissance through the Modern periods, typical of levels 3 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 3 list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus, level 3.*  
<http://theachievementprogram.org/program/all-other-programs-syllabi>



### Repertoire Rubric

Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 3.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:** None

### Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 161 Applied Guitar Requirements

## Areas of evaluation

### Required Technique

Use *The Carnegie Hall Achievement Program Guitar, level 4 as the minimum level.*

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus, level 4 Technical Tests.* <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique, level 4 requirements.* Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique, level 4.* Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the V-I cadence after each required major scale and the V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

### Repertoire

Use *The Carnegie Hall Achievement Program Guitar, level 4 as the minimum level.*

Repertoire will include works from the Renaissance through the Modern periods, typical of level 4 of the *FHM Guitar Series.* The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 4 list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus, level 4.*  
<http://theachievementprogram.org/program/all-other-programs-syllabi>

### Repertoire Rubric

Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 4.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-reading:

- Difficulty: Grade one repertoire
- Time Signatures: 3, 4  
4, 4
- Keys: Major and minor keys up to one sharp or flat.
- Length: Approximately eight measures in length

### Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use *The Carnegie Hall Achievement Program Guitar, level 5 as the minimum level.*

- Scales: See the Carnegie Hall Achievement Program Guitar Syllabus, level 5. <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique*, level 5 requirements. Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique*, level 5. Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the I-IV-V-I cadence after each required major scale and the i-iv – V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use *The Carnegie Hall Achievement Program Guitar, level 5 as the minimum level.*

Repertoire will include works from the Renaissance through the Modern periods, typical of level 5 or higher of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: three works in contrasting styles. At least one of the compositions will be a study chosen from the level 5 list. Two of the three works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus*, level 5. <http://theachievementprogram.org/program/all-other-programs-syllabi>

### Repertoire Rubric

Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 5.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized. Some repertoire performed is at or above level 5 and some is at level 4.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-reading:

- Difficulty: Grade one to two repertoire
- Time Signatures: 2, 3, 4, 6  
4, 4, 4, 8
- Keys: Major and minor keys up to two sharps or flats.
- Length: Eight to twelve measures in length

### Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use *The Carnegie Hall Achievement Program Guitar, level 6 as the minimum level.*

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus, level 6 Technical Tests.* <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique, level 6* requirements. Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique, level 6.* Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the I-IV-V-I cadence after each required major scale and the i-iv – V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use *The Carnegie Hall Achievement Program Guitar, level 6 as the minimum level.*

Repertoire will include works from the Renaissance through the Modern periods, typical of level 6 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 6 list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus, level 6.*

<http://theachievementprogram.org/program/all-other-programs-syllabi>

### Repertoire Rubric

Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 6.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-reading:

- Difficulty: Grade 2-3 Repertoire
- Time Signatures: 2, 3, 4, 6  
4, 4, 4, 8
- Keys: Major and minor keys up to one sharp or flat.
- Length: Approximately eight to twelve measures in length

### Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 262 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use **The Carnegie Hall Achievement Program Guitar, level 7 as the minimum level.**

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus*, level 7 Technical Tests. <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique*, level 6 requirements. Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique*, level 7. Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the I-IV-V-I cadence after each required major scale and the i-iv – V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use **The Carnegie Hall Achievement Program Guitar, level 7 as the minimum level.**

Repertoire will include works from the Renaissance through the Modern periods, typical of at least level 7 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 7 or higher list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus*, level 7.  
<http://theachievementprogram.org/program/all-other-programs-syllabi>



### Repertoire Rubric

Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 7.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-reading:

- Difficulty: Grade three-four repertoire
- Time Signatures: 2, 3, 4, 6  
4, 4, 4, 8
- Keys: Major and minor keys up to one sharp or flat.
- Length: Approximately twelve measures in length

### Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## GRCC Applied Guitar Music List

*Solo Guitar Playing Book I*, Frederick M. Noad, Publisher: Music Sales America; 4 edition (December 1, 2008), ISBNF10:0825637112; ISBNF13:978F0825637117

*Pumping Nylon*, Scott Tenant. Published by Alfred Music Publishing (AP.7000). ISBN088284721X.

*Guitar Repertoire and Studies Royal Conservatory of Music*, Third Edition, Volumes 4F8. (Ask your teacher to recommend specific volume.) Published by The Frederick Harris Music Company (FH.GTR and volume number 04F08),

*Library of Guitar Classics* (Revised and Updated Ed.), Published by Amsco Publications (MS.AM92895). ISBN0825614759.

*Twenty Studies by Fernando Sor*, Edited by Andres Segovia, pub. Hal Leonard. ISBN0793543681

*Twenty-Five Melodius and Progressive Studies, Op. 60*, Matteo Carcassi Published by The FJH Music Company Inc (FJ.G1013). ISBN1F56939F100F9.

*Guitar Works I*, Leo Brouwer. DF15742. Editions Durand. Soft cover. Published by Max Eschig (HL.50564795).

*Collected Works for Solo Guitar*, Heitor Villa F Lobos (1887F1959). Published by Editions Durand (HL.50560932). Theodore Presser Co (June1998), ISBNF10:0934009090

*Solo Lute Works of Johann Sebastian Bach*, Frank Koonce. For guitar. Published by Neil A. Kjos Music Company (KJ.WG100). ISBN 849755018.

*Jazz Books, The New Real Book C Edition*, Published by Sher Music Company (SR.NRB1C) Concepts, Howard Morgan, Published by Alfred Music Publishing (AP.TPF0088). ISBN0F7692F3075FX.

I have asked the GRCC Bookstore to carry the above books. Meyer Music has most of them as well.

### Links for Music:

<http://gspguitar.com/>

<http://www.amazon.com/>

<http://barnesandnoble.com/>

The Royal Conservatory Books are available at: <http://www.frederickharrismusic.com/>

Click on **USA**. Then click on **Guitar**. Then click on 'Bridges™: A Comprehensive Guitar Series.'

**For a list of repertoire for each of the 8 levels go to that number album** (e.g., for level three choose album three) then click on **see details**.

FREE MUSIC (This is more for fun and exploring. These editions are not always great.

Eythorsson

A lot of music is available at no charge at this website. It's a good place to explore and use for sight-reading. The editions are not always the best. If you are going to perform the pieces you may want to purchase the music.

<http://www.eythorsson.com/>

*Boije Collection*: <http://www.muslib.se/ebibliotek/boije/indexeng.htm>

**I also recommend that you go to the website:** <http://bodymap.org/>

To purchase the very popular **Ergoplay** guitar support go to: <http://stringsbymail.com/>

## MUS 141 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use *The Carnegie Hall Achievement Program Guitar, level 2 as the minimum level.*

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus, level 2 Technical Tests.* <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique, level 2 requirements.* Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique, level 2.* Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the V-I cadence after each required major scale and the V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use *The Carnegie Hall Achievement Program Guitar, level 2 as the minimum level.*

Repertoire will include works from the Renaissance through the Modern periods, typical of at least level 2 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 2 or higher list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus, level 2.*  
<http://theachievementprogram.org/program/all-other-programs-syllabi>

<b>Repertoire Rubric</b>	
Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 2.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:** None

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment..

# MUS 144 Applied Guitar Requirements

## Areas of evaluation

### Required Technique

Use **The Carnegie Hall Achievement Program Guitar, level 3 as the minimum level.**

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus*, level 3 Technical Tests. <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique*, level 3 requirements. Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique*, level 3. Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the V-I cadence after each required major scale and the V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

### Repertoire

Use **The Carnegie Hall Achievement Program Guitar, level 3 as the minimum level.**

Repertoire will include works from the Renaissance through the Modern periods, typical of at least level 3 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 3 or higher list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus*, level 3. <http://theachievementprogram.org/program/all-other-programs-syllabi>

<b>Repertoire Rubric</b>	
Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 3.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:** None

**Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 243 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use *The Carnegie Hall Achievement Program Guitar, level 4 as the minimum level.*

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus, level 4 Technical Tests.* <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique, level 4 requirements.* Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique, level 4.* Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the V-I cadence after each required major scale and the V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use *The Carnegie Hall Achievement Program Guitar, level 4 as the minimum level.*

Repertoire will include works from the Renaissance through the Modern periods, typical of at least level 4 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: two works in contrasting styles. At least one of the compositions will be a study chosen from the level 4 or higher list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus, level 4.*  
<http://theachievementprogram.org/program/all-other-programs-syllabi>

<b>Repertoire Rubric</b>	
Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 4.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:** None

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 244 Applied Guitar Requirements

### Areas of evaluation

#### Required Technique

Use *The Carnegie Hall Achievement Program Guitar*, level 5 as the minimum level.

- Scales: See the *Carnegie Hall Achievement Program Guitar Syllabus*, level 5 Technical Tests. <http://theachievementprogram.org/program/all-other-programs-syllabi> as well as the *FHM Guitar Technique*, level 2 requirements. Play all required scales including major, minor, chromatic, tremolando, and slur scales with the exact fingerings at or above the given tempo.
  - Arpeggios: See *FHM Guitar Technique*, level 5. Play all arpeggios with the indicated fingerings at or above the given tempo.
- Cadences: Students will play the I-IV-V-I cadence after each required major scale and the i-iv – V-i cadence after each required minor scale.
- All required technique is to be performed with appropriate sitting and hand positions.
- All required technique must be memorized.

Technique Rubric	
Excellent 91-100%	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
At Level 82-90%	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
Marginal 73-81%	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may three or fewer areas technical areas that the student needs improvement.
Below Level 72% and below	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, fingering errors, and/or there are too many hesitations to warrant a passing grade. Hand positions and sitting position may be lacking.

#### Repertoire

Use *The Carnegie Hall Achievement Program Guitar*, level 5 as the minimum level.

Repertoire will include works from the Renaissance through the Modern periods, typical of at least level 5 of the *FHM Guitar Series*. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: Two works in contrasting styles. At least one of the compositions will be a study chosen from the level 5 or higher list. Works performed at the jury should be memorized. Repertoire is to be performed with appropriate sitting and hand positions.

Suggested Repertoire: See *The Achievement Program Guitar Syllabus*, level 5.  
<http://theachievementprogram.org/program/all-other-programs-syllabi>

<b>Repertoire Rubric</b>	
Excellent 91-100%	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed and at least two of the compositions are memorized. All repertoire performed is at or above level 5.
At Level 82-90%	A good performance is a musical performance, which includes in addition to correct notes, rhythms and fingerings; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. At least two of the compositions are memorized.
Marginal 73-81%	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. At least two of the compositions are memorized.
Below Level 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:** None

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

MUS Levels and Corresponding Carnegie Hall Achievement Program Levels:

MUS 141 Introductory Level

MUS 142 Level 1

MUS 143 Level 2

MUS 144 Level 3

MUS 151 Level 1

MUS 152 Level 2

MUS 153 Level 3

MUS 161 Level 4

MUS 162 Level 5

MUS 243 Level 4

MUS 244 Level 5

MUS 261 Level 6



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Lever Harp Major Levels  
MUS 161-262**



# MUS 161 Lever Harp Study Requirements

## Areas of evaluation

### Minimum Technique Requirements

All technique requirements are based on the *2009 Harp Syllabus of The Royal Conservatory of Music*, level 8.

- Scales:
  - Major (C, G, D, A, E, B flat and E flat) HT, three octave plus two notes, mm equals 76 in 16th notes
  - Harmonic minor (a, e, d, g, c) HT, three octave plus two notes, mm equals 76 in 16th notes
  - Natural minor (b, f sharp, c sharp) HT, three octave plus two notes, mm equals 76 in 16th notes
  - Melodic minor (a, e, d, g, c) left hand only, HT, three octave plus two notes, mm equals 76 in 16th notes
  - Triplet scales
- Salzedo – *Conditioning Exercises* (No. 2, 5, 6 – HT mm equals 46)
- Hand stabilizers:
  - No. d, e, h
- Four-note chords:
  - Major (C, G, D, A, F, B flat, E flat) HT, one octave ending with the I-IV-V-I cadence
    - Progression rolled at mm equals 72 and broken in 16th notes at mm equals 72
  - Minor (a, e, b, f sharp, c sharp, d, g, c)
    - Progression rolled at mm equals 72 and broken in 16th notes at mm equals 72
  - Dominant seventh of major keys (C, G, D, A, E, B flat, E flat) HT, one octave
  - Diminished seventh of minor keys (a, e, b, f sharp, c sharp, d, g, c)
    - Progression rolled at mm equals 72 and broken in 16th notes at mm equals 72
- Arpeggios:
  - Major (same keys as above) HT, mm equals 92 in 16th notes
  - Minor (same keys as above)
  - Dominant seventh of major keys (same as above)
  - Diminished seventh of minor keys (same as above)
- Octaves (block and broken):
  - Major (C) HT one octave, dampen the LH bottom note, blocked in eighth notes at mm equals 56, broken in 16th notes at mm equals 56

Technique Rubric	
<b>Excellent 91-100%</b>	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
<b>At Level 82-90%</b>	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
<b>Marginal 73-81 %</b>	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

Two memorized selections and one in progress, selected from the Royal Conservatory of Music Harp Requirements for level 8. One selection will be chosen from each category, A, B, C.

Repertoire Rubric	
<b>Excellent</b> 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading

The student will sight-read a musical example chosen by the instructor from level 6 of the *Royal Conservatory of Music Harp Repertoire Requirements*.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 162 Lever Harp Study Requirements

## Areas of evaluation

### Minimum Technique Requirements

All technique requirements are based on the 2009 Harp Syllabus of The Royal Conservatory of Music, level 8.

- Scales:
  - Major (C, G, D, A, E, B flat and E flat) HT, three octave plus two notes, mm equals 76 in 16th notes
  - Harmonic Minor (a, e, d, g, c) HT, three octave plus two notes, mm equals 76 in 16th notes
  - Natural minor (b, f sharp, c sharp) HT, three octave plus two notes, mm equals 76 in 16th notes
  - Melodic minor (a, e, d, g, c) left hand only, HT, three octave plus two notes, mm equals 76 in 16th notes
  - Triplet Scales
- Salzedo – *Conditioning Exercises* (No. 2, 5, 6 – HT mm equals 46)
- Hand stabilizers:
  - No. d, e, h
- Four-note chords:
  - Major (C, G, D, A, F, B flat, E flat) HT, one octave ending with the I-IV-V-I cadence
    - Progression rolled at mm equals 72 and broken in 16th notes at mm equals 72
  - Minor (a, e, b, f sharp, c sharp, d, g, c)
    - Progression rolled at mm equals 72 and broken in 16th notes at mm equals 72
  - Dominant seventh of major keys (C, G, D, A, E, B flat, E flat) HT, one octave
  - Diminished seventh of minor keys (a, e, b, f sharp, c sharp, d, g, c)
    - Progression rolled at mm equals 72 and broken in 16th notes at mm equals 72
- Arpeggios:
  - Major (same keys as above) HT, mm equals 92 in 16th notes
  - Minor (same keys as above)
  - Dominant seventh of major keys (same as above)
  - Diminished seventh of minor keys (same as above)
- Octaves (block and broken):
  - Major (C) HT one octave, dampen the LH bottom note, blocked in eighth notes at mm equals 56, broken in 16th notes at mm equals 56
- Lariviere – *Exercises and Etudes for the Harp* (pp. 15-18, 20, 22, 24, 26, 28, 30)

Technique Rubric	
<b>Excellent</b> 91-100%	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
<b>Marginal</b> 73-81 %	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

Option 1: Three memorized selections selected from the *Royal Conservatory of Music Harp Requirements* for level 8. One selection will be chosen from each category, A, B, C.

Option 2: Two memorized selections and two in progress selected from the *Royal Conservatory of Music Harp Requirements* for level 8. Selections will be chosen from each category, A, B, C.

Repertoire Rubric	
<b>Excellent</b> 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor from level 6 of the *Royal Conservatory of Music Harp Repertoire Requirements*.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 261 Lever Harp Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements

All technique requirements are based on the 2009 Harp Syllabus of The Royal Conservatory of Music Level 9.

- Scales:
  - Major (C, G, D, A, E, B flat and E flat) HT, three octave plus 2 notes, mm equals 76 in 16th notes
  - Harmonic minor (a, e, d, g, c) HS and HT – one octave apart and a sixth apart, mm equals 76 in 16th notes
  - Melodic minor (a, e, d, g, c) right hand only, HT, three octave plus 2 notes, mm equals 76 in 16th notes
  - Contrary motion harmonic minor – one octave apart, third apart and sixth apart – one octave only
- Four-note chords:
  - Dominant seventh of major keys (C, G, F, B flat) Root position, 1st and 2nd inversion:
    - HS and HT, one octave apart
    - Divided between the hands, three-four octaves
    - Narrow position, root position only
  - Diminished seventh beginning on C sharp, F sharp and G sharp
    - HS and HT one octave apart – three octaves
    - Divided between hands – four octaves
  - Arpeggios:
    - Common chords in keys listed above – root, first and second inversion
    - HS and HT, one octave
    - Divided between hands, three-four octaves
    - Narrow position, divided between hands, root position, three octaves
  - Lariviere – *Exercises and Etudes for the Harp* (pp.15-18, 20, 22, 24, 26, 28, 30)

Technique Rubric	
<b>Excellent 91-100%</b>	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
<b>At Level 82-90%</b>	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
<b>Marginal 73-81 %</b>	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

Four memorized selections from Level 9 of *The Royal Conservatory of Music Harp Syllabus*. Two selections memorized and two selections in progress. Students may substitute selections of comparable difficulty.

Repertoire Rubric	
<b>Excellent</b> 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor from level 7 of the *Royal Conservatory of Music Harp Repertoire Requirements*.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 262 Lever Harp Study Requirements

## Areas of evaluation

### Minimum Technique Requirements

All technique requirements are based on the *2009 Harp Syllabus of The Royal Conservatory of Music*, level 9.

- Scales:
  - Major (C, G, D, A, E, B flat and E flat) HT, three octave plus 2 notes, mm equals 76 in 16th notes
  - Harmonic minor (a, e, d, g, c) HS and HT – one octave apart and a sixth apart, mm equals 76 in 16th notes
  - Melodic minor (a, e, d, g, c) right hand only, HT, 3 octave plus 2 notes, mm equals 76 in 16th notes
  - Contrary motion harmonic minor– one octave apart, third apart and sixth apart – one octave only
- Four-note chords:
  - Dominant seventh of major keys (C, G, F, B flat) root position, first and second inversion
    - HS and HT, one octave apart
    - Divided between the hands, three-four octaves
    - Narrow position, root position only
  - Diminished seventh beginning on C sharp, F sharp and G sharp:
    - HS and HT one octave apart – three octaves
    - Divided between hands – four octaves
- Arpeggios:
  - Common chords in keys listed above – root, first and second inversion
  - HS and HT, one octave
  - Divided between hands, three-four octaves
  - Narrow position, divided between hands, root position, three octaves
- Lariviere – *Exercises and Etudes for the Harp* (p. 33 to the end of the book)

Technique Rubric	
<b>Excellent 91-100%</b>	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
<b>At Level 82-90%</b>	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
<b>Marginal 73-81 %</b>	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

Four memorized selections from Level 9 of *The Royal Conservatory of Music Harp Syllabus*. Students may substitute selections of comparable difficulty.

Repertoire Rubric	
<b>Excellent</b> 91-100%	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81 %	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor from level 7 of the *Royal Conservatory of Music Harp Repertoire Requirements*.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Jazz Bass**

**(Pre-college) MUS 151-153**

**Major Levels MUS 161-262**



# MUS 151 Jazz Bass Pre-Major Level Study Requirements

## Areas of evaluation

### Minimum Technique Requirements:

- Scales
  - Two-octave “C” and “G” Ionian, Dorian, Mixolydian
- Etudes and Technical Studies
  - Sturm – *Classical Bass Etudes* (played pizzicato)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

### Repertoire:

- Hay – *Jazz Bass Etude* (1, 3, 6, passing-tone pt 5, pt, 1, pt, etc.):
  - In all major keys, utilizing half position, first position.
- Hay – *Jazz Bass Etude* (walk-up, walk-down, 1, 3, 6, pt 5, pt 1, pt):
  - In II-V-I progression in C, Bb, Ab, Gb, E, and D major.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Sight-Reading is not required for students studying at the pre-major level

**Musical Growth and Interpretation (Musicality);**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





## MUS 152-153 Jazz Bass Pre-Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Two-octave scale and arpeggio with seventh:
    - “D” Ionian, Dorian, Mixolydian
    - “A” Ionian, Dorian, Mixolydian
  - Single string scale (vertical) played in jazz style (step wise ascending and descending) with “ghost” note played on lower adjacent string. Played in Ionian, Mixolydian and Dorian modes on G, D and A strings.
- Etudes and technical studies:
  - Two Sturm – *Classical Bass Etudes* (played pizzicato)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

- Hay – *Jazz Bass Etude* (1, 3, 6, passing-tone pt 5, pt, 1, pt, etc.):
  - In all major keys and Dorian minor, utilizing half position, first position.
- Hay – *Jazz Bass Etude* (walk-up, walk-down, 1, 3, 6, pt, 5, pt 1, pt):
  - In II-V-I progression in C, Bb, Ab, Gb, E, and D major.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise chosen from the *Evolving Bassist*, more complex bass lines.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# MUS 161 Jazz Bass Major Levels Study Requirements

## Areas of evaluation

### Minimum Technique Requirements:

- Scales:
  - Two-octave half-tone, whole-tone. Ascending, linear step-wise.
  - Descending in skips. Half-step up (to tonic note), major third down, then half-step up again.
  - Two-octave Eb scale in Ionian, Dorian, Mixolydian, and Lydian.
  - Two-octave Eb arpeggio (with seventh) in Ionian, Dorian, Mixolydian
- Etudes and technical studies:
  - Two Sturm – *Classical Bass Etudes* (played pizzicato)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

### Repertoire

May be chosen from those listed below or instructor may assign comparable substitutions.

- Hay – *Jazz Bass Etude* (1, 3, 6, passing tone, 5, pt, 1, pt):
  - In Dorian and Aeolian
  - Two complete forms (12 keys) in each mode

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.

<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.
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**Sight-Reading:**

The student will sight-read an exercise chosen from the *Evolving Bassist*, more complex bass lines.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 162 Jazz Bass Major Levels Study Requirements

## Areas of evaluation

### Minimum Technique Requirements:

- Scales:
  - Two-octave scales and arpeggios (with seventh):
    - “E” Ionian, Dorian, Mixolydian
    - “F” Ionian, Dorian, Mixolydian
    - “Bb” Ionian, Dorian, Mixolydian
- Triads:
  - Played in a practical range from low tessitura to high tessitura, using open string as an “escape” note between the low and high tessitura:
    - Major (C, G, D, F, Bb, Eb)
    - Minor (g, c, d, e, b)
- Etudes and technical studies:
  - Two Sturm – *Classical Bass Etudes* (played pizzicato):
    - Not repeated from the previous semester

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

### Repertoire

May be chosen from those listed below or instructor may assign comparable substitutions.

- Hay – *Jazz Bass Etude* (1, 3, 6, passing-tone, 5, pt, 1, pt):
  - Played in major on the syncopation (third eighth-note triplet) for two complete choruses, with the rhythmic resolution to “on the beat” taking place in the second chorus.
  - The same procedure for Dorian minor version of the etude.

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise chosen from the *Evolving Bassist*, more complex bass lines.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Jazz Bass Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Two-octave vertical scale on G string, starting open, and playing modes:
    - Lydian, Ionian, Mixolydian, Dorian, Aeolian, Phrygian, and Locrian.
    - In triplet feel, with “ghost” note on the adjacent lower string.
- Etudes and technical studies:
  - Hay – *Jazz Bass Etude* – bVI-bII (borrowed II-V) I:
    - In 12 keys, in half-step descending pattern and whole step descending pattern (through six keys, then restarted half-step from the last key, and remaining six keys).

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire

May be chosen from those listed below or instructor may assign comparable substitutions.

- One swing up-tempo jazz standard (quarter note equals 152)
- One Latin up-tempo jazz standard (quarter note equals 138)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise chosen from the *Evolving Bassist*, more complex bass lines.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# MUS 262 Jazz Bass Major Levels Study Requirements

## Areas of evaluation

### Minimum Technique Requirements:

- Scales:
  - Two-octave altered dominant scale, using the superimposition of Dorian with #7 over dominant, which shall be rooted one half-step lower than the superimposed Dorian #7 minor.
    - Ex. d minor Dorian #7 over Db7
    - The same scale, skipping in thirds (one-octave)
- Etudes and technical studies:
  - 12-bar blues, two complete forms in common time, using the dotted quarter note as a pulse. Necessary rhythmic displacement of the harmonic structure (chord changes) must be made by the student, while not compromising the length of the form.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

### Repertoire

May be chosen from those listed below or instructor may assign comparable substitutions.

- Ballad: played at 40 beats per minute or less. Student is to use a half note pulse.
  - Student will then integrate fills using a combination of:
    - Eighth notes
    - Eighth note triplets
    - Sixteenth note triplets
    - Triadic Arpeggiation
- *A Transcribed Jazz Bass Line*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-Reading:**

The student will sight-read an exercise chosen from the *Evolving Bassist*, more complex bass lines.

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Jazz Voice Minor Levels  
MUS 141-144, 243-244**



## MUS 141-142 applied jazz voice minor requirements

### Areas of evaluation

#### Minimum technique requirements:

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone:

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness and appropriate to the jazz style.

##### Pitches and intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed. Student will also demonstrate the ability to be free with rhythm, which is to not always sing the exact notated rhythm in a manner that is appropriate to jazz style.

##### Facial expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

Technique rubric	
Excellent 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
At level 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
Marginal 73-81%	An adequate technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
Below level 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

##### Repertory

Students will be expected to have learned three-four songs in total. At least two songs must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### English

Selections from *The American Songbook* including composers and lyricists such as George Gershwin, Rodgers and Hart and Cole Porter. Selections from jazz standard composers such as Miles Davis, Horace Silver, Duke Ellington and others.

<b>Repertoire rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement (at least two songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertoire. The repertoire in an excellent performance would also demonstrate a variety of musical styles within the suggested repertoire guidelines.
<b>At level 82-90%</b>	A good performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least three in English, at least one in Italian) a good performance would also demonstrate a variety of musical styles; however, the repertoire would be deemed slightly less musically challenging than the suggested repertoire guidelines.
<b>Marginal 73-81%</b>	An adequate performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least three in English, at least one in Italian) in an acceptable performance, however, the repertoire is deemed significantly less musically challenging than the suggested repertoire guidelines.
<b>Below level 72% and below</b>	A failing performance is one in which fewer than two songs are memorized and the repertoire includes no selections in Italian.

Vocal juries at the end of the semester are optional at this level of study. However, in order to advance to a higher level of study, student must perform and pass a vocal jury at the end of the semester

### **Sight-reading:**

Sight-reading is not required for the MUS 141-144 juries.

### **Musical growth and interpretation (musicality):**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 143 applied jazz voice minor requirements

### Areas of evaluation

#### Minimum technique requirements:

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness and appropriate to the jazz style.

##### Pitches and intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed. Student will also demonstrate the ability to be free with rhythm, which is to not always sing the exact notated rhythm in a manner that is appropriate to jazz style.

##### Facial expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

Technique rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

##### Repertory

Students will be expected to have learned four-six songs in total. At least two songs must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### English

Selections from *The American Songbook* including composers and lyricists such as George Gershwin, Rodgers and Hart and Cole Porter. Selections from jazz standard composers such as Miles Davis, Horace Silver, Duke Ellington and others.

<b>Repertoire rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement (at least two songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertoire. The repertoire in an excellent performance would also demonstrate a variety of musical styles within the suggested repertoire guidelines.
<b>At level 82-90%</b>	A good performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least two in English, at least two in Italian) a good performance would also demonstrate a variety of musical styles; however, the repertoire would be deemed slightly less musically challenging than the suggested repertoire guidelines.
<b>Marginal 73-81%</b>	An adequate performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least two in English, at least two in Italian) in an acceptable performance, however, the repertoire is deemed significantly less musically challenging than the suggested repertoire guidelines.
<b>Below level 72% and below</b>	A failing performance is one in which fewer than two songs are memorized and the repertoire includes one or no selections in Italian.

Vocal juries at the end of the semester are optional at this level of study. However, in order to advance to a higher level of study, student must perform and pass a vocal jury at the end of the semester

### **Sight-reading:**

Sight-reading is not required for the MUS 141-144 juries.

### **Musical growth and interpretation (musicality):**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 144 applied jazz voice minor requirements

### Areas of evaluation

#### Minimum technique requirements:

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness and appropriate to the jazz style.

##### Pitches and intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed. Student will also demonstrate the ability to be free with rhythm, which is to not always sing the exact notated rhythm in a manner that is appropriate to jazz style.

##### Facial expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

Technique rubric	
Excellent 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
At level 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
Marginal 73-81%	An adequate technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
Below level 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

##### Repertory

Students will be expected to have learned five-six songs in total. At least two songs must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### English

Selections from *The American Songbook* including composers and lyricists such as George Gershwin, Rodgers and Hart and Cole Porter. Selections from jazz standard composers such as Miles Davis, Horace Silver, Duke Ellington and others.

<b>Repertoire rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement (at least two songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertoire. The repertoire in an excellent performance would also demonstrate a variety of musical styles within the suggested repertoire guidelines.
<b>At level 82-90%</b>	A good performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least two in English, at least two in Italian) a good performance would also demonstrate a variety of musical styles; however, the repertoire would be deemed slightly less musically challenging than the suggested repertoire guidelines.
<b>Marginal 73-81%</b>	An adequate performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least two in English, at least two in Italian) in an acceptable performance, however, the repertoire is deemed significantly less musically challenging than the suggested repertoire guidelines.
<b>Below level 72% and below</b>	A failing performance is one in which fewer than two songs are memorized and the repertoire includes one or no selections in Italian.

Vocal juries at the end of the semester are optional at this level of study. However, in order to advance to a higher level of study, student must perform and pass a vocal jury at the end of the semester

### **Sight-reading:**

Sight-reading is not required for the MUS 141-144 juries

### **Musical growth and interpretation (musicality):**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 243-244 applied jazz voice minor requirements

### Areas of evaluation

#### Minimum technique requirements:

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness and appropriate to the jazz style.

##### Pitches and intonation:

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed. Student will also demonstrate the ability to be free with rhythm, which is to not always sing the exact notated rhythm in a manner that is appropriate to jazz style.

##### Facial expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

Technique rubric	
Excellent 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
At level 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
Marginal 73-81%	An adequate technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
Below level 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

##### Repertory

Students will be expected to have learned five-seven songs in total. At least three songs must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### English

Selections from *The American Songbook* including composers and lyricists such as George Gershwin, Rodgers and Hart and Cole Porter. Selections from jazz standard composers such as Miles Davis, Horace Silver, Duke Ellington and others.

<b>Repertoire rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement (at least two songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertoire. The repertoire in an excellent performance would also demonstrate a variety of musical styles within the suggested repertoire guidelines.
<b>At level 82-90%</b>	A good performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least two in English, at least two in Italian) a good performance would also demonstrate a variety of musical styles; however, the repertoire would be deemed slightly less musically challenging than the suggested repertoire guidelines.
<b>Marginal 73-81%</b>	An adequate performance is one in which at least two songs are memorized and the repertoire includes selections which meet the language requirement. (at least two in English, at least two in Italian) in an acceptable performance, however, the repertoire is deemed significantly less musically challenging than the suggested repertoire guidelines.
<b>Below level 72% and below</b>	A failing performance is one in which fewer than two songs are memorized and the repertoire includes one or no selections in Italian.

Vocal juries at the end of the semester are optional at this level of study. However, in order to advance to a higher level of study, student must perform and pass a vocal jury at the end of the semester

### **Sight-reading:**

Sight-reading is not required for the MUS 243-244 juries.

### **Musical growth and interpretation (musicality):**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Trombone, Euphonium and Tuba**

**Applied Minor Levels  
MUS 142-144**

**Applied Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## MUS 141-144 and MUS 151-153 Trombone Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with slide held between thumb and first two fingers. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

- Minimum grade level one and two for all repertoire is required
  - Tanner – *Belwin Master Solos*; Purcell/Dishinger – *March from Suite No. 5* (Trombone 1-2)
  - Mozart/Dishinger – *Presto* (Trombone 1-2); *The King's* (Trombone 1-2)
- Grade level three if applicable:
  - Handel/Barr – *Sarabande* (Trombone 3); Klughardt/Muller – *Romanze* (Trombone 3)
  - Berlioz/Smith – *Recitative and Prayer* (from *Grand Symphony for Band*) (Trombone 3)
  - Smith – *Rainbow Hues* (Trombone 3)
  - Smith – *Prelude 3, Sonata for Trombone*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:** None.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 161 Trombone Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with slide held between thumb and first two fingers. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level three for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Handel/Barr – *Sarabande*; Clerisse/Voxman – *Prelude and Divertissement*
- Pavane-Ravel/Ostrander – *3 Valse Romantique* (Cimera Trombone 3)
- Saint-Saens/Whear – *Amour Viens Aider*
- Handel/Ostrander – *Arm, Arm, Ye Brave* (from *Judas Maccabeus*)
- Schubert/Traxler – *Ave Maria*; Bach/Kent – *Cantata No. 156 – Arioso*
- Hasse/Gower – *Hasse Suite*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 162 Trombone Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with slide held between thumb and first two fingers. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level four for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Davison/McKay/Whear – *Sonatas* (Trombone 4)
- Marcello/Ostrander – *Sonata in A Minor* (Trombone 4)
- Vivaldi/Ostrander – *Sonata No. 3* (Trombone 4)
- Galliard/Brown – *Six Sonatas* (2 Volumes) (Trombone 4)
- Barat – *Andante and Allegro* (Trombone 4)
- Pryor – *Blue Bells of Scotland* (Trombone 4)
- Saint-Saens – *Cavatina* (Trombone 4)
- Larsson – *Concertino* (Trombone 4)
- Lebedev – *Concerto in One Movement for Bass Trombone* (Trombone 4)
- Guilmant – *Morceau Symphonique* (Trombone 4)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 261 Trombone Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with slide held between thumb and first two fingers. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level four and five for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Sulek – *Sonata* (Trombone 5)
- McKay – *Sonata* (Trombone 5)
- Marcello/Ostrander – *Sonata* (Trombone 5)
- Stevens – *Sonatina for Bass Trombone* (Trombone 5)
- Rousseau – *Piece Concertante* (Trombone 5)
- Boutry – *Capricilo* (Trombone 5)
- Blazevitich – *Concert Sketch No. 5* (Trombone 5)
- Larson – *Concertino* (Trombone 5)
- Lieb – *Concertino Basso for Bass Trombone* (Trombone 5)
- Lebedev/Ostrander – *Concerto in One Movement for Bass Trombone* (Trombone 5)
- Gregson – *Divertimento* (Trombone 5)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 262 Trombone Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with slide held between thumb and first two fingers. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level five and six for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Hindemith – *Monaco and White Sonatas* (Trombone 6)
- Sanders – *Sonata in E flat* (Trombone 6)
- Serocki – *Sonatina for Trombone and Piano* (Trombone 6)
- Senaille/Falcone – *Allegro Spiritoso* (Trombone 6)
- Bozza – *Ballade* (Trombone 6)
- Semler/Collery – *Barcarolle et Chancon* Bachique for Bass Trombone (Trombone 6)
- Adler – *Canto 2* (unaccompanied) (Trombone 6)
- David – *Concertino in E flat*, Op. 4 (Trombone 6)
- Gregson/Jacob – *Concertos* (Trombone 6)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The Student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## 141-144 and MUS 151-153 Euphonium Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade one and two for all repertoire is required:

- Mozart/Stauffer – *Air in E flat Major* (Baritone/Euphonium, 1-2)
- Schumann/Holmes – *The Jolly Peasant* (Baritone/Euphonium, 1-2)
- Harris – *Sparkles* (Baritone/Euphonium, 1-2)
- Purcell/Dishinger – *Little Purcell Suite* (Baritone/Euphonium, 1-2)
- Grieg/Holmes – *In the Hall of the Mountain King* (Baritone/Euphonium, 1-2)
- Handel/Dishinger – *Bourree* (Baritone/Euphonium, 1-2)
- Handel – *Where'er You Walk* (Baritone/Euphonium, 1-2)
- Bach – *Sarabande* (Baritone/Euphonium, 1-2)
- Purcell/Dishinger – *March from Suite No. 5* (Baritone/Euphonium, 1-2)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

Sight-reading is not required for this level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Euphonium Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level three for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Gounod – *Ave Maria* (Baritone/Euphonium, 3)
- Handel/Little – *Suite in A flat* (Baritone/Euphonium, 3)
- Handel/Barnes – *Sound an Alarm from Judas Maccabeus* (Baritone/Euphonium, 3)
- Mozart/Barnes – *Per Questa Bella Mano* (Baritone/Euphonium, 3)
- Bach/Dishinge – *Musette* (Baritone/Euphonium, 3)
- Grieg – *Lyric Suite* (Baritone/Euphonium, 3)
- Handel/Ostrander – *Honor and Arms from Sampson* (Baritone/Euphonium, 3)
- Handel/Dishinge – *Concerto Grosso, Op. 3 No. 4; Allegro* (Baritone/Euphonium, 3)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Euphonium Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level four for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Alary – *Morceau de Concours* (Baritone/Euphonium, 4)
- Guilmant/Palaguerra – *Morceau Symphonique* (Baritone/Euphonium, 4)
- Galliard/Brown – *Six Sonatas* (Baritone/Euphonium, 4)
- Telemann/Ostrander – *Sonata in F Minor* (Baritone/Euphonium, 4)
- Cappuzi/Cateliner – *Andante and Rondo* (Baritone/Euphonium, 4)
- Deluca – *Beautiful Colorado* (Baritone/Euphonium, 4)
- Bach/LaFosse – *Cello Suites I, II and III* (unaccompanied) (Baritone/Euphonium, 4)
- Mozart/Voxman – *Concert Aria* (Baritone/Euphonium, 4)
- Schumann/Fitzgerald – *Concerto for Cello; Adagio* (Baritone/Euphonium, 4)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Euphonium Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level four and five for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- VaughanWilliams – *Concerto for Euphonium* (Baritone/Euphonium, 5)
- Guilmant – *Morceau Symphonique* (Baritone/Euphonium, 5)
- Barat/Smith – *Introduction and Dance* (Baritone/Euphonium, 5)
- Blazevitch – *Concerto No.2* (Baritone/Euphonium, 5)
- DeLuca – *Beautiful Colorado* (Baritone/Euphonium, 5)
- Barat – *Andante et Allegro* (Baritone/Euphonium, 5)
- Capuzzi/Catelenet – *Andante and Rondo* (Baritone/Euphonium, 5)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 262 Euphonium Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level five and six for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Monaco – *Second Sonata* (Baritone/Euphonium 6)
- McKay – *Sonata*; Monaco – *Sonata* (Baritone/Euphonium 6)
- White – *Sonata* (Baritone/Euphonium 6)
- Serocki – *Sonatina for Baritone/Euphonium and Piano* (Baritone/Euphonium 6)
- Casterede – *Sonatine* (Baritone/Euphonium 6)
- Spillman – *Two Songs for Bass Baritone/Euphonium* (Baritone/Euphonium 6)
- Casterede – *Fantasie Concertante for Bass Baritone/Euphonium* (Baritone/Euphonium 6)
- Senaille/Faclone – *Allegro Spiritoso* (Baritone/Euphonium 6)
- Bozza – *Ballade* (Baritone/Euphonium 6)
- Semler/Collery – *Barcarolle et Chacon Bacique for Bass Baritone/Euphonium* (Baritone/Euphonium 6)
- Pryor – *Blue Bells of Scotland* (Baritone/Euphonium 6)
- David – *Concertino in E flat, Op. 4* (Baritone/Euphonium 6)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

### Musical Growth and Interpretation (Musicality):

The Student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 141-144 and MUS 151-153 Tuba Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade one and two for all repertoire is required. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Handel/Swanson – *Bouree* (Tuba 1-2)
- Bach/Swanson – *Gavotte, Solo Sounds for Tuba* – (Tuba1-3)
- Rameau/Dishinger – *Rigaudon* (Tuba 2)
- Mendelssohn/Buchtel – *Reverie* (Tuba 2)
- Beethoven/Dishinger – *May Song* (Tuba 2)
- Mozart/Dishinger – *Rondo from Divertimento No. 12* (Tuba 2)
- Bergstahler – *Tuba Caper* (Tuba 2)
- Handel/Bell – *Honor and Arms* (Tuba 2)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

Sight-Reading is not required for these levels.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Tuba Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level three for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Purcell/Morris – *Recitative, Song and Chorus* (Tuba 3)
- Mozart/Morris – *O Isis and Osiris* (Tuba 3)
- Byrd/Dishinger – *The Earl of Oxford's Marche* (Tuba 3)
- Mozart/Ostrander – *Serenade from Don Giovanni* (Tuba 3)
- Bizet/Bell – *Carmen Excerpts* (Tuba 3)
- Leonard – *Canadian Brass Intermediate Tuba Solos* (Tuba 3)
- Handel/Ostrander – *Arm, Arm, Ye Brave* (Tuba 3)
- Martineau/Barnes – *Morceau Vivant* (Tuba 3)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Tuba Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level four for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Marcello/Little – *Largo and Presto* (Tuba 4)
- Handel/Little – *Larghetto and Allegro* (Tuba 4)
- Buchtel – *Introduction and Rondo* (Tuba 4)
- Handel/Barr – *Allegro from Concerto in F Minor* (Tuba 4)
- Tschernpnin – *Andante* (Tuba 4)
- Hartley – *Aria* (Tuba 4)
- Barnhouse – *Barbarosssa* (Tuba 4)
- Osmon – *Concert Etudes for Soloe Tuba* (Tuba 4)
- Sowerby – *Chaconne* (Tuba 4)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 261 Tuba Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Minimum grade level four and five for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Galliard – *Sonata No. 5* (Tuba 5)
- Williams – *Six Studies in English Folksong* (Tuba 5)
- Debussy/Frackenpohl – *Childrens's Corner* (Tuba 5)
- Beethove/Bell – *Variations/Theme of Judas Macabeus* (Tuba 5)
- Muller – *Praeludium* (Tuba 5)
- Bach/Bell – *Air and Bouree* (Tuba 5)
- Capuzzi – *Andante and Rondo* (Tuba 5)
- Barat/Smith – *Introduction and Dance* (Tuba 5)
- Vaughn – *Concertpiece No. 2* (Tuba 5)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 262 Tuba Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

## Repertoire:

Minimum grade level five and six for all repertoire is required. All selections are suggestions. Other repertoire at grade level may be substituted as deemed appropriate by the instructor.

- Castrede – *Sonatine* (Tuba 6)
- Hindemith – *Sonate* (Tuba 6)
- Handel/Morris – *Sonata No. 6* (Tuba 6)
- Vivaldi – *Sonata No. 3* (Tuba 6)
- Wilder – *Suite No. 1, Effie Suite* (Tuba 6)
- Gregson – *Tuba Concerto* (Tuba 6)
- Gregson – *Tuba Concerto* (Tuba 6)
- Jacob – *Tuba Suite* (Tuba 6)
- White – *Sonata* (Tuba 6)
- Curnow – *Concertino* (Tuba 6)
- Vivaldi – *Concerto in a minor* (Tuba 6)
- Spillman – *Four Greek Preludes* (unaccompanied) (Tuba 6)
- Crockett? – *Mystique* (Tuba 6)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

## Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

## Musical Growth and Interpretation (Musicality):

The Student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Oboe Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## MUS 151-153 Oboe Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Scales required:
  - Major, two octaves, memorized – C, Eb, Bb, D
  - Major, one octave, memorized – G, F
- Etude/Technique will be selected from the following recommended list:
  - Gekeler – complete elementary method

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Gekeler – *Complete Elementary Method*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-Reading:**

Sight-reading is not required for this level of study.

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 161 Oboe Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Scales required:
  - Major, two octaves, memorized – all major scales
  - Minor (all forms), two octaves, memorized – all minor scales
  - Chromatic – low C to F6
- Etude/Technique will be selected from the following recommended list:
  - Gekeler – *Complete Elementary Method* (book two)
  - *Practical and Progressive Oboe Method*
  - *Selected Studies*
- Demonstrate knowledge of commercial reed choice
- Demonstrate ability to manufacture a reed to completion and refinement

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Minimum Technique Requirements:

- Scales required:
  - Major, two octaves, memorized – all major scales
  - Minor (all forms), two octaves, memorized – all minor scales
  - Chromatic – low C to F6
- Etude/Technique will be selected from the following recommended list:
  - Gekeler – *Complete Elementary Method* (book two)
  - *Practical and Progressive Oboe Method*
  - *Selected Studies*
- Demonstrate knowledge of commercial reed choice
- Demonstrate ability to manufacture a reed to completion and refinement

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Handel – *Sonatas*
- Cimarosa – *Concerto*
- Telemann – *Sonatas*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Oboe Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Scales required:
  - Major, two octaves, memorized – all major scales
  - Minor (all forms), two octaves, memorized – all major scales
  - Chromatic – low C to F6
- Etude/Technique will be selected from the following recommended list:
  - Gekeler – *Complete Elementary Method* (book two)
  - *Practical and Progressive Oboe Method*
  - *Selected Studies*
- Demonstrate expected and adequate tone development (ability to maintain timbre throughout the range of the instrument)
- Demonstrate knowledge of commercial reed choice
- Demonstrate ability to manufacture a reed to completion and refinement

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Hindemith – *Sonata*
- Mozart – *Concerto*
- Schumann – *Romances*
- Telemann – *Sonatas*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Oboe Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Scales required:
  - Major, two octaves, memorized – all major scales
  - Minor (all forms), two octaves, memorized – all minor scales
  - Chromatic – low C to F6
- Etude/Technique will be selected from the following recommended list:
- Prestini – *Oboe Studies*
  - Ferling – *Oboe Studies*
  - Barrett – *Oboe Studies*
- Demonstrate continued tone development (ability to maintain timbre throughout the range of the instrument) and pitch development.
- Demonstrate knowledge of commercial reed choice
- Demonstrate ability to manufacture a reed to completion and refinement

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.

## Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Poulenc – *Sonata for Oboe*
- Mozart – *Quartet*
- Haydn – *Concerto*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 262 Oboe Study Requirements

### Areas of evaluation

#### Minimum Executive Skills Requirements:

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with minimum muscle tension</p> <p><b>Embouchure</b> – use appropriate embouchure and knowledge of adjustments to embouchure for different octaves. Shows understanding of pitch and the ability to make adjustments to pitch with embouchure.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> knowledge and adjustments are inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

#### Minimum Technique Requirements:

- Scales required:
  - Major two octaves, memorized – all minor scales
  - Minor (all forms), two octaves, memorized – all minor scales
  - Chromati – low C to F6
- Etude/Technique will be selected from the following recommended list:
  - Prestini – *Oboe Studies*
  - Ferling – *Oboe Studies*
  - Barrett – *Oboe Studies*
- Demonstrate advanced tone development (ability to maintain timbre throughout the range of the instrument) and pitch development.
- Demonstrate improvement in musical phrasing
- Demonstrate knowledge of commercial reed choice
- Demonstrate ability to manufacture a reed to completion and refinement

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes and fingerings are followed correctly.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes and fingerings are followed correctly.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes and fingerings may not be followed correctly.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches or pitch errors, or there are too many hesitations and errors to warrant a passing grade.



## Repertoire

Repertoire may be selected from the following list but only serves as a guide for the instructor. Students will perform at least one prepared piece.

- Williams – *Concerto*
- Flower – *Clock*
- Handel – *Concerto*
- Albinoni/Bellini – *Sonatas*
- Marcello – *Oboe Concert*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

The student will sight-read a musical example chosen by the instructor. Performance should be without errors; demonstrating good tone quality, dynamic contrast and maintaining a consistent rhythmic pulse.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Organ Minor and Major Levels**

**MUS 141-144**

**(Pre-college) MUS 151-153**

**MUS 161-262**



## MUS 141 General Organ Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual Techniques:
- Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis at tempos indicated in the score.
- Pedal Techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* at tempos indicated in the score.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles.
- Suggested repertoire:
  - More advanced pieces from *The Organists' Manual*.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 142 General Organ Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual Techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis at tempos indicated in the score.
- Pedal Techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* at tempos indicated in the score.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles.
- Suggested repertoire:
  - More advanced pieces from *The Organists' Manual*.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





## MUS 143 Organ Minor Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual Techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal Techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-Playing:
  - Students will perform a prepared hymn with fewer than three sharps or flats and with a simple bass line on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Eighteenth century *English Voluntaries* (for manuals only); Bach's easier *Preludes* and *Fugues*; 17th and 18th century German chorale preludes; Dupre's *79 Chorales*; contemporary hymn preludes.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 144 Organ Minor Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared hymn with fewer than three sharps or flats and with a simple bass line on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Eighteenth century *English Voluntaries* (for manuals only); Bach's easier *Preludes* and *Fugues*; 17th and 18th century German chorale preludes; Dupre's *79 Chorales*; contemporary hymn preludes.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 243 Organ Minor Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared hymn with fewer than three sharps or flats and with an active bass line on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Continuation of MUS 144 repertoire, with the addition of works such as Bach's easier choral preludes; Krebs's trios; Dupre's *15 Pieces*, Reger's, *Kleine Choralpreludien*, Op. 135a.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 244 Organ Minor Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared hymn with fewer than three sharps or flats and with an active bass line on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Continuation of MUS 243 repertoire.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 151 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles.
- Suggested repertoire:
  - Appropriate selections from *The Organist's Manual*.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 152 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles.
- Suggested repertoire:
  - Appropriate selections from *The Organist's Manual*.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 153 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles.
- Suggested repertoire:
  - Appropriate selections from *The Organists' Manual*.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared hymn with fewer than three sharps or flats and with a simple bass line on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Eighteenth century *English Voluntaries* (for manuals only); Bach's easier *Preludes* and *Fugues*; 17th and 18th century German chorale preludes; Dupre's *79 Chorales*; contemporary hymn preludes.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 162 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared hymn with fewer than three sharps or flats and with an active bass line on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Continuation of MUS 161 repertoire, with the addition of works such as Bach's easier chorale preludes; Krebs's trios; Dupre's *15 Pieces*, Reger's, *Kleine Choralpreludien*, Op. 135a.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared Bach chorale with fewer than three sharps or flats on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Continuation of MUS 162 repertoire, with the addition of works such as Bach's *Orgelbuechlein*; Sweelinck's *Echo Fantasias*, *French Noels*; Brahms's *Eleven Chorale Preludes*, Op. 122; Langlais's *Folkloric Suite*.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 262 Organ Major Levels Study Requirements

### Areas of evaluation

#### Required Technique:

- Manual techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* by Roger E. Davis or *Method of Organ Playing* by Harold Gleason at tempos indicated in the score.
- Pedal techniques:
  - Students will play appropriate assigned exercises from *The Organists' Manual* or *Method of Organ Playing* at tempos indicated in the score.
- Hymn-playing:
  - Students will perform a prepared Bach chorale with at least three sharps or flats on manuals and pedals.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Repertoire will include representative works from various style periods.
- Jury repertoire will consist of two or three works in contrasting styles of which one piece will be memorized.
- Suggested repertoire:
  - Continuation of MUS 261 repertoire, with the addition of works such as 18th century North German free and chorale-based works; French classic movements; easier Mendelssohn movements; Vierne's *24 Pieces in Free Style*; medium-length works by representative 19th and 20th century composers.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Percussion Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**





# MUS 151-153 Applied Percussion Requirements

## Areas of evaluation

### Required Technique:

- Grip and Stroke Mechanics:
  - Students will demonstrate proper grip and stroke mechanics for both snare drum and mallet instruments. This includes proper fulcrum point between the thumb and forefinger while maintaining contact between the back fingers and butt end of sticks. Proper mechanics in the wrists include palm flat to floor, with fluid upstroke/downstroke movement. Additionally, the piston stroke must be utilized on mallets.
  - Students must demonstrate basic abilities in terms of stick control. These include the ability to play single stroke, double stroke and single/double stroke combinations on the snare drum in 16th notes, no slower than 60 beats per minute (bpm).
- Rudiments:
  - Students will perform (memorized) the 13 primary rudiments as a requisite for the next level of applied study. Additional rudiments from each category will be introduced through subsequent semesters, culminating in performance assessment of all *40 Essential Rudiments* as established by the Percussive Arts Society at the MUS 162 Hearing.
- Scales:
  - 151 – Major scales (one octave) four flats and sharps, performed in 8th notes at 80 bpm.
  - 152 – All major scales (two octaves), performed in 8th notes at 84 bpm.
  - 153 – All major and natural minor scales (two octaves), performed in 8th notes at 92 bpm.
- Students will also perform additional “scale forms” as assigned in the studio lesson.

Technique Rubric	
<b>Excellent 91-100 %</b>	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
<b>At Level 82-90%</b>	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
<b>Marginal 73-81%</b>	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may be three or fewer areas where a need for improvement is demonstrated.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, sticking errors, and/or there are too many hesitations to warrant a passing grade.

### Repertoire

Students will perform both snare and marimba solos of difficulty level grade one-three. Examples below:

- Feldstein – Numbered solos from *Alfred’s Beginning Drum Method*
- Harr – *Aquamarine, Tourmaline* (Snare Drum)
- Schistine – *Doodler’s Delight* (Snare Drum), *Mallet Magic* (Marimba)
- McMillan – *Selected Solos from Percussion Keyboard Technique*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, balance between the hands, rhythms and sticking; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed, compositions performed on marimba are memorized and all repertoire performed is at or above levels one-three.
<b>At Level 82-90%</b>	A good performance is a musical performance, which includes in addition to correct notes, balance between the hands rhythms and sticking; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. Compositions performed on marimba are memorized.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms and balance between the hands, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. Compositions performed on marimba are memorized.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:**

Not required for levels 151-153.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161-162 Applied Percussion Requirements

### Areas of evaluation:

#### Required Technique:

- Grip and stroke mechanics
  - Students will demonstrate proper grip and stroke mechanics for both snare drum and mallet instruments (timpani if appropriate, utilizing a modified French grip). Performance assessment will include assignments from George Stone: Stick Control. Students will demonstrate proper fulcrum point between the thumb and forefinger while maintaining contact between the back fingers and butt end of sticks. Proper mechanics in the wrists include palm flat to floor, with fluid upstroke/downstroke movement. Additionally, the piston stroke must be utilized on mallets.
- Students must demonstrate intermediate abilities in terms of stick control. These include the ability to play single stroke, double stroke and single/double stroke combinations and open rolls on the snare drum in 16th notes, no slower than 80 bpm. Balance between hands and attention to tone are requisite.
- Rudiments:
  - Students will perform (memorized) the *40 Essential Rudiments*, as established by the Percussive Arts Society, at the MUS 162 Hearing. Rudiments will be performed at a moderate march tempo (104-112 bpm).
- Scales:
  - 161,162 – All Major and melodic minor scales (two octaves) performed in 8th notes at 100 bpm.
  - Students will also perform additional “scale forms” as assigned in the studio lesson.
- Arpeggios:
  - 161 – All major arpeggios (one octave) performed in 12th notes at 60 bpm.
  - 162 – All major arpeggios (two octaves) performed in 12th notes at 60 bpm.

Technique Rubric	
<b>Excellent 91-100 %</b>	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
<b>At Level 82-90%</b>	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
<b>Marginal 73-81%</b>	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may be three or fewer areas where a need for improvement is demonstrated.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, sticking errors, and/or there are too many hesitations to warrant a passing grade.

#### Repertoire:

- Students will perform both snare and marimba solos of difficulty level from advanced high school through early college. Four-mallet marimba may be introduced. Examples below:
  - Peters – *Intermediate Snare Drum Studies*
  - Wannamaker – *Intermediate Rudimental Solos*
  - Pratt – *Modern Contest Solos*
  - Hatch – *Challenges* (Marimba)
  - Bach/Handel – two-mallet transcriptions of *Sonatas and Concerti*
- In some instances, additional instruments may be required. Sample repertoire includes:
  - Goodman – *Introduction and Allegro* (Timpani)
  - Tcherepnin – *Sonatina* (Timpani)
  - Gomez – *Rain Dance*
  - Peters – *Yellow After the Rain* (Four-mallet Marimba)
- Demonstration of styles/pattern on drum set and/or hand drums.

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, balance between the hands, rhythms and sticking; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed, compositions performed on marimba are memorized and all repertoire performed is at or above levels one-three.
<b>At Level 82-90%</b>	A good performance is a musical performance, which includes in addition to correct notes, balance between the hands rhythms and sticking; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. Compositions performed on marimba are memorized.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms and balance between the hands, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. Compositions performed on marimba are memorized.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-reading:**

- Snare drum: Short excerpts of rudimental marches or band literature in simple and compound meters
- Marimba: Simple, conjunct melodies in major and/or minor keys consisting of no more than three flats or sharps.

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261-262 Applied Percussion Requirements

### Areas of evaluation:

#### Required Technique:

- Grip and Stroke Mechanics:
  - Students will demonstrate proper grip and stroke mechanics for snare drum, timpani and mallet instruments (two- and four-mallet). Performance assessment will include assignments from Joe Morello: Master Studies. Students will demonstrate proper fulcrum point between the thumb and forefinger while maintaining contact between the back fingers and butt end of sticks. Proper mechanics in the wrists include palm flat to floor, with fluid upstroke/downstroke movement. Additionally, the piston stroke must be utilized on mallets.
  - Students must demonstrate advanced abilities in terms of stick control. These include the ability to play single stroke, double stroke and single/double stroke combinations and open rolls on the snare drum in 16th notes, no slower than 92 bpm. Balance between hands and attention to tone are requisite.
- Rudiments:
  - Students will perform (memorized) the *40 Essential Rudiments*, as established by the Percussive Arts Society. Rudiments will be performed at a moderate march tempo (112-128 bpm).
- Scales:
  - 261,262 – All major and melodic minor scales (two octaves) performed in 8th notes at 120 bpm.
  - Students will also perform additional “scale forms” as assigned in the studio lesson.
- Arpeggios:
  - 261 – All major and minor arpeggios (one octave) performed in 12th notes at 60 bpm.
  - 262 – All major and minor arpeggios (two octaves) performed in 12th notes at 60 bpm.

Technique Rubric	
<b>Excellent 91-100 %</b>	An excellent technique performance is one in which all technique criteria are addressed and mastery is demonstrated. The minimum tempos are achieved and the technical requirements are performed with ease, fluency, and accuracy.
<b>At Level 82-90%</b>	A good technique performance is one in which the performance uses a steady tempo and is close to the minimum tempos. There may be one or two technical areas in which the student needs improvement.
<b>Marginal 73-81 %</b>	An adequate technique performance is one in which the performer uses a steady tempo, but the tempo is slower than the minimum tempo. There may be three or fewer areas where a need for improvement is demonstrated.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the tempo is not steady and the technique is performed with difficulty, repetition of pitches, pitch errors, sticking errors, and/or there are too many hesitations to warrant a passing grade.

#### Repertoire

Students will perform on snare drum, marimba, and timpani and/or drum-set. The degree of difficulty will be appropriate college level material. Four-mallet marimba is required but additional two-mallet work is likely.

Examples below:

- Cirone – *Portraits in Rhythm* (Snare Drum)
- Delecluse – *Etudes* (Snare Drum and Timpani)
- Bach – four-mallet transcriptions of *Cello Suites* and/or *Violin Sonatas and Partitas*
- Smadbeck – *Rhythm Song* (Marimba)
- Rosaura – *Preludes, Concerto for Marimba*
- Kettle – *Solos for Drumset*
- Beck – *Sonata for Timpani*
- Carte – *Six Pieces for Timpani*
- Green – *Xylophone Rags*
- Composer(s) – *Orchestral Excerpts* (Snare Drum, Xylo, Glock, Cym, Tamb, etc.)

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is an engaging and intelligent performance, which includes in addition to correct notes, balance between the hands, rhythms and sticking; appropriate tone, tempos, dynamics, phrasing, and articulations. The performer demonstrates a deep musical understanding of the works performed, compositions performed on marimba are memorized and all repertoire performed is at or above levels one-three.
<b>At Level 82-90%</b>	A good performance is a musical performance, which includes in addition to correct notes, balance between the hands rhythms and sticking; appropriate tone, tempos, dynamics, phrasing, and articulations. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. Compositions performed on marimba are memorized.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. There may be a few errors in notes or rhythms and balance between the hands, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. The errors should not reflect a basic misunderstanding of pitch or rhythm. The performance includes for the most part appropriate tempos, dynamics, phrasing, and articulations. Compositions performed on marimba are memorized.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-reading:**

- Snare drum: Excerpts of rudimental marches, band and orchestral literature and/or etudes in simple, compound and/or odd meters
- Marimba: Melodic excerpts in any major and/or minor key.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**General Piano Study Levels**  
**MUS 141&142**

**Applied Piano Minor Levels**  
**MUS 143, 144, 243, 244**  
(May substitute for MUS 121, 122, 221, 222)

**Applied Piano Major Levels**  
**(Pre-college) MUS 151-153**  
**MUS 161-262**





## MUS 141 General Piano Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Pentascales – all major and minor, hands together.
- Triads – all major and minor, hands together.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Bartók (Boosey and Hawkes) – *Mikrokosmos* (Volume I)
- (ed. Olsen, Alfred Publishing Co.) – *First Steps in Keyboard Literature*
- (ed. Agay) – *Introduction to Classics to Moderns*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

#### Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

#### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, pedal technique, and balance between the hands for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 142 General Piano Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Major and minor scales (all three forms) with C fingerings: C, G, D, A, E, one octave, hands together.
- Arpeggios, same keys, four octaves hand over hand or two octave hands together arpeggios (preferred).

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Bartók (Boosey and Hawkes) – *Mikrokosmos* (Volume II)
- (ed. Agay) – *Easy Classics to Moderns* (Volume 17)
- Suggested repertoire:
  - (ed. Agay) – *More Easy Classics to Moderns* (Volume 27)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

#### Sight-Reading:

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

#### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 143 Piano Minor Levels Study Requirements

### May substitute for MUS 121

#### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - All white key major and minor scales (all three forms), hands together. One octave in eighth notes, minimum tempo: quarter note equals 52.
- Arpeggios
  - All white key major and minor arpeggios, root position, two octaves hands together.
- Cadences:
  - Primary triads in major and minor, white keys only, hands separate.
- Keyboard harmony and transposition:
  - Frackenhohl, chapters two-four (not required for jury)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- (ed. Agay) – *Easy Classics to Moderns*
- (ed. Agay) – *More Easy Classics to Moderns*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

- Bartók – *Mikrokosmos* (Volume I)
- Reading examples in two-voice texture staying within a five-finger position.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 144 Piano Minor Levels Study Requirements

### May substitute for MUS 122

#### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - White key major scales, two octaves, hands together in eighth notes, minimum tempo: quarter note equals 52
  - White key minor scales, and Black key majors and minors (all three forms), one octave, hands together in eighth notes, minimum tempo: quarter note equals 52.
- Arpeggios:
  - White and black key major and minor arpeggios, two octaves hands together
- Cadences:
  - White and black key major and minor primary triads with left hand roots.
- Keyboard harmony and transposition:
  - Frackenhohl, chapters five-six (not required for jury)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Bach – *Little Preludes and Fugues*
- Clementi/Haydn/Mozart/Beethoven – *Sonatinas*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

- Bartók – *Mikrokosmos* (Volume II, through No. 53)
- Reading examples with extended range, or requiring a change of hand position; two-part texture.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 243 Piano Minor Levels Study Requirements

### May substitute for MUS 221

#### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - White key major and minor scales (all three forms), two octaves hands together, minimum tempo: quarter note equals 60.
  - Black key major and minor scales (all three forms), one octave hands together, minimum tempo: quarter note equals 60.
- Arpeggios:
  - Major and minor all keys, two octaves, hands together.
  - White key dominant-seventh arpeggios (C7, D7, E7, F7, G7, A7, B7), two octaves hands apart.
- Cadences:
  - Major and minor white key primary chord cadence and inversions with left hand roots.
- Keyboard harmony and transposition:
  - Frackenhohl, chapters seven-nine (not required for jury)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- (ed. Agay) – *Classics to Moderns*
- (ed. Agay) – *Easy Sonatas from the Classical Era*; Clementi/Kuhlau/Mozart/Beethoven – *Sonatinas*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

- Bartók – *Mikrokosmos* (Volume II, No. 54 to the end).
- Reading melodies with simple chordal accompaniment similar to Frackenpohl's *Harmonization at the Piano*, 6th edition, p.8, No. 19.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 244 Piano Minor Levels Study Requirements

### May substitute for MUS 222

#### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - White key major and minor scales (all three forms), four octaves hands together, minimum tempo: quarter note equals 72.
  - Black key major and minor scales (all three forms), two octaves hands together, minimum tempo: quarter note equals 60.
- Arpeggios:
  - All major and minor arpeggios, four octaves, hands together.
  - All dominant-seventh arpeggios, two octaves, hands together.
- Cadences:
  - Major and minor black key primary chord cadence and inversions with left hand roots.
- Keyboard harmony and transposition:
  - Frackenpohl, chapters 10-15 (not required for jury)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Bach – *Two Part Inventions*
- More difficult *Sonatinas* by Clementi, or easier *Sonatas* by Haydn, Beethoven, Mozart

Those students planning to transfer as music majors are encouraged to memorize at least one of their placement audition/jury pieces.

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-Reading:**

Simple hymns in C, F, and G and relative minor keys similar to Frackenpohl, p. 59, No. 5, Simple accompaniments such as Vaccai, pp. 4, 9, 13 (solo line to be played by the instructor).

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 151 Piano Major Levels Study Requirements

## Pre-college

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - All major and minor pentascales. Major white key scales, once octave hands separate. Quarter note equals 72. (Note: Pentascales are not required for the jury; Scales are required.)
- Arpeggios:
  - All major and minor arpeggios, four octaves, hand over hand. White key arpeggios two octave hands separate. (Note: Two octave hands separate arpeggios are required for the jury; four-octave hand over hand are not required.)

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- (ed. Agay) – *Easy Classics to Moderns* and *More Easy Classics to Moderns*
- (ed. Marlais) – *Festival Collection* (Books 1 and 2)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 152 Piano Major Levels Study Requirements

### Pre-college

#### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Major and minor scales (all three forms) with C fingerings: C, G, D, A, E one octave hands together. Minimum tempo: performed in eight notes, quarter note equals 60.
- Arpeggios:
  - Same keys, two or four octaves hands together

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Clementi/Kuhlau/Andre...Bach, etc. – easier *Sonatinas*
- More difficult works from (ed. Agay) – *Easy Classics to Moderns* and *More Easy Classics to Moderns*
- (ed. Marlais) – *Festival Collection* (Books 3 and 4)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 153 Piano Major Levels Study Requirements

## Pre-college

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Major and minor scales (all three forms) with C fingerings: C, G, D, A, E, two or four octaves hands together. Minimum tempo: performed in eight notes, quarter note equals 72.
- Arpeggios:
  - Same keys, two or four octaves hands together.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Clementi/Kuhlau/Andre...etc. – *Sonatinas*
- *Classics to Moderns in the Intermediate Grades*
- (ed. Marlais) – *Festival Collection* (Book 5 and 6)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 161 Piano Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - All white key major and minor scales, four octaves hands together. (Note: Piano performance majors should be performing scales in 16ths, minimum quarter note equals 60.
- Arpeggios:
  - All white key root position major and minor arpeggios, four octaves hands together.
- Cadences:
  - White key primary triad cadence and inversions in major; Root position only in minor, hands separate or with left hand roots.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Bach – *Little Preludes and Fugues*
- Clementi/Haydn/Beethoven...etc. – *Sonatinas*
- Mendelssohn – *Songs without Words*
- Bartók – *Mikrokosmos* (Volume III)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Bartók – *Mikrokosmos* (Volumes I and II)

(ed. McBride Smith) – *Four Star Sight-reading* (Books 3 and 4)

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Piano Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Review of white key scales with emphasis on black key major and minor scales (all three forms), four-octaves hands together. Minimum tempo: performed in eighths, quarter note equals 60. Note: Piano performance majors should be performing scales in 16ths, minimum quarter note equals 60.
- Arpeggios:
  - Review of white key arpeggios with emphasis on black key major and minor arpeggios, four octaves hands together.
- Cadences:
  - Review of white key cadence and inversions with emphasis on black key primary triad cadence and inversions in major, and root position only in minor, hands separate.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Bach – *Two Part Inventions*
- Haydn/Mozart/Beethoven – *Sonatas*
- Schumann – *Forest Scenes; Kinderscenen*
- Bartók – *Mikrokosmos* (Volume III and IV)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Simple hymns in keys through two sharps and flats.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261 Piano Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - All major and minor scales, four octaves hands together. Minimum tempo: performed in eighths, quarter note equals 68. Note: Piano performance majors should be performing scales in 16ths, minimum quarter note equals 68.
- Arpeggios:
  - All major, minor, and dominant-seventh arpeggios, four octaves hands together.
- Cadences:
  - Primary triad cadence and inversions in major and minor with left hand roots, all keys.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire:

- Continue to work on literature representing all style periods
- Bach – *Two and Three Part Inventions*
- Haydn/Mozart/Beethoven – *Sonatas*
- Kabalevsky/Shostakovich – contemporary literature such as *Preludes*
- Tchaikovsky – *Bagatelles*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Hymns of increasing difficulty: key, rhythm, range of more than an octave between tenor and bass; *Accompaniments* from Vaccai.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 262 Piano Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - All major and minor scales, four octaves hands together. Minimum tempo: performed in eighths, quarter note equals 76. Note: Piano performance majors should be performing scales in 16ths, minimum quarter note equals 76.
- Arpeggios:
  - All major, minor, and dominant-seventh arpeggios, and diminished sevenths four octaves hands together.
- Cadences:
  - Primary triad cadence and inversions in major and minor with left hand roots, all keys.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and all notes, fingerings, and pedal markings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, and the great majority of the notes, fingerings, and pedal markings are followed correctly.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but some of the notes, fingerings, and pedal markings may not be followed correctly.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and fingering and pedaling errors, or there are too many hesitations and errors to warrant a passing grade.

#### Repertoire

Students should continue to work on literature representing all style periods. Emphasis this semester should be on preparing for a departmental recital or half recital. See the student handbook for procedures relating to student recitals.

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to 1 or 2 areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Simple accompaniments from *Twenty-Four Italian Songs and Arias*; Easy instrumental solos similar to the slow movements of Handel *Sonatas*.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, articulations, and pedal technique for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Trumpet Minor Levels  
MUS 141-144**

**Applied Trumpet Major Levels  
(Pre-college) MUS 151-153**

**MUS 161-262**



# MUS 141-144 and MUS 151-153 Trumpet Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique:

- Scales: memorized, one octave (all within F# 3 and C 6), quarter-eighth note pattern at 100 beats per minute (bpm).
- Three sharps through three flats, major and natural minor in relative pairs (151)
- Five sharps through five flats, major and natural minor in relative pairs (152)
- All major and all natural minor in relative pairs (153)

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

- Standard repertoire will include works from the Baroque through the Modern periods. The student should have learned at least four contrasting compositions during the semester.
- Jury repertoire: two works or movements of works in contrasting styles, one of which could be an etude at the level of *Concone Lyrical Studies*. At least one of the jury pieces (153 only) should be a movement from Haydn, Hummel, or Kennan. Other suggested repertoire for all levels:
  - Alary - *Morceau de Concours*
  - Balay - *Andante et Allegretto*
  - Balay - *Petite Piece Concertante*
  - Bernstein - *Rondo for Lify*
  - Hovhanness - *Prayer of Saint Gregory*
  - Ropartz - *Andante et Allegro*
  - Young - *Contempora Suite*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

Sight Reading is not required at the minor and pre-college levels.

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 161 Trumpet Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique

Scales: All major and minor scales, memorized, two octaves if scale is within F# 3 and C 6, quarter note equals 116 bpm.

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

**Repertoire:**

Standard repertoire will include works from the Baroque through the Modern periods. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: three works or movements of works in contrasting styles, one of which could be an etude at the level of Charlier or Bousquet. At least one of the jury pieces should be a movement from Haydn, Hummel, Hindemith, or Kennan (movements one or two). Other suggested repertoire:

- Alary – *Morceau de Concours*
- Balay – *Andante et Allegretto*
- Balay – *Petite Piece Concertante*
- Bernstein – *Rondo for Lifey*
- Hovhaness – *Prayer of Saint Gregory*
- Ropartz – *Andante et Allegro*
- Young – *Contempora Suite*

<b>Repertoire Rubric</b>	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Difficulty: Grade one to two repertoire or etude

Time Signatures: 2/4, 3/4, 4/4

Key: Major keys up to two sharps or flats, diatonic

Length: Eight-12 measures in length

Rhythm: Primarily beats and some divisions

Melody: Primarily stepwise, occasional skips

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 162 Trumpet Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique:

- Scales: All major and minor scales, memorized, two octaves if scale is within F# 3 and C 6, quarter note equals 116 bpm.
- Clarke 2: All major keys, memorized, quarter note equals 16 bpm.

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

**Repertoire:**

Standard repertoire will include works from the Baroque through the Modern periods. The student should have learned at least four contrasting compositions during the semester. Jury repertoire: three works or movements of works in contrasting styles, one of which could be an etude at the level of Charlier or Bousquet. At least one of the jury pieces should be a movement from Haydn, Hummel, Hindemith, or Kennan. Other suggested repertoire:

- Arban – *Theme and Variations on Carnival of Venice*
- Arutunian – *Concerto*
- Handel – *Aria con Variazioni*
- Turrin – *Two Portraits* (Flugel/Trumpet)

<b>Repertoire Rubric</b>	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Difficulty: Grade one to two repertoire or etude

Time Signatures: 2/4, 3/4, 4/4

Key: Major and minor keys up to three sharps or flats

Length: Eight-12 measures in length

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# MUS 261 Trumpet Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique:

- Scales: All major and minor scales, memorized, two octaves if scale is within F# 3 and C 6, quarter note equals 116 bpm.
- Chromatic scale from G3 to G5 in eighth note triplets, memorized, quarter note equals 116 bpm.

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

- Standard repertoire will include works from the Baroque through the Modern periods. The student should have learned at least four contrasting compositions during the semester. The student should have learned at least one piece on an auxiliary trumpet (flugel, piccolo, C, or Eb).
- Jury repertoire: three works or movements of works in contrasting styles, one of which could be an etude at the level of Charlier or Bousquet. At least one of the jury pieces should be a movement from Haydn, Hummel, Hindemith, or Kennan. Other suggested repertoire:
  - Ewazen – *Sonata for Trumpet and Piano*
  - Handel – *Suite in D for Piccolo Trumpet*
  - Haydn – *Concerto* (movement three or movements one, two, three on Eb trumpet)
  - Honnegger – *Entrada on C trumpet*
  - Hummel – *Concerto* (movement three or movements one, two, three on Eb trumpet)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

Difficulty: Grade two to three repertoire or etude

Time Signatures: 2/4, 3/4, 4/4, 6/8

Keys: Major and minor keys up to three sharps or flats with some chromaticism

Length: Eight-12 measures in length

Rhythm: Some syncopation

Melody: includes several skips and leaps

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 262 Trumpet Study Requirements

## Areas of evaluation

### Minimum Executive Skills Requirements

Executive Skills Rubric	
Excellent 91-100 %	<p><b>Hand positions</b> are correct with fingers curved over the valves. <b>Embouchure</b> is held firm at the corners with lips rolled in slightly. Mouthpiece is placed on the lips so as to allow as much upper lip to vibrate as possible.</p> <p><b>Breath Management</b> is diaphragmatic and low; the air is put under pressure allowing it to move easily through the instrument. Tension in the throat is minimal if at all present.</p> <p><b>Posture</b> is erect with rib cage elevated. Very little if any shoulder movement is apparent.</p>
At Level 82-90%	<p><b>Hand positions</b> begin correctly but lack continuity and muscle memory throughout the performance.</p> <p>Overall understanding of correct <b>Embouchure</b> is present but lack of endurance prevents the student from maintaining the correct position.</p> <p><b>Breath Management</b> is nearly always correct but at times it is evident that the process has not yet become reflexive.</p> <p><b>Posture</b> begins as erect with rib cage elevated, but degrades throughout the performance. Some evidence of shoulder movement is apparent.</p>
Marginal 73-81%	<p><b>Hand positions</b> are inconsistent and lack muscle memory to maintain the correct position.</p> <p><b>Embouchure</b> is inconsistent lacking endurance and muscle memory.</p> <p><b>Breath Management</b> is inconsistent; and non-reflexive.</p> <p><b>Posture</b> is rarely erect with rib cage collapsed through most of the performance.</p>
Below Level 72% and below	<p><b>Hand positions</b> are incorrect and no attempt is made to attain the correct position.</p> <p><b>Embouchure</b> is not held firm at the corners and the mouthpiece placement is inconsistent.</p> <p><b>Breath Management</b> is not present and inhibits the performance.</p> <p><b>Posture</b> is not erect with a collapsed rib cage throughout the performance.</p>

### Technique:

- Scales: All major and minor scales, memorized, two octaves if scale is within F# 3 and C 6, quarter note equals 116 bpm.
- Diminished th scales (from Clarke), quarter note equals 96 bpm.

Technique Rubric	
Excellent 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout all ranges of the horn, and the student exhibits good knowledge of alternate positions. Tonguing is fluid and rhythmic; the tempo allows for ease of performance, the tone quality is free of tension and is warm and rich in all registers.
At Level 82-90%	A good technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency throughout most of the range of the horn, and the student exhibits some knowledge of alternate positions. A great majority of tonguing is fluid and rhythmic but the tempo does not allow for ease of performance. The tone quality is, in many ways, free of tension but is not warm and rich in all registers.
Marginal 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but the student lacks continuity throughout and demonstrates significant problems with rhythmic accuracy. More tension in the sound is caused by over tonguing and the tone quality is thin and pinched in the extremes of both high and low registers.
Below Level 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty, or there are repetitions of pitches, pitch errors, and the student is unable to connect rhythmic figures to the pulse; or there are too many hesitations and errors to warrant a passing grade.

### Repertoire:

- Standard repertoire will include works from the Baroque through the Modern periods. The student should have learned at least four contrasting compositions during the semester. The student should have learned at least one piece on an auxiliary trumpet (flugel, piccolo, C, or Eb).
- Jury repertoire: three works or movements of works in contrasting styles, one of which could be an etude at the level of Charlier or Bousquet. At least one of the jury pieces should be a movement from Haydn, Hummel, Hindemith, or Kennan. Other suggested repertoire:
  - Ewazen – *Sonata for Trumpet and Piano*
  - Haydn – *Concerto* (movement three or movements one, two, three on Eb trumpet)
  - Honnegger – *Entrada on C trumpet*
  - Hummel – *Concerto* (movement three or movements one, two, three on Eb trumpet)
  - Stevens – *Sonata*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### Sight-Reading:

Difficulty: Grade three repertoire or etude

Time Signatures: 2/4, 3/4, 4/4, 6/8

Keys: Major and minor keys up to three sharps or flats with some chromaticism

Length: 12-18 measures in length

Rhythm: Some syncopation

Melody: includes several skips and leaps

### Musical Growth and Interpretation (Musicality):

The student will demonstrate appropriate phrasing, tempo, dynamics, and articulations. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Violin and Viola Minor Levels  
MUS 141-144**

**Applied Violin and Viola Major Levels  
(Pre-college) MUS 151-153  
MUS 161-262**



## MUS 141-144 Violin Minor Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Two-octave major and minor scales chosen by instructor
- Arpeggios: Two-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach – *Minuet 1* (arr. from *Suite in G Minor*, BWV 822 in *Suzuki Violin School*, 1 SUM)
- Kavelevsky – *Games and March* (from *Twenty Pieces for Violin and Piano*, Op. 80 MCA)
- Suzuki – *Allegretto* (in *Suzuki Violin School*, 1 SUM)
- Bach – *Musette* (arr. from *English Suite, No. 3*, BMV 808 in *Suzuki Violin School*, 2 SUM)
- Rameau (arr. Mofat) – *Two Sarabandes* (from *Premier livre de pieces de clavecin*, in *Old Fiddle Pieces* OTT)
- Haydn (arr. Chatman) – *Menuet alla Zingarese* (from *String Quartet in D Major*, Op. 20, No., four Hob. III: 34 FHM)

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Sight-reading is not required for these levels.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





# MUS 151-153 Violin Major Levels Study Requirements

## Pre-college

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales:
  - Two-octave major and minor scales chosen by instructor
- Arpeggios:
  - Two-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Beethoven – *Minuet in G Major* (arr. from *Sechs Menuette, WoO 10, No. 2*, in *Suzuki Violin School, 2 SUM*)
- Kuchler – *Concertino in G Major, Op. 11 Movement 1 BOS*
- Composer? – *Movement 1*
- Martini – *Gavotte* (in *Suzuki Violin School, 2 SUM*)
- Rieding – *Rondo, Op. 22 No. 3 BOS*
- Persichetti – *Masques, Op. 99 EVO*
- Composer? – *Masques No. 1*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Sight-reading is not required for this level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161-162 Violin Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Three-octave *major and minor scales chosen by instructor*
- *Arpeggios: Three-octave major and minor arpeggios chosen by instructor*

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach – *Sonatas and Partitas for Violin Solo*
- Debussy – *Girl with the Flaxen Hair*
- Dvorak – *Sonatina, Op. 100*
- Faure – *Salut d'Amour*
- Faure – *Après un Reve*
- Handel – *6 Sonatas*
- Kreisler – *Rondino* (on a theme by Beethoven); *Liebesleid*
- Rachmaninov – *Vocalise, Op. 34 No. 14*
- Schubert – *Sonatas, Op. 137*
- Seitz – *Concerto in G Minor, No. 3*
- Vitali – *Chaconne in G Minor*
- Bach – *Sonatas for Violin and Harpsichord, BWV 1014-1019*
- Bartók – *Romanian Folk Dances*
- Kreisler – *Sicilienne and Rigaudon*
- Mozart – *Sonatas*
- Saint-Seans – *Sonata in D minor, No. 1, Op. 75*
- Tartini – *Sonata "Didone Abandonata", Op. 1, No. 10*
- Tchaikovsky – *3 Pieces (Meditation, Scherzo, Melodie), Op. 42*
- Wieniawski – *Legende, Op. 17*
- *Concertos by:*
  - Viotti, Vivaldi, Bach, Seitz, Mozart, Beriot, Accolay, Kabalewsk

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 261-262 Violin Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Three-octave major and minor scales chosen by instructor
- Arpeggios: Three-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach – *Concerto in A minor*, No. 1; *Concerto in E Major*, No. 2; *Double Concerto in D minor for two violins*; *Sonatas/Partitas*
- Accolay – *Concerto in A minor*, No. 1
- Haydn – *Concerto in G Major*, No. 2; *Concerto in C Major*, Op. 48; *Concerto in C Major*, No. 1
- Beriot – *Concerto in A minor*, No. 9, Op. 104; *Scene do Ballet*, Op. 100
- Kabalewski – *Concerto*
- Mozart – *Concerto in G Major*, No. 2, K 211; *Concerto in G Major*, No. 3, K216; *Concerto in D Major*, No. 4, K218; *Concerto in A Major*, No. 5, K219; *Sinfonia Concertante in E flat major*
- Beethoven – *Romance in G Major*, Op. 40; *Romance in F Major*, Op. 50
- Vivaldi – *Four Seasons: Spring in E Major*, Op. 8, No. 1
- Viotti – *Concerto in A minor*, No. 22; *Concerto in G Major*, No. 23
- Bruch – *Concerto in G minor*, No. 1, Op. 26
- Corelli – *12 Sonatas*, Op. 5 (No. 7-12)
- Telemann – *Sonata*, No. 5

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 141-144 Viola Minor Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Two-octave major and minor scales chosen by instructor
- Arpeggios: Two-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach (arr. Forbes) – *Choral (No. 1, First Year Classical Album OUP)*
- Bach (arr. Forbes) – *The Blacksmith, Op. 19, No. four (No. 7, in First Year Classical Album OUP)*
- Bach – *Musette (No. 2 in Suzuki Viola School, 2 SUM)*
- Bach – *Minuet, (No. 16 in Suzuki Viola School, 1 SUM)*
- Purcell (arr. Forbes) – *Minuet in G Major, No. 4 (in First Year Classical Album OUP)*
- Purcell (arr. Henfurth) – *Rigadoon (in Classical Album of Early Grade Pieces BMC)*
- Bach – *Musette (arr. from English Suite, No. 3, BMV 808 in Suzuki Violin School, 2 SUM)*
- Rameau (arr. Mofat, – *Two Sarabandes (from Premier livre de pieces de clavecin, in Old Fiddle Pieces OTT)*
- Haydn (arr. Chatman) – *Menuet alla Zingarese (from String Quartet in D Major, Op. 20, No. four Hob. III: 34 FHM)*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Sight-reading is not required for these levels.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.





## MUS 151-153 Viola Major Levels Study Requirements

### Pre-college

#### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Two-octave major and minor scales chosen by instructor
- Arpeggios: Two-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach – *Gavotte in G Minor (No. 3, in Suzuki Viola School, 3 SUM)*
- Dvorak – *Humoresque (with shifts, No. 4, in Suzuki Viola School 3, revised edition SUM)*
- Mozart (arr. Herfurth) – *Theme from Sonata, K 331 (in Classical Album of Early Grade Pieces BMC)*
- Jacob – *Rigadoon (in New Pieces for Viola, book 1 ABR)*
- Telemann (arr. Salter) – *Bouree (in Starters for Viola ABR)*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

Sight-reading is not required for this level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 161-162 Viola Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Three-octave major and minor scales chosen by instructor
- Arpeggios: Three-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach – *Suites for Cello Solo, Suite 1 and 2*
- Stamitz/Eccles/Handel/Telemann/Purcell – *Viola Sonatas*
- Marias – *Five Old French Dances*
- Hummel – *Fantasia*
- Telemann/Vivaldi/Gspan – *Concertos*

Repertoire Rubric	
<b>Excellent</b> 91-100 %	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level</b> 82-90%	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal</b> 73-81%	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level</b> 72% and below	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

**Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

**Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 261-262 Viola Major Levels Study Requirements

### Areas of evaluation

#### Minimum Technique Requirements:

- Scales: Three-octave major and minor scales chosen by instructor
- Arpeggios: Three-octave major and minor arpeggios chosen by instructor

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which the minimum tempo is achieved, the technique is performed with ease and fluency, consistent intonation, rhythm and articulation. All notes and fingerings are followed correctly.
<b>At Level</b> 82-90%	A good technique performance is one in which the minimum tempo is achieved and the technique is performed with ease and fluency. Only minor inconsistencies in intonation, rhythm and articulation are present.
<b>Marginal</b> 73-81%	An adequate technique performance is one in which the minimum tempo is achieved, but few instances of control and correct intonation, rhythm and articulation are present.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the minimum tempo is not achieved, or the technique is performed but with great difficulty. There are too many textual inaccuracies, omissions, repeated interruptions, and inaccuracies in intonation, rhythm, articulation and repetition of pitches to warrant a passing grade.

#### Repertoire:

Two contrasting pieces or movements from the following or comparable repertoire:

- Bach – *Concerto in A minor, No. 1; Concerto in E Major, No. 2; Double Concerto in D minor for two violins; Sonatas/Partitas*
- Accolay – *Concerto in A minor, No. 1*
- Haydn – *Concerto in G Major, No. 2; Concerto in C Major, Op. 48; Concerto in C Major, No. 1*
- Beriot – *Concerto in A minor, No. 9, Op. 104; Scene do Ballet, Op. 100*
- Kabalewski – *Concerto*
- Mozart – *Concerto in G Major, No. 2, K 211; Concerto in G Major, No. 3, K216; Concert in D Major, No. 4, K218; Concerto in A Major, No. 5, K219; Sinfonia Concertante in E flat major*
- Beethoven – *Romance in G Major, Op. 40; Romance in F Major, Op. 50*
- Vivaldi – *Four Seasons: Spring in E Major, Op. 8, No. 1*
- Viotti – *Concerto in A minor, No. 22; Concerto in G Major, No. 23*
- Bruch – *Concerto in G minor, No. 1, Op. 26*
- Corelli – *12 Sonatas, Op. five (No. 7-12)*
- Telemann – *Sonata, No. five*

<b>Repertoire Rubric</b>	
<b>Excellent 91-100 %</b>	In addition to correct notes and rhythms, an excellent performance is one where the tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. In addition, the student has worked out all technical problems. An excellent performance is one in which the student performer has captured the attention of the listener by communicating a deep musical idea appropriate for the works performed.
<b>At Level 82-90%</b>	In addition to correct notes and rhythms, a good performance is one where most elements of tempo, dynamics, phrasing, and articulation are appropriate for the piece performed. There may be some errors in notes, rhythms, or memory, but none so great as to destroy the flow of the performance. A good performance will also display some musicianship by communicating a deep musical idea appropriate for the works performed.
<b>Marginal 73-81%</b>	An adequate performance is one in which notes and rhythms are accurate. A few elements of tempo, dynamics, phrasing, and articulation are in place. There may be a few errors in notes or rhythms, but these are limited to one or two areas in the piece performed and the student resolves them with a finished performance. Errors do not reflect a basic misunderstanding of pitch or rhythm.
<b>Below Level 72% and below</b>	A failing performance is one in which the number of errors outweighs the accuracy of the performance. Rhythmic errors that reflect a basic misunderstanding of meter or a repeated rhythmic figure will result in a failing grade. Pitch errors that are pervasive or that reflect a basic misunderstanding of notation will result in a failing grade.

### **Sight-Reading:**

The student will sight-read an exercise or brief piece appropriate to her/his level of study.

### **Musical Growth and Interpretation (Musicality):**

The student will demonstrate appropriate phrasing, tempo, dynamics and articulations for each piece performed. Appropriate stage presence will also be displayed, including appropriate dress (semi-formal) and deportment.



# GRCC

GRAND RAPIDS COMMUNITY COLLEGE  
**MUSIC DEPARTMENT**

**All Repertoire, Scales and Technique**

**Applied Voice Major Levels**  
**MUS 141-144, 243-244**  
**(Pre-college) MUS 151-153**  
**MUS 161-262**





## MUS 141 Applied Voice Minor Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned two-three songs in total in either English or Italian. All songs listed on the final repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement. A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement. In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than two-three songs are memorized.

Vocal juries at the end of the semester are optional at this level of study as is a performance in Performance class. In the case of a student who performs in the Performance Class, the students will be evaluated on performance expectation as stated in the performance rubric above. In the case of a student who does not perform in Performance Class, the teacher will have the discretion to expect a performance(s) in the lesson at which the student will be graded on performance expectations as noted above. In order to advance to a higher level of study, student must perform a vocal jury at the end of the semester and pass the vocal jury.

### **Sight-Reading**

No sight-reading is required for the vocal jury at this level of study.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 142 Applied Voice Minor Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned two-three songs in total in either English or Italian All songs listed on the final repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two songs are memorized and the repertory includes selections which meet the language requirement (at least two songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which at least two songs are memorized and the repertory includes selections which meet the language requirement. (at least three in English, at least one in Italian) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which at least two songs are memorized and the repertory includes selections which meet the language requirement. (at least three in English, at least one in Italian) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than two-three songs are memorized.

Note again, that while Italian is a required language of study at this level of study, there is no requirement to perform pieces in Italian from memory for the vocal jury at the end of the semester.

Vocal juries at the end of the semester are optional at this level of study as is a performance in Performance class. In the case of a student who performs in the Performance Class, the students will be evaluated on performance expectation as stated in the performance rubric above. In the case of a student who does not perform in Performance Class, the teacher will have the discretion to expect a performance(s) in the lesson at which the student will be graded on performance expectations as noted above. In order to advance to a higher level of study, student must perform a vocal jury at the end of the semester and pass the vocal jury.

### **Sight-Reading**

No sight-reading is required for the vocal jury at this level of study.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 143 Applied Voice Minor Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned two-three songs in total in either English or Italian. All songs listed on the final repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement. A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement. In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than two-three songs are memorized.

Vocal juries at the end of the semester are optional at this level of study as is a performance in Performance class. In the case of a student who performs in the Performance Class, the students will be evaluated on performance expectation as stated in the performance rubric above. In the case of a student who does not perform in Performance Class, the teacher will have the discretion to expect a performance(s) in the lesson at which the student will be graded on performance expectations as noted above. In order to advance to a higher level of study, student must perform a vocal jury at the end of the semester and pass the vocal jury.

### **Sight-Reading**

No sight-reading is required for the vocal jury at this level of study.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

# MUS 144 Applied Voice Minor Requirements

## Areas Of Evaluation

### Minimum Technique Requirements

#### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

#### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

#### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

#### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

#### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

#### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

### Repertory

Students will be expected to have learned two-three songs in total in either English or Italian. All songs listed on the final repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

#### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

#### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement. A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which at least two-three songs are memorized and the repertory includes selections which meet the language requirement. In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than two-three songs are memorized.

Vocal juries at the end of the semester are optional at this level of study as is a performance in Performance class. In the case of a student who performs in the Performance Class, the students will be evaluated on performance expectation as stated in the performance rubric above. In the case of a student who does not perform in Performance Class, the teacher will have the discretion to expect a performance(s) in the lesson at which the student will be graded on performance expectations as noted above. In order to advance to a higher level of study, student must perform a vocal jury at the end of the semester and pass the vocal jury.

### **Sight-Reading**

No sight-reading is required for the vocal jury at this level of study.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.



## MUS 151-153 Applied Voice Major Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned five-seven songs in total in either English or Italian. Both languages must be represented in their learned repertory. All songs listed on the end-of-the-semester repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement (at least four songs in English, at least one songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least one in Italian) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least one in Italian) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than five songs are memorized.

Vocal juries at the end of the semester are optional at these levels of study. However, in order to advance to a higher level of study, student must perform a vocal jury at the end of the semester and pass the vocal jury.

### **Sight-Reading**

No sight-reading is required for the vocal jury at these levels of study.

### **Musical Growth And Interpretation (Musicality)**

#### **Musical Growth and Interpretation (Musicality)**

stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 161 Applied Voice Major Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned five-seven songs in total in either English or Italian. Both languages must be represented in their learned repertory. All songs listed on the end-of-the-semester repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement (at least three songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least three in English, at least two in Italian) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least three in English, at least two in Italian) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than five songs are memorized and the repertory includes no selections in Italian.

### **Sight-Reading**

Students will sight-read a musical example from *Music for Sight-singing*, Ottman/Rogers. The musical selection will be at a difficulty level consistent with music studied in MUS 115 Aural Comprehension 1.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 162 Applied Voice Major Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent 91-100 %</b>	An excellent technique performance is one in which all technique areas are addressed and mastery is demonstrated.
<b>At Level 82-90%</b>	A good technique performance is one in which the all technique areas are addressed, but with some need for improvement in three or less of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some technique areas.
<b>Marginal 73-81%</b>	An acceptable technique performance is one in which most five or more of the technique areas show competency, but with the need for further mastery, while 3 technique areas show little mastery.
<b>Below Level 72% and below</b>	A failing technique performance is one in which the student shows lack of competency in four or more of the technique areas.

#### Repertory

Students will be expected to have learned 6-eight songs in total in either English or Italian. Both languages must be represented in their learned repertory. All songs listed on the end-of-the-semester repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement (at least four songs in English, at least two songs in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least two in Italian) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least two in Italian) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than six songs are memorized and the repertory includes no selections in Italian.

### **Sight-Reading**

Students will sight-read a musical example from *Music for Sight-singing*, Ottman/Rogers. The musical selection will be at a difficulty level consistent with music studied in MUS 116 Aural Comprehension 2.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 243-244 Applied Voice Minor Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned 4-six songs in total in either English or Italian. Both languages must be represented in their learned repertory. All songs listed on the end-of-the-semester repertory sheet must be memorized. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.

##### English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.

<b>Repertory Rubric</b>	
<b>Excellent 91-100 %</b>	An excellent performance is one in all songs are memorized and the repertory includes selections which meet the language requirement (at least three songs in English, at least one song in Italian) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level 82-90%</b>	A good performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least three songs in English, at least one song in Italian) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal 73-81%</b>	An acceptable performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least three songs in English, at least one song in Italian) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level 72% and below</b>	A failing performance is one in which fewer than four songs are memorized and the repertory includes no selections in Italian.

Vocal juries at the end of the semester are optional at these levels of study. However, in order to advance to a higher level of study, student must perform a vocal jury at the end of the semester and pass the vocal jury.

### **Sight-Reading**

No sight-reading is required for the vocal jury at these levels of study.

### **Musical Growth and Interpretation (Musicality)**

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.



# MUS 261 Applied Voice Major Requirements

## Areas Of Evaluation

### Minimum Technique Requirements

#### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

#### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

#### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

#### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

#### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

#### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

### Repertory

Students will be expected to have learned seven-nine songs in total in English, Italian and German. All languages must be represented in their learned repertory. All songs listed on the end-of-the-semester repertory sheet must be memorized with at least 4 songs in English, two in Italian and one in German. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

#### Italian

- From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.
- Operatic arias from *The Operatic Anthology* collections or any other source of Italian operatic repertory from the 17th century (Handel) through the 19th century (Puccini, Verdi and others).

## English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.
  - Operatic arias from British and American composers including, but not exclusively Benjamin Britten, Samuel Barber, Gian Carlo Menotti or any other recognized master composer from the 17th-21st century.

## German

Selections from the lieder repertory of Schubert, Schumann (Robert and Clara), Wolf, Strauss or any other recognized master composer of the 18th, 19th and 20th centuries.

Repertory Rubric	
<b>Excellent</b> 91-100 %	An excellent performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement (at least four songs in English, at least two songs in Italian and one in German) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level</b> 82-90%	A good performance is one in all songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least two in Italian and one in German) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal</b> 73-81%	An acceptable performance is one in which all songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least two in Italian and one in German) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level</b> 72% and below	A failing performance is one in which fewer than seven songs are memorized and the repertory includes no memorized selections in Italian or German.

## Sight-Reading

Students will sight-read a musical example from *Music for Sight-singing*, Ottman/Rogers. The musical selection will be at a difficulty level consistent with music studied in MUS 215 Aural Comprehension 3.

## Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.

## MUS 262 Applied Voice Major Requirements

### Areas Of Evaluation

#### Minimum Technique Requirements

##### Posture

Student will exhibit good posture with body held erect and weight distributed equally on both feet. Such posture indicates a balanced body weight distribution as is appropriate for good singing.

##### Tone

Student will demonstrate a tone that is free of tension, focused with frontal resonance that will result in a warm sound, which is free of tension and breathiness.

##### Pitches And Intonation

Student will sing pitches accurately as indicated in the music and will sing these pitches with good intonation (in tune).

##### Rhythm

Student will execute all rhythms accurately as set forth in the music performed.

##### Facial Expression

Student will demonstrate facial expression, which reflects the interpretive message of the songs being performed. The student's facial expression will demonstrate an appropriate understanding of the musical and emotional content of the songs being performed.

##### Performance Attire

Students will be required to dress in semi-formal attire (coats and ties for men, a dress or dress pants and blouse for women), which demonstrates a dignified and appropriate respect for their performance.

Technique Rubric	
<b>Excellent</b> 91-100 %	An excellent technique performance is one in which technique areas of posture, resonance (tone) and pitch and rhythmic accuracy are addressed and mastery is demonstrated.
<b>At Level</b> 82-90%	A good technique performance is one in which the all technique areas listed in an excellent performance are addressed, but with some need for improvement in two or more of the technique areas. It would be clear in such a performance that the student has made significant progress in all areas, but still needs refinement in some areas of technique.
<b>Marginal</b> 73-81%	An acceptable technique performance is one in which one or more of the technique areas listed in an excellent performance show competency, but with the need for further mastery, while one or more technique areas show little mastery.
<b>Below Level</b> 72% and below	A failing technique performance is one in which the student shows lack of competency in three or more of the technique areas listed in an excellent performance.

#### Repertory

Students will be expected to have learned eight-10 songs in total in English, Italian, German and French. All languages must be represented in their learned repertory. All songs listed on the end-of-the-semester repertory sheet must be memorized with at least four songs memorized in English, two songs memorized in Italian and one song memorized in both German and French. While actual songs will vary for each student and according to the discernment of the teacher, the list below is a suggested guideline for repertory at this level of vocal study.

##### Italian

- From *Twenty-Four Italian Songs and Arias of the 17th and 18th Centuries* published by G. Schirmer, Inc.
- Operatic arias from The *Operatic Anthology* collections or any other source of Italian operatic repertory from the 17th century (Handel) through the 19th century (Puccini, Verdi and others).

## English

- Selections from 20th-21st century musical theatre repertory
- Folk songs repertory from both British and American traditions
- Selected repertory from such composers as Arne, Dowland, Britten, Vaughan Williams, Bowles, Butterworth, Quilter and other British and American composers in this tradition of art song composition.
- Operatic arias from British and American composers including, but not exclusively Benjamin Britten, Samuel Barber, Gian Carlo Menotti or any other recognized master composer from the 17th-21st century.

## French

Selections from the chanson repertory of Debussy, Faure, Ravel or any other recognized master composer of the 17th-20th centuries.

## German

- Selections from the lieder repertory of Schubert, Schumann (Robert and Clara), Wolf, Strauss or any other recognized master composer of the 18th, 19th and 20th centuries.
- Operatic, oratorio and cantata arias from the repertory of Mozart, Bach or any other recognized master composer from the 17th-20th centuries.

Repertory Rubric	
<b>Excellent</b> 91-100 %	An excellent performance is one in which at least four songs are memorized and the repertory includes selections which meet the language requirement (at least four in English, at least two in Italian, at least one in German and at least one in French) and demonstrate a degree of musical difficulty consistent with the suggested repertory. The repertory in an excellent performance would also demonstrate a variety of musical styles within the suggested repertory guidelines.
<b>At Level</b> 82-90%	A good performance is one in which at least four songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least two in Italian, at least one in German and at least one in French) A good performance would also demonstrate a variety of musical styles; however, the repertory would be deemed slightly less musically challenging than the suggested repertory guidelines.
<b>Marginal</b> 73-81%	An acceptable performance is one in which at least four songs are memorized and the repertory includes selections which meet the language requirement. (at least four in English, at least two in Italian, at least one in German and at least one in French) In an acceptable performance, however, the repertory is deemed significantly less musically challenging than the suggested repertory guidelines.
<b>Below Level</b> 72% and below	A failing performance is one in which fewer than eight songs are memorized and the repertory includes no memorized selections in Italian, German or French.

## Sight-Reading

Students will sight-read a musical example from *Music for Sight-singing*, Ottman/Rogers. The musical selection will be at a difficulty level consistent with music studied in MUS 216 Aural Comprehension 4.

## Musical Growth and Interpretation (Musicality)

The student will demonstrate appropriate phrasing, tempo and dynamics for each piece performed. Appropriate stage presence will be displayed, including appropriate dress (semi-formal) and deportment.









# GRCC

All participants are welcome. Those in need of special accommodations please contact Disability Services at (616) 234-4140.

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