3.2.2.2 Departmental Requirements

DEPARTMENTAL REQUIREMENTS FOR MAJORS IN ORCHESTRAL INSTRUMENTS, VOICE, PIANO AND COMPOSITION.

Every student registered for major lessons must perform a jury or junior/senior recital for the departmental faculty at the end of each academic year.

PIANO DEPARTMENT

B1. PIANO STUDIES

Jury & Recital Requirements

In the first two years, piano performance majors must perform a jury at the end of each semester or academic year, as prescribed below. Works or movements performed during this time period in any Noon Recital, YST Master Class or off-campus piano department concert need not be presented again at the time of the jury.

Jury forms (for First & Second Year assessments) and recital forms with programme notes (for all Third & Fourth year assessments) are to be completed by the student, signed by the major study teacher and then submitted to the Head of Keyboard Studies for approval at least four weeks before the jury or recital.

All works are to be performed from memory with the exception of certain contemporary works which may be performed from score with written permission from the Head of Piano Studies. Recital and jury programmes may not duplicate any repertoire performed in previous juries, recitals or at the entrance audition. Concertos and chamber works are not permitted.

First Year (Piano)

Semester Two:

Technique
All major and minor scales, hands one octave apart

All major and minor arpeggios in root position

All major and minor four-note chords, solid & broken

All exercises are to be performed in parallel & contrary motion.

Repertoire requirements

A 15-minute non-public assessment to include the technical skills (outlined above) and representative portions, as directed by the jury panel, of:

- An etude of virtuosity
- A composition of Bach, Scarlatti or Handel
- A complete sonata by Haydn, Mozart, Beethoven, Schubert or Clementi
- A substantial composition from the Romantic period and/or*
- A composition from the 20th Century to the present

*Students may elect to perform 2 pieces (i.e., from groups 4 and 5 if the works in both groups are on the shorter side.)

Second Year (Piano)

Jury requirements:

Semester One:


Semester Two:

Technical examination (non public performance) demonstrating mastery of the following skills:
Technique:

All major and minor scales in octaves, thirds, tenths, & sixths (in that order)

All major and minor arpeggios in root position & inversions

All major and minor four-note chords, solid & broken

All exercises are to be performed in parallel & contrary motion


Third Year (Piano)

**Semester One: Junior Recital**

A recital of 25-30 minutes of solo piano music to be performed at a public concert. Programme notes must accompany the recital form.

**Semester Two: Self-learned Work**

In addition to the Junior Recital, third year piano students are also required to prepare a short piece without the assistance of the major Teacher or any other instructor. The piece of choice (5-6 minutes in duration) needs to be approved by the Head of Keyboard Studies. Programme notes must accompany the recital form.

Fourth Year (Piano)

**Semester Two: Senior Recital**

A public recital of 50-55 minutes of solo piano music, which should not exceed 60 minutes including an optional (but not more than 10 minutes) intermission. Programme notes must accompany the recital form.

**STRINGS DEPARTMENT**
B2. VIOLIN STUDIES

First Year (Violin)

Technique:

Major and minor scales in three octaves in single notes, thirds, sixths, octaves, fingered octaves and tenths.
Five caprices or etudes by Paganini, Rode or Dont.

Repertoire from the list:

Two movements from solo sonata or partita by JS Bach
A complete concerto
A complete sonata
A major work

Jury Requirements:

A 10-15 minute assessment to include technique and parts, as directed by the jury, of

• Two contrasting movements from JS Bach’s solo sonatas or partitas
• One caprice from Paganini (Op. 1) or Wienawski

Second Year (Violin)

Technique:

Major and minor scales in three octaves in single notes, thirds, sixths, octaves, fingered octaves and tenths.
Five caprices or etudes by Paganini, Rode or Dont.

Repertoire from the list: (no duplication of first-year choices allowed)

A complete solo sonata or partita by JS Bach
A complete concerto
A complete sonata
Two major works

Jury Requirements:
An assessment of 15-20 minutes to include technique and parts, as directed by the jury, of

- A complete sonata
- A virtuoso work for solo violin or for violin and piano
- A 20th century modern work

**Third Year (Violin)**

*Repertoire from the list:* (no duplications of previous choices allowed)

- A complete solo sonata or partita by JS Bach
- One complete concerto
- Two complete sonatas
- Two major works

**Junior Recital**

Performance of a complete concerto from memory or, at the discretion of the Head of Department, a recital of 30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least two weeks before the assessment.

**Fourth Year (Violin)**

*Repertoire from the list:* (no duplications of previous choices allowed)

- A complete solo sonata or partita by JS Bach
- One complete concerto
- Two complete sonatas
- Two major works

**Senior Recital**

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an optional 5-minute intermission. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least two weeks before the recital.

*Repertoire List*

- **Solo Violin Music**
JS Bach: Sonata No. 1 in G minor, BWV1001
JS Bach: Sonata No. 2 in A minor, BWV1003
JS Bach: Sonata No. 3 in C major, BWV1005
JS Bach: Partita No. 1 in B minor, BWV1002
JS Bach: Partita No. 2 in D minor, BWV1004
JS Bach: Partita No. 3 in E major, BWV1006
Bartók: Sonata for solo violin (1944) Ysaÿe: Sonata in G minor, Op. 27 No. 1
Ysaÿe: Sonata in A minor, Op. 27 No. 2
Ysaÿe: Sonata in D minor, Op. 27 No. 3 (Ballade) Ysaÿe: Sonata in E minor, Op. 27 No. 4
Ysaÿe: Sonata in G major, Op. 27 No. 5 (L’Aurore)
Ysaÿe: Sonata in E Major, Op. 27 No. 6

Concertos

JS Bach: Violin Concerto No. 1 in A minor, BWV1041
JS Bach: Violin Concerto No. 2 in E major, BWV1042
Bartók: Violin Concerto No. 1 (1907-8, op. posth.)
Bartók: Violin Concerto No. 2 (1937-8)
Beethoven: Violin Concerto in D major, Op. 61
Berg: Violin Concerto (1935)
Brahms: Violin Concerto in D major, Op. 77
Brahms: Double Concerto in A minor, Op. 102 (violin and cello)
Bruch: Violin Concerto No. 1 in G minor, Op. 26
Bruch: Scottish Fantasy, Op.46
Bruch: Violin Concerto no. 2 in D minor, Op. 44
Busoni: Violin Concerto in D major, Op. 35a
Delius: Violin Concerto (1916)
Dvořák: Violin Concerto in A minor, Op. 53
Elgar: Violin Concerto in B minor, Op. 61
Falla: Violin Concerto
Philip Glass: Violin Concerto (1987)
Glazunov: Violin Concerto in A minor, Op. 82
Goldmark: Violin Concerto in A minor, Op. 28
Granados: Danzas Españolas
Haydn: Violin Concerto No. 1 in C major, Hob.VIIa/1
Haydn: Violin Concerto No. 3 in A major, Hob.VIIa/3
Haydn: Violin Concerto No. 4 in G major, Hob.VIIa/4
Hindemith: Violin Concerto (1939)
Kabalevsky: Violin Concerto in C major, Op.48 (1948)
Khachaturian: Violin Concerto (1940)
Korngold: Violin Concerto in D major, Op. 35 (1937)
Kreisler: Violin Concerto in C major
Lalo: Symphonie Espagnole, Op. 21
Ligeti: Violin Concerto (1989-93)
Mendelssohn: Violin Concerto in E minor, Op. 64
Mozart: Violin Concerto no. 2 in D major, K211
Mozart: Violin Concerto No. 3 in G major, K216
Mozart: Violin Concerto No. 4 in D major, K218
Mozart: Violin Concerto No. 5 in A major, K219
Mozart: Sinfonia Concertante in E flat, K364 (violin and viola)
Nielsen: Violin Concerto, Op. 33
Paganini: Violin Concerto No. 1, Op. 6
Paganini: Violin Concerto No. 2 in B minor, Op. 7
Penderecki: Violin Concerto (1976)
Piston: Violin Concerto, No. 2 (1960)
Prokofiev: Violin Concerto No. 1 in D major, Op. 19
Prokofiev: Violin Concerto No. 2 in G minor, Op. 63
Reger: Violin Concerto in A major, Op. 101
Rochberg: Violin Concerto (1974)
Rózsa: Sinfonia Concertante (vn, vc), Op. 29 (1966)
Saint-Saëns: Violin Concerto No. 3 in B minor, Op. 61
Schnittke: Violin Concerto No. 3 (1978)
Schoenberg: Violin Concerto, Op. 36
Schubert: Concerto (Conzertstück) in D major, D345
Schumann: Violin Concerto in D minor, WoO 23
Schumann: Violin Concerto in A minor
Shostakovich: Violin Concerto No. 1
Shostakovich: Violin Concerto No. 2
Sibelius: Violin Concerto in D minor, Op. 47
R Strauss: Violin Concerto Op. 8
Stravinsky: Violin Concerto In D major
Szymanowski: Violin Concerto No. 1, Op. 35
Tchaikovsky: Violin Concerto in D major, Op. 35
Vieuxtemps: Violin Concerto no. 4, opus 31, in D minor
Vieuxtemps: Violin Concerto no. 5, in A minor, opus 37
Viotti: Violin Concerto no. 22
Viotti: Violin Concerto no. 23 in G major
Vivaldi: Violin Concerto in A minor, Op.3, No.6
Vivaldi: Violin Concerto in E major, Op. 8 No. 1 (Spring)
Vivaldi: Violin Concerto in G minor, Op. 8 No. 2 (Summer)
Vivaldi: Violin Concerto in F major, Op. 8 No. 3 (Autumn)
Vivaldi: Violin Concerto in F minor, Op. 8 No. 4 (Winter)
Walton: Violin Concerto
Wieniawski: Violin Concerto No. 1
Wieniawski: Violin Concerto No. 2

Sonatas

Bartók: Sonata No. 1 (1921)
Beethoven: Sonata in D major, Op. 12 No. 1
Beethoven: Sonata in A major, Op. 12 No. 2
Beethoven: Sonata in E flat major, Op. 12 No. 3
Beethoven: Sonata in A minor, Op. 23
Beethoven: Sonata in F major, Op. 24 (Spring)
Beethoven: Sonata in A major, Op. 30 No. 1
Beethoven: Sonata in C minor, Op. 30 No. 2
Beethoven: Sonata in G major, Op. 30 No. 3
Beethoven: Sonata in A major, Op. 47 (Kreutzer)
Beethoven: Sonata in G major, Op. 96
Bloch: Sonata No. 1 (1920)
Bloch: Sonata No. 2 (Poème mystique, 1924)
Brahms: Sonata in G major, Op. 78
Brahms: Sonata in A major, Op. 100
Brahms: Sonata in D minor, Op. 108
Busoni: Sonata No. 1 in E minor, Op. 29
Copland: Sonata (1942-3)
Corigliano: Sonata for violin and piano (1963)
Debussy: Sonata (1917)
Delius: Sonatas; No. 1 (1905/14), No. 2 (1923), No. 3 (1930)
Dvořák: Sonatina in G major, Op. 100
Dvořák: Sonata in F major, Op. 57
Elgar: Sonata in E minor, Op. 82
Enescu: Sonata No. 1 in D major, Op. 2
Enescu: Sonata No. 2 in F minor, Op. 6
Fauré: Sonata No. 1 in A major, Op. 13
Fauré: Sonata No. 2 in E minor, Op. 108
Franck: Sonata in A (1886)
Goldmark: Sonata in D major, Op. 25
Grieg: Sonata No. 1 in F major, Op. 8
Grieg: Sonata No. 2 in G major, Op. 13
Grieg: Sonata No. 3 in C minor, Op. 45
Handel: Sonatas for violin and piano
Hindemith: Sonata in D major, Op. 11 No. 2 (1918)
Hindemith: Sonata in E flat major, Op. 11 No. 1 (1918)
Ives: Sonata No. 2 (1914-17)
Ives: Sonata No. 3 (1914)
Ives: Sonata No. 4 (1914-16)
Janáček: Sonata (1914-1915)
Khachaturian: Sonata (1932)
Kocsár: Sonata
Korngold: Sonata in G major, Op. 6 (1912/13)
Leclair: Sonata No. 3 in D major
Martinů: Sonata (1937)
Mendelssohn: Sonatina (1838)
Milhaud: Sonata No. 1, Op. 3 (1911)
Milhaud: Sonata No. 2, Op. 40 (1917)
Mozart: Sonata in C major, K296 (1778)
Mozart: Sonata in G major, K301/293a (1778)
Mozart: Sonata in E flat major, K302/293b (1778)
Mozart: Sonata in C major, K303/293c (1778)
Mozart: Sonata in E minor, K304/300c (1778)
Mozart: Sonata in A major, K305/293d (1778)
Mozart: Sonata in D major, K306/300l (1778)
Mozart: Sonata in B flat major, K378/317d (1779)
Mozart: Sonata in B flat major, K372 (1781)
Mozart: Sonata in G major, K379/373a (1781)
Mozart: Sonata in F major, K376/374d (1781)
Mozart: Sonata in F major, K377/374e (1781)
Mozart: Sonata in E flat major, K380/374f (1781)
Mozart: Sonata in C major, K403/385c)
Mozart: Sonata in A major, K402/385e (1782)
Mozart: Sonata in C major, K404 (1782)
Mozart: Sonata in B flat major, K454 (1784)
Mozart: Sonata in E flat major, K481 (1785)
Mozart: Sonata in A major, K526 (1787)
Mozart: Sonata in F major, K547 (1788)
Nielsen: Sonata in A major
Paderewski: Sonata in A minor, Op. 13
Paganini: Sonatina
Paganini: Sonata No. 12 in E minor, Op. 3
Penderecki: Sonata (1953)
Penderecki: Sonata No. 2 (1999)
Piston: Sonata (1939)
Poulenc: Sonata
Prokofiev: Sonata No. 1 in F minor, Op. 80
Prokofiev: Sonata No. 2 in D major, Op. 94bis
Prokofiev: Sonata in C major for two violins, Op. 56
Prokofiev: Sonata in D major for solo violin, Op. 115
Ravel: Sonata (posth.) Ravel: Sonata in G major
Reger: Sonate in E minor, Op. 122
Reger: Sonata in C minor, Op. 139
Rochberg: Sonata
Saint-Saëns: Sonata No. 1 in D minor, Op. 75
Saint-Saëns: Sonata No. 2 in E flat major, Op. 102
Schnittke: Sonata No. 1 (1963)
Schnittke: Sonata No. 2 (1968)
Schnittke: Sonata No. 3 (1994)
Schubert: Duo in A major, D574
Schubert: Three Sonatinas; in D major D 384, in A minor D385, in G minor D408
Schumann: Sonata No. 1 in A minor, Op. 105 (1851)
Schumann: Sonata No. 2 in D minor, Op. 121 (1851)
Schumann: Sonata No. 3 in A minor, WoO 27 (1853)
Shostakovich: Sonata, Op. 134
Sibelius: Sonatina in E major, Op. 80
Sibelius: Sonata in F major (1889)
Sinding: Sonata in C major
R Strauss: Sonata in E flat major, Op. 18
Szymanowski: Sonata, Op. 9
Tartini: Two Sonatas
Vivaldi: 12 sonatas

Studies

Dont: 24 Etudes and Caprices, Op. 35
Paganini: 24 Caprices, Op. 1
Rode: 24 Caprices in the form of Studies
Wieniawski: Etudes-Caprices, Op.18

**Major Works**

Bartók: First Rhapsody (1928-9)
Bartók: Second Rhapsody (folk dances)
Bartók-Székely: Romanian Folk Dances (1928)
Beethoven: Romance in G major, Op. 40
Beethoven: Romance in F major, Op. 50
Bernstein: Serenade after Plato’s Symposium
Brahms: Hungarian Dances
Bruch: Adagio appassionato, op.57
Bruch: Romance in A minor, Op.42
Chausson: Poème, Op. 25
Crumb: Four Nocturnes (Night Music II, 1964)
Dvořák: Romance in F minor, Op.11
Dvořák: Mazurek, Op. 49
Dvořák: Slavonic Dance No. 1 in G minor
Dvořák: Slavonic Dance No. 2 in E minor
Dvořák: Slavonic Dance No. 3 in G major
Elgar: Salut d’amour
Engel: Sea-shell
Falla: Suite Populaire Espagnole (arr Paul Kochanski)
Gershwin: Heifetz plays Gershwin
Gershwin: Transcriptions for violin from George Gershwin’s *Porgy and Bess*
Godowsky: The Godowsky Kreisler collection
Halvorsen: Passacaglia
Hubay: Carmen, fantasie brillante, Op. 3 No. 3
Kreisler: Caprice Viennois and other favorite pieces
Kreisler: Recitative and scherzo-caprice
Kreisler: Caprice Viennois
Kreisler: The Fritz Kreisler collection
Kreisler: Liebesfreud
Massenet: Meditation
Mendelssohn: On wings of song
Milstein: Paganiniana
Mompou: Jeunes filles au jardin (1918)
Mozart: Adagio in E major, K261
Mozart: Rondo in C major, K373
Nielsen: Romance in G major
Paganini: Moto perpetuo
Paganini: Variations on “God save the king”, Op. 9
Paganini: Cantabile in D major
Paganini: La campanella
Paganini: I palpiti (from Rossini’s Tancredi), Op. 13
Paganini: Le streghe Paganini: Moses-Fantasy
Paganini: Non più mesta Poulenc: Mouvements perpétuels
Prokofiev: Five Melodies, Op. 35bis (1925)
Rachmaninov: Vocalise, Op. 34 No. 14
Ravel: Tzigane, rapsodie de concert (1924)
Reger: Romance in G major
Rózsa: Theme and Variations
Saint-Saëns: Havaneise, Op. 83
Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28
Saint-Saëns: Fantasy in A major for violin and harp, Op. 124
Saint-Saëns: Berceuse in B flat major, Op. 38
Saint-Saëns: Romance in C major, Op. 48
Saint-Saëns: Etude en forme de valse
Sarasate: Zigeunerweisen, Op. 20 (1878)
Sarasate: Carmen fantasy, Op. 25
Sarasate: Introduction and Tarantella, Op. 43
Sarasate: Navarre (2vn, pf), Op. 33
Sarasate: Caprice basque, Op. 24
Sarasate: Fantasie caprice
Sarasate: Spanish dances
Sarasate: Peteneras, Op. 35
Sarasate: Miramar, Op. 42
Sarasate: Les adieux
Sarasate: Romance et gavotte de Mignon
Sarasate: Bolero, Op. 30
Schoenberg: Phantasy, Op. 47
Schoenberg: Stück Schoenberg: Ein Stelldichein
Schubert: Fantasy in C major, D 934
Schubert: Rondeau Brillant in B minor, D 895
Schubert: Nocturne in E flat major (pf trio), D 897
Schubert: Rondo in A major, D 438
Schubert: Ave Maria
Schumann: Scherzo
Schumann: Three Romances, Op. 94
Schumann: Fantasiestücke, Op. 73
Schumann: Phantasie in C major, Op. 131
Sibelius: Serenata No. 1 in D major, Op. 69a
Sibelius: Serenata No. 2 in G minor, op. 69b
Sibelius: Humoresque, Op. 87 No. 1
Sibelius: Humoresque, Op. 87 No. 2
Sibelius: Humoresque No. 3, Op. 89, No. 1
Sibelius: Impromptu, Op. 78 No. 1
Sibelius: Two pieces (Serious Melodies), Op. 77
Sibelius: Five Pieces, Op. 81
Stravinsky: Suite Italienne
Szymanowski: Trois caprices de Paganini
Szymanowski: Romance, Op. 23
Szymanowski: Mythes, Op. 30
Szymanowski: Nocturne and Tarantella
Tchaikovsky: Souvenir de Florence, Op. 70
Tchaikovsky: Sérénade Mélancolique, Op.26
Tchaikovsky: Waltz-Scherzo, Op. 34
Vaughan Williams: Nocturne and Scherzo (1906)
Vieuxtemps: Les arpèges
Vieuxtemps: Six Concert Etudes for solo violin
Vieuxtemps: Ballade and Polonaise
Vieuxtemps: Fantasia Appassionata
Vieuxtemps: Three Romances, Op. 7
Vieuxtemps: Suite
Vieuxtemps: Fantaisie-Caprice
Vieuxtemps: Rondino, Op. 32, No. 2
Walton: Two Pieces
Waxman: Carmen Fantasy
Webern: Four Pieces
Wieniawski: Capriccio-Valse
Wieniawski: Souvenir de Moscou, Op.6
Wieniawski: L’école moderne
Wieniawski: Polonaise Brillante No. 2 in A major, Op. 21
Wieniawski: Legenda, Op. 17
Wieniawski: Original theme with variations
Wieniawski: Scherzo-Tarentella, Op. 16
Wieniawski: 8 Capriccios
Wieniawski: Mazurkas, op. 12, & 19
B3. VIOLA STUDIES

First Year (Viola)

Technique:

Scales: Carl Flesch Scales
Four major and minor scales (three octaves) in single notes, thirds, sixths and octaves

Studies: (Technical exercises) Don’t:

Exercise Studies Fiorillo: 31
Selected Studies Fuchs:
Exercise Studies
Hoffmeister: 12 Studies for viola Agustin
Kolar: Exercises for viola Kreutzer: 42
Studies or Caprices, Op. 1
Mazas: Etudes, Op. 36
Paganini: 24 Caprices

Repetoire:

JC Bach: Concerto in C minor
JS Bach: Six Cello Suites, BWV1007-1012
J.S Bach: Brandenburg Concerto No.4
Brahms: Sonata in F minor, Op.120 No. 1
Benjamin Britten: Lacrymae Eccles: Sonata in G minor
Handel: Concerto in B minor
Handel: Sonata No. 6 in G major
Hindemith: Sonata, Op. 11 No. 4
Hindemith: Sonata for Solo Viola, Op. 11, No. 5 (1919)
Hindemith: Sonata for Solo Viola, Op. 25, No. 1 (1922)
Hindemith: Sonata for Solo Viola, Op. 31, No. 4 (1923)
Hindemith: Sonata for Solo Viola (1937)
Hoffmeister: Concerto in D major
Georg Benda: Viola Concerto in F Major
Glinka: Sonata in D minor
Schubert: Sonata in A minor, D821 “Arpeggione”
Schumann: Märchenbilder, Op. 113
Stamitz: Concerto in D major
Stamitz: Sonata in B flat major
Telemann: Concerto in G major
Telemann: Viola concerto in G Major
Weber: Andante and Rondo Ungarese, Op. 35

Jury Requirements:

A 15-minute assessment to include:

- One study
- One movement from a sonata or concerto

Second Year (Viola)

Technique:

Scales: Carl Flesch Scales
   All major and minor scales (three octaves) in single notes, thirds and sixths

Studies: (Technical exercises) Dont:

Exercise Studies Fiorillo: 31
Selected Studies Fuchs:
   Exercise Studies
   Hoffmeister: 12 Studies for viola
   Kreutzer 42 Studies or Caprices, Op. 1
   Paganini: 24 Caprices

Repertoire:

JS Bach: Six Cello Suites, BWV1007-1012
Bartók: Viola Concerto (1st movement)
Brahms: Sonata in F minor, Op.120 No. 1
Brahms: Sonata in E flat major, Op.120 No. 2
Rebecca Clarke: Sonata (1919)
Frescobaldi: Toccata in D major
Hindemith: Viola Concerto
Hindemith: Viola Sonata, Op. 11, No. 4 (1919)
Hindemith: Viola Sonata, Op. 25 No. 4 (1922)
Hindemith: Viola Sonata (1939)
McKinley: Viola Concerto No. 3 (1992)
Mendelssohn: Sonata in C minor
Paganini: Moto Perpetuo, Op. 11
George Rochberg: Viola Sonata
Rachmaninov: Cello Sonata in G minor, Op.19
Max Reger: Suite No.1 in G minor (1915)
Rubinstein: Sonata in F minor, Op.49
Stamitz: Concerto in D Major
Hans Sitt: Album Leaves, Op.39
Vieuxtemps: Elegy, Op. 30
Vieuxtemps: Sonata, Op. 36
Vieuxtemps: Elegie op.30
Vitali: Chaconne
Walton: Viola Concerto (1st movement)
York Bowen: Viola sonata in c minor op.18
York Bowen: Viola Sonata no. 2 in F op.22

Jury Requirements:

An assessment of 15-20 minutes to include:

- One movement from a cello suite by JS Bach
- Two contrasting movements from a sonata or concerto

Third Year (Viola)

Technique:

_Scales:_ Carl Flesch Scales

All major and minor scales (three octaves) in single notes, thirds and sixths

Studies: (Technical exercises)

Dont Exercise Studies
Kreutzer 42 Studies or Caprices, Op. 1
Paganini : 24 Caprices

Repertoire:
J.S. Bach: Six Cello Suites, BWV1007-1012  
J.S. Bach: Sonata and Partita for solo violin (Transcribed)  
Bartók: Viola Concerto (1st movement)  
Brahms: Sonata in F minor, Op.120 No. 1  
Brahms: Sonata in E flat major, Op.120 No. 2  
Beethoven: Romance in G, Op. 40  
Beethoven: Romance in F major, Op. 50  
Bruch: Romance in A minor, Op.42  
Bruch: Romance in A major, Op.85  
Glazunov: Elegy, Op. 44  
Glinka: Sonata in D minor  
Grieg: Cello Sonata in A minor, Op. 36  
Hindemith: Der Schwanendreher  
Hummel: Fantasy  
Mozart: Sinfonia Concertante in E flat major, K364 (violin and viola)  
Mozart: Sinfonia Concertante for violin and viola  
Max Reger: Suite No. 2 in D major (1915)  
Max Reger: Suite No. 3 in E minor (1915)  
Piazzolla: Le Grand Tango  
Miklos Rozsa: Concerto for viola and orchestra op. 37  
Vieuxtemps: Capriccio for solo viola  
Vieuxtemps: Capriccio  
Walton: Viola Concerto (complete)  
Weber: Andante e Rondo ungarese

**Orchestra Repertoire:**

Any standard repertoire: Difficult and solo passages for viola

**Junior Recital**

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Viola)**

**Technique:**
Scales: Carl Flesch Scales
All major and minor scales (three octaves) in single notes, thirds and sixths

Studies: (Technical exercises)

Dont: Exercise Studies
Kreutzer 42 Studies or Caprices, Op. 1
Paganini: 24 Caprices

Repertoire:

J.S Bach: Six Cello Suites, BWV1007-1012
J.S Bach: Ciaccona (Violin Partita in D minor BWV1004)
J.S Bach: Fantasia chromatica
Britten: Three Suites opp. 72, 80 and 87
Arnold Bax: Sonata for viola and piano in G major
Bartók: Viola Concerto (complete) Berlioz: Harold in Italy
Bloch: Suite
Brahms: Cello Sonata in E minor, Op.38
Bloch: Suite Hebraique (with Orchestra)
Bloch: Suite for viola and Piano
Dvorak: The Cello Concerto in B minor (transcribed)
Hindemith: Sonata, Op. 25 No. 1
Nardini: Sonata in F minor
Paganini: Grand Sonata
Penderecki: Concerto para Viola
Shostakovich: Sonata, Op. 147 (1975)
Walton: Viola Concerto

Orchestral Repertoire:

All standard Repertoire

Senior Recital

A recital of 50-55 minutes’ music, which should not exceed 65 minutes including an intermission. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.
B4. CELLO STUDIES

First Year (Cello)

Technique:

Scales: Two major and both forms of minor scale (four octaves), detached and slurred (two octaves to a bow).
Arpeggios: Two major and minor arpeggios (four octaves), detached and slurred (one octave to a bow).
Dominant and diminished sevenths: Two of each in three octaves, detached and slurred (one octave to a bow).
Chromatic scales: Two scales in (three octaves, detached and slurred (1 octave to a bow).
Double stops: One major and one minor scale in thirds, sixths and octaves. two octaves, detached and slurred.

Studies:

At least six studies to include one of Piatti: 12 Caprices, Op.25 (1875)

Repertoire:

One Suite by JS Bach
At least one Beethoven or Brahms Sonata
One Classical or Romantic concerto
One work written after 1930, and/or one virtuoso work.

Jury Requirements:

A 15-minute assessment to include:
Scales: One major and its relative minor scale (four octaves) and slurred (two octaves to a bow).
Arpeggios: One major and its relative minor arpeggios (four octaves) and slurred (one octave to a bow).
Double stops: One major scale in thirds and sixths
One study by Popper or Piatti
Two movements of a Suite by JS Bach (to include a Prelude)

Second Year (Cello)

Technique:
Scales: Four major and both forms of minor scales in four octaves, detached and slurred (two octaves to a bow).
Arpeggios: Four major and minor arpeggios in four octaves, detached and slurred (two octaves to a bow)
Dominant and diminished sevenths: Two of each in three octaves, detached and slurred (two octaves to a bow)
Chromatic scales: Four scales in three octaves, detached and slurred (two octaves to a bow)
Double stops: Two major and one minor scales in thirds, sixths and octaves. two octaves, detached and slurred.

Studies:

At least five studies to include two of Piatti: 12 Caprices, Op.25 (1875)

Repetoire:

One Suite by JS Bach
One Beethoven or Brahms sonata,
One Romantic sonata (eg Shostakovich, Chopin)
One Classical or Romantic concerto
One work written after 1950, and/or one virtuoso work.

Jury Requirements:

An assessment of 15-20 minutes to include:

- Two contrasting movements from a sonata or concerto
- One work composed after 1930

Third Year (Cello)

Technique:

Scales: Eight major and both forms of minor scale in three or four octaves, detached and slurred (three octaves to a bow).
Arpeggios: Two major and minor arpeggios in three or four octaves, detached and slurred (three octaves to a bow).
Dominant and diminished sevenths: Two of each in three octaves, detached and slurred (three octaves to a bow).
Chromatic scales: Two scales in three octaves, detached and slurred (three octaves to a bow).
Double stops: Four major and one minor scales in thirds, sixths and octaves. Two octaves detached and slurred.

Studies:

At least six studies to include three of Piatti: 12 Caprices, Op.25 (1875)

Repertoire:

One suite by JS Bach or a Britten Cello Suite
One sonata by Beethoven
One Brahms sonata and/or Schubert "Appeggione" Sonata
One Classical or Romantic concerto
One work written after 1950
One virtuoso work

Junior Recital

A recital of 25-30 minutes or a concerto of the same length to be performed as at a concert.
Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

Fourth Year (Cello)

Technique:

Scales: All major and both forms of minor scale in three or four octaves, detached and slurred (three/four octaves to a bow).
Arpeggios: All major and minor arpeggios in three or four octaves, detached and slurred (three octave to a bow).
Dominant and diminished sevenths: All keys in three or four octaves, detached and slurred (three/four octaves to a bow).
Chromatic scales: All scales in three or four octaves, detached and slurred (three/four octaves to a bow).
Double stops: Eight major and one minor scales in thirds, sixths and octaves. Two octaves, detached and slurred.

Studies:

At least five of Piatti: 12 Caprices, Op.25 (1875)
Repertoire:

One suite by JS Bach or a Britten Cello Suite
One Beethoven or Brahms sonata and/or one Romantic Sonata
Two substantial concertos
One work written after 1950
One virtuoso work

Senior Recital

A recital of 50-55 minutes' music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

Repertoire List

Solo Cello Music

JS Bach: Suite No. 1 in G major, BWV1007
JS Bach: Suite No. 2 in D minor, BWV1008
JS Bach: Suite No. 3 in C major, BWV1009
JS Bach: Suite No. 4 in E flat major, BWV1010
JS Bach: Suite No. 5 in C minor, BWV1011
JS Bach: Suite No. 6 in D major, BWV1012
Britten: Cello Suite No. 1, Op. 72 (1964)
Britten: Cello Suite No. 3, Op. 87 (1971)

Sonatas

JS Bach: Viola da gamba Sonatas, BWV1027-9
Barber: Sonata, Op. 6
Beethoven: Sonata in F major, Op. 5 No. 1 (1796)
Beethoven: Sonata in G minor, Op. 5 No. 2 (1796)
Beethoven: Sonata in A major, Op. 69 (1807-8)
Beethoven: Sonata in C major, Op. 102 No. 1 (1815)
Beethoven: Sonata in D major, Op. 102 No. 2 (1815)
Boccherini: Sonatas
Brahms: Sonata in E minor, Op. 38 (1862-5)
Brahms: Sonata in F major, Op. 99 (1886)
Chopin: Sonata in G minor, Op. 65 (1846)
Debussy: Sonata (1915)
Fauré: Sonata No. 1 in D minor, Op.109 (1917)
Fauré: Sonata No. 2 in G minor, Op.117 (1921)
Franck: Sonata in A major (1886)
Grieg: Sonata in A minor, Op. 36 (1883)
Martinů: Sonata No. 1 (1939)
Martinů: Sonata No. 2 (1941)
Mendelssohn: Sonata in D major, Op.58 (1843)
Poulenc: Sonata, Op. 143 (1948)
Rachmaninov: Sonata in G minor, Op.19 (1901)
Schubert: Sonata in A minor, D821 ‘Arpeggione’ (1824)
R Strauss: Sonata in F major, Op. 6 (1883)

Concertos

Barber: Concerto in A minor, Op. 22
Britten: Cello Symphony, Op. 68
Dutilleux: Concerto; Tout un monde lontain (1970)
Dvořák: Concerto in B minor, Op.104 (1894-5)
Elgar: Concerto in E minor, Op. 85 (1919)
Lalo: Concerto in D minor (1876)
Haydn: Concerto in C major, Hob.VIIb/1 (c1767)
Haydn: Concerto in D major, Hob.VIIb/2 (1783)
Hindemith: Concerto (1940)
Lutoslawski: Concerto (1970)
Prokofiev: Sinfonia Concertante, Op. 125
Prokofiev: Concertino in G minor, Op. 132
Saint-Saëns: Concerto No. 1 in A minor, Op. 107 (1872)
Saint-Saëns: Concerto No. 2 in D minor, Op. 119 (1902)
Schumann: Concerto in A minor, Op. 129 (1850)
Shostakovich: Concerto No. 1 in E flat major, Op. 107 (1959)
Shostakovich: Concerto No. 2 in G major, Op. 126 (1966)
Walton: Concerto (1955-6)
B5. DOUBLE BASS STUDIES

First Year (Double Bass)

Technique:

Scales in major and melodic minor in three octaves (C, C#, D, D#- two octaves) with different strokes, up to 16 notes slurred

Studies:

Josef Hrabe: 86 Studies, Vols 1 and 2
Kreutzer-Simandl: 18 Studies
Franz Simandl: 30 Studies for string bass
Sturm: 100 Studies, Vols 1 and 2

Orchestral Excerpts:

J.S. Bach: Badinerie (Orchestral Suite No. 2, BWV1067)
J. Haydn: Solo from Symphony No.31
J. Haydn: Solo from Symphony no. 45 in F sharp minor
G. Verdi: solo from Rigoletto
G. Verdi: solo from Otello

Repertoire:

J.C. Bach: Sonata in D major
J.S. Bach: Gamba Sonatas in G major, D major and G minor, BWV1027-9
P. Boni: Adagio and Allegro
A. Corelli: Sonata in C minor, Op. 5 No. 8
H. Eccles: Sonata in G minor
G. Handel: Sonata in G minor
M. Marais: Five Old French Dances
B. Marcello: 6 Sonatas
J.B. Senaille: Allegro Spirituoso
G. Telemann: Concerto in G major
G. Telemann: Sonata in A minor
G. Telemann: Sonata in D major
G. Telemann: Sonata in E minor
G. Telemann: Sonata in F minor
A. Vivaldi: 6 Sonatas
A. Vivaldi: Concerto in A minor
A. Vivaldi: Concerto in G major

Jury Requirements:

A 15-minute assessment to include:

- Scales
- Orchestral Excerpts
- One movement from the above repertoire

Second Year (Double Bass)

Technique:

Arpeggios in three octaves (C, C#, D, D#- two octaves) – different strokes, up to six notes slurred

Studies:

Kreutzer-Simandl; 18 Studies
Carlo Montanari: 14 Studies
Franz Simandl: Gradus ad Parnassum; 24 Studies for string bass
Storch-Hrabe: 57 Studies, Vols 1 and 2

Orchestral Excerpts

B. Britten: “Yong Person’s Guide To the Orchestra” Variation H
D. Mihlaud: La creation du monde, Op. 81
M. Mussorgsky-Ravel: Pictures at an Exhibition “Samuel Goldenberg and Schmuyle”
R. Wagner: Prelude, Die Meistersinger von Nürnberg

Repertoire:

L. Beethoven: Sonata in F
G. Capuzzi: Concerto in D major
G. Capuzzi: Concerto in F major
C. Dittersdorf: Concerto No. 1
C. Dittersdorf: Concerto No. 2
F. Hoffmeister: Concerto No. 1
F. Hoffmeister: Concerto No. 2  
F. Hoffmeister: Concerto No. 3  
F. Keyper: Romance and Rondo  
W. Mozart: Bassoon Concerto in F major, K 191  
J. Sperger: Concerto in D major No.15  
J. Sperger: Sonata in D major, T38  
J. Sperger: Sonata in D major, T39  
J. Sperger: Sonata in D major, T40  
W. Pichl: Concerto  
C. Stamitz: Concerto in D major  
J. Vanhall: Concerto in D major

_Jury Requirements:_

An assessment of 15-20 minutes to include:

- Arpeggios
- Orchestral Excerpts
- Two contrasting movements from a concerto

_Third Year (Double Bass)_

_Orchestral Excerpts:_

S. Prokofiev: Romeo and Juliet, Suites 1-3  
Stravinski: Pulcinella, solo  
G. Mahler: Solo from Symphony No.1

_Repertoire:_

Bottesini: Concerto No. 1  
Bottesini: Concerto No. 2  
G. Bottesini: Concerto di Bravura  
G. Bottesini: Adagio melanconico appassionato  
G. Bottesini: Allegretto-Capriccio  
G. Bottesini: Allegro di concerto “alla Mendelssohn”  
G. Bottesini: Bolero  
G. Bottesini: Capriccio di Bravura  
G. Bottesini: Carnival of Venice  
G. Bottesini: Elegy No. 1 in D major
G. Bottesini: Elegy No. 2 “Romanza Drammatica”
G. Bottesini: Elegy No. 3 “Romanza Patetica”
G. Bottesini: Fantasy on La sonnambula
G. Bottesini: Introduction and Gavotte
G. Bottesini: Melodia
G. Bottesini: Rêverie
G. Bottesini: Tarantella in A minor
G. Bottesini: Variations on “Nel cor piu non mi sento” by Paisiello
M. Bruch: Kol Nidrei, Op. 47
C. Franck: Sonata in A (1886)
R. Fuchs: Sonata in B flat major
S. Koussevitzky: Chanson Triste
S. Koussevitzky: Concerto, Op. 3
S. Koussevitzky: Valse Miniature
A. Misek: Sonata No. 1 in A major
A. Misek: Sonata No. 2 in E minor
A. Misek: Sonata No. 3 in F major
N. Paganini: Moses Fantasy
C. Saint-Saëns: Allegro Appassionato, Op. 43
F. Schubert: Sonata in A minor, D821 (Arpeggione)
Ed. Stein: Concertpiece, Op. 9
E. Storch: Konzertstück

**Junior Recital**

A recital of 25-30 minutes, which should contain at least one sonata or concerto, to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Double Bass)**

Patrick Neher: Serenade

Frank Proto: Audition 1/26/87
Frank Proto: Cadenza and Dance
Frank Proto: Sonata (1963)

Tubin: Concerto (1948)

Frank Proto: Carmen Fantasy

**Senior Recital**
A recital of 50-55 minutes’ music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) The programme should include at least one sonata or concerto and at least one virtuoso piece by Bottesini or Glière. It should cover the following periods: either Baroque or Classical; Romantic; 20th century or Contemporary. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

WOODWIND DEPARTMENT

B6. FLUTE STUDIES

First Year (Flute)

Technique:

- All major and minor scales three octaves (C1 to D4)
- All major and minor arpeggios, at least two octaves
- Chromatic scales from B1 to D4
- Whole-tone scales three octaves, starting on C1, and C#1
- Diminished arpeggios, three octaves:
  - a: C Eb Gb A b: C# E G A# c: D F Ab Cb
- Thirds, as in Taffanel-Gaubert, exercise #6A (see figure 1), to be played from memory in all major, harmonic minor and melodic minor keys
- Sixths, as in Taffanel-Gaubert, exercise #6B (see figure 2), to be played from memory in all major, harmonic minor and melodic minor keys

Repertoire:

- One study from J. Anderson Op.41, Op.33 or from other studies of equal or greater difficulty.
- Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940. Three orchestral excerpts

Jury Requirements:

- A 15-minute assessment based on the above materials

Second Year (Flute)
Technique:

As First Year

Repertoire:

One study from J. Anderson Op.15, Op.30 or from other studies of equal or greater difficulty.
Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940.
Three orchestral excerpts

Jury Requirements:

An assessment of 20-25 minutes based on the above materials

Third Year (Flute)

Technique:

As First Year

Repertoire:

One study from J. Anderson Op.15, 21, 30, 60, 64 or from other etudes of equal or greater difficulty.
Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940.
Three orchestral excerpts

Junior Recital

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

Fourth Year (Flute)

Technique:

As First Year
Reertoire:

Three contrasting works from different styles and periods, including a major sonata, concerto or comparable work and a work written after 1940.
Three orchestral excerpts

Senior Recital

A recital of 50-55 minutes’ music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)
Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

B7. OBOE STUDIES

First Year (Oboe)

(Minimum Requirements)

Technique:

Long notes with and without vibrato
All major, minor harmonic and minor melodic scales from the keynote to the highest note possible, down to the lowest note possible and back to the keynote (legato).
All major and minor arpeggios (legato). All dominant 7ths (legato).
Diminished 7ths (legato) starting on Bb, B and C (2 octaves). Chromatic scales (legato, 2 octaves).

Studies:

James Brown: 370 Exercises (Leduc) Ferling: 48 Etudes, Op. 31 (one per week) Clement Salviani: Scale Studies for the oboe Ludwig Wiedemann: 45 Etudes for the oboe John Williams: Exercises (The Essential Oboist)

Reertoire:

Major sonatas eg. Poulenc, Saint-Saëns, Telemann
At least one early concerto eg. Albinoni, Corelli, Marcello, Vivaldi
Skills:

- Basic reed-making
- Sight-reading
- Posture, hand position, embouchure and breathing correction/improvement.

Orchestral excerpts

- Major orchestral excerpts eg. Brahms Violin Concerto, R Strauss Don Juan, Rossini Silken Ladder, Mussorgsky Pictures at an Exhibition, etc.

Jury Requirements:

- A 15-minute assessment based on the above materials

Second Year (Oboe)

(Minimum Requirements)

Technique:

- Long notes, octaves, slurs, awkward intervals.
- All major, minor harmonic and minor melodic scales in thirds (legato). All major and minor arpeggios (legato).
- All dominant 7ths (legato).
- Diminished 7ths starting on any given note.
- Chromatic scales starting on any given note (all legato).

Studies:

- Ferling: 144 Preludes and Etudes
- Gillet: Studies (Leduc)
- Loyons, or other similar modern studies

Repertoire:

- Major sonatas including one modern eg. Hindemith.
- At least one unaccompanied work eg. Britten: Six Metamorphoses after Ovid, Op.49
- Mozart: Concerto in C major, K314
Skills:

Reed-making (contd.) and reed choice planning.

Orchestral excerpts:

Further orchestral excerpts with a view to covering all 3 of the Evelyn Rothwell Excerpt books.

Jury Requirements:

An assessment of 20-25 minutes based on the above materials

Third Year (Oboe)

(Minimum Requirements)

Technique:

Attacks, control of dynamics, reliable entries.  
All major, minor harmonic and minor melodic scales (legato) in “running form” (2 octaves) with corresponding arpeggios on tonic and subdominant (2nd inversion) and then repeating the running scale. Whole-tone scales starting on C, C#, D, Eb, E and F (legato) 2 octaves.

Studies:

Ferling: 144 Preludes and Etudes (one a week) Gillet: Studies (Leduc) 
Bozza: Studies in Karnatic modes

Repertoire:

Continued sonata repertoire
Mozart: Concerto in C major, K314
R Strauss: Concerto (1945)

Skills:

Further orchestral excerpts
Sight-reading
**Junior Recital**

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Oboe)**

*Minimum Requirements*

**Technique:**

- All scales and arpeggios from years 1, 2 and 3 in the following articulations: Legato
- Tongued
- 2 slurred, 2 tongued
- 2 tongued, 2 slurred

**Studies:**

- Loyons, Gillet

**Repertoire:**

- At least one major 20th century concerto eg. Goossens: Concerto, Op. 45 (1927)
- Gordon Jacob: Concerto No. 2 (1956) Martinů: Concerto (1955)
- Vaughan Williams: Concerto in A minor (1944)
- At least one major virtuoso or Paris Conservatoire piece eg. Bozza *Fantaisie Pastorale.*

**Skills:**

- Audition technique and repertoire.
- Mock orchestral audition.

**Senior Recital**

A recital of 50-55 minutes’ music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)

Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.
B8. CLARINET STUDIES

All studies, scales, chords solo repertoire and orchestral excerpts will be at the individual teacher’s discretion. The listings below are for guidelines only and may or may not be adhered to by the individual instructor.

First Year (Clarinet)

Technique:

All major and minor scales (various articulations)

Studies:

Rose: 40 Studies and/or 32 Studies (Hite: Artistic Studios)
Kroepsch: 416 Progressive Daily Studies, Book 1
Thurston: Passage Studies Book 1
Jean-Jean: Studies

Repertoire:

Brahms: Sonata in F minor, Op.120 No. 1
Brahms: Sonata in E flat major, Op. 120 No. 2
Debussy: Première Rapsodie
Mozart: Concerto in A major, K622
Spohr: Concerto No. 1 in C major, Op. 26 (1808)
Spohr: Concerto No. 2 in E flat major, Op.57 (1810)
Spohr: Concerto No. 3 in F minor, WoO 19
Spohr: Concerto No. 4 in E minor, WoO 20

Jury Requirements:

A 15-minute assessment based on the above materials

Second Year (Clarinet)

Technique:
All major and minor scales (various articulations)
All major and minor arpeggios

Studies:

Baermann: Scales Division 3, (Hite: Foundation Studies)
Jean-Jean: 60 Etudes or 25 Etudes
David Hite: Artistic Studies, Book 3 (Cavallini Plus)
Stark: Arpeggio Studies
Thurston: Passage Studies, Book 2
Orchestral Excerpts

Repertoire:

Françaix: Concerto (1968)
Nielsen: Concerto, Op. 57 (1928)
Stravinsky: Three Pieces (1918)
Sutermeister: Capriccio for solo clarinet (1946)
Tomasi: Concerto (1956)
Sandor Veress: Concerto (1981-2)

Jury Requirements:

An assessment of 20-25 minutes based on the above materials

Third Year (Clarinet)

Technique:

Whole tone scales
All dominant seventh, diminished seventh, and augmented arpeggios

Studies:

David Hite: Artistic Studies, Book 2 (Baermann Method, Books 4&5) Jean-Jean: 18 Etudes
Polatschek: Advanced Studies
Thurston: Passages Studies Book 3
Alfred Uhl : 48 Studies for clarinet
Orchestral Excerpts


**Repertoire:**

To be chosen by the individual instructor

**Junior Recital**

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Clarinet)**

**Technique:**

Complete any of the above

**Repertoire:**

To be chosen by the individual instructor

**Senior Recital**

A recital of 50-55 minutes’ music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

**B9. BASSOON STUDIES**

**First Year (Bassoon)**

**Technique:**

*Scales* – Major and minor (harmonic) to 4 sharps and flats

**Studies:**

Ludwig Milde: Concert Studies, Op.26 (Vol. 1)

*Repertoire:*

- Any Baroque concerto or sonata
- Any German Romantic
- Any French Romantic
- Any Russian Romantic

*Jury Requirements:*

A 15-minute assessment based on the above materials

**Second Year (Bassoon)**

*Technique:*

- All major, minor (harmonic and melodic), chromatic and whole tone scales
- All major and minor and minor arpeggios

*Studies:*

- Ludwig Milde: Concert Studies, Op. 26 (Vol. 2)
- Fundamentals of reed-making

*Repertoire:*

- Joh.Fr.Fasch Sonate in C Hindemith: Sonata (1938)
- Saint-Saëns: Sonata in G major, Op. 168
- Gioacchino Rossini Concerto Bflat
- Selected Paris Conservatoire Concours Piece
- Weber: Concerto in F major, Op. 75 or
- Weber: Hungarian Fantasy, Op.35
- Oskar Peter, ed: Caprices from the 18th century for bassoon solo

*Orchestral Studies:*

- Stadio: Difficult and Solo Passages for Bassoon

*Jury Requirements:*
An assessment of 20-25 minutes based on the above materials

**Third Year (Bassoon)**

*Technique:*

- All major, minor, chromatic and whole tone scales
- Major scales in thirds (to four sharps and four flats)
- All major, minor, and diminished seventh arpeggios

*Studies:*

- Bozza: Etudes or
- Virginio Bianchi: Twelve Etudes
- Reed-making, continued

*Repertoire:*

- William Hurlstone Sonata
- M.Bitsch Concertino
- Gordon Jacob Partita
- Otmar Nussio Variazioni
- Berwald Concert Piece
- Johann Sebastian Bach Partita BWV 1013 for bassoon solo
- Mozart: Concerto in B flat major, K191
- Any French impressionist
- Orchestral Studies continued

*Junior Recital*

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Bassoon)**

*Technique:*

At the discretion of the instructor.
Repertoire:

One sonata and one concerto form the Baroque era
Hummel: Concerto in F major
Any country’s contemporary music (Alexandre Tcherephine or Malcolm Arnold or Zdenek Sestak etc)
Alvin Etler: Sonata (1951) Andre Jolivet Concerto Roger Boutry Interferences I
Ida Gotkovsky Variations concertantes
Jean Francaix Concerto Gordon Jacob Concerto Orchestral studies: continued

Senior Recital

A recital of 50-55 minutes’ music displaying various styles and periods of repertoire, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes)
Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

BRASS DEPARTMENT

Every student who is registered for major lessons must perform a jury or junior/senior recital for the departmental faculty at the end of each academic year. Additionally, in the first semester of each academic year, every student will perform a mid-semester orchestral audition/exam for the music director, and departmental faculty, in order to evaluate orchestral aptitude, and for ensemble placement. With this in mind, the focus of the first semester should be on developing technical and ensemble skills, whereas the focus of the second semester should be on developing individual expressivity and solo recital skills.

B.10 TRUMPET STUDIES

First Year (Trumpet)

Technique:

All major and minor (melodic and harmonic) scales in keys up to four sharps and four flats

Studies:

Arban: Grand Method
Bordogni: Melodious Etudes for trumpet
Clarke: Technical Studies for the cornet (Fischer) Concone: Lyrical Studies
Small Scales

Repertoire:

Haydn: Concerto in E flat major, Hob: VIIe/1
Hindemith: Sonata (1939)
Hummel: Concerto in E (E flat) major (1803)

Excerpts:

To be determined by instructor

Jury Requirements:

A 15-minute assessment to include:

• Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
• A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Second Year (Trumpet)

Technique:

All major and minor scales in patterns and articulations as requested by the teacher.

Studies:

Bordogni: Melodious Etudes for trumpet
Bousquet; 36 Celebrated Studies for trumpet
Charlier: 36 Transcendental Etudes for trumpet
Concone; Lyrical Studies
Snedecor: Lyrical Etudes for trumpet (PAS Music)

Repertoire:
Flor Peeters: Sonata, Op.51
Halsey Stevens: Sonata (1959)
Solo compositions of moderate difficulty that contain both lyrical passages and passages that require technical agility.

Skills:

Transposition: Orchestral excerpt involving transposition.

Excerpts:

To be determined by instructor

Jury Requirements:

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Third Year (Trumpet)

Technique:

Marcel Bitsch: 20 Studies for trumpet (Leduc) Vassily Brandt: Etudes for trumpet

Scales:

Same as second year but of greater difficulty.

Repertoire:

Kent Kennan: Sonata
Solo compositions: Same as second year but of greater difficulty.

Skills:

Transposition: Same as second year but of greater difficulty.

Excerpts:

To be determined by instructor
Junior Recital

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

Fourth Year (Trumpet)

Technique:

Verne Reynolds: 48 Etudes for trumpet
Smith: Top Tones
A continuation of scale work at the discretion of the instructor.

Repertoire:

Peter Maxwell Davies: Sonata (1955) Jolivet: Concerto No. 2
Tomasi: Trumpet Concerto in B flat
Orchestral Excerpts

Skills:

Assignments at the discretion of the instructor.

Senior Recital

A recital of 50-55 minutes’ music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

B11. HORN STUDIES

First Year (Horn)

Technique:

Concone: Lyrical Studies Kopprasch:
Sixty Selected Studies Maxime-
Alphonse: Forty Etudes (Vol. III) Mueller:
Repetoire:

Beethoven: Sonata in F major, Op.17
Corelli-Solodov: Sonata in F major, Sonata in G minor
Bernard Heiden: Sonata for horn and piano
Mozart: Horn Concerto No.3 in E flat, K447 (Kling Edition)
Franz Strauss: Concerto, Op. 8

Skills:

Sight-reading and transposition in Eb, D, C, and Bb basso.

Scales:

Major and all forms of minor scales in keys up to four sharps and four flats.

Jury Requirements:

A 15-minute assessment to include:

• Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
• A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Second Year (Horn)

Technique:

Kling: Forty Studies
Gallay: Twelve Etudes for Second Horn, Op.57
Maxime-Alphonse: Twenty Studies (Vol. IV)

Repetoire:

Bach: Cello Suites (Wendell Hoss)
Haydn: Concerto No. 2 in D major, Hob.VIIId/2
Hindemith: Horn Sonata (1939)
Mozart: Horn Concerto No. 1 in D major, K412 (Kling Edition)
Mozart: Horn Concerto No.2 in E flat major, K417 (Kling Edition)
Saint-Saëns: Concertpiece, Op.94
Orchestral Excerpts

Skills:

Sight-reading and transposition in E, B flat and alto keys of G, A, and A flat.

Scales:

All major and minor scales

Jury Requirements:

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Third Year (Horn)

Technique:

Gallay: Twelve Grand Caprices, Op.32
Maxime-Alphonse: Twenty Etudes (Vol. V)
Gallay: Unmeasured Preludes

Repertoire:

Dukas: Villanelle
Haydn: Horn Concerto No.2 in D major, Hob.VIIId/2
Hindemith: Horn Concerto (1950)
Mozart: Horn Concerto No.4 in E flat major, K495 (Kling Edition)
R Strauss: Concerto No. 1 in E flat, Op.11
Orchestral Excerpts

Skills:
Sight-reading and transposition from appropriate orchestral excerpts. Selected material demonstrating the technique of lip trill, double and triple tonguing, and hand stopping.

Junior Recital

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

Fourth Year (Horn)

Technique:

Gallay: Twelve Grand Etudes Brillantes, Op.43
Marcel Bitsch: Twelve Etudes for Horn
Verne Reynolds: Forty-Eight Etudes

Repertoire:

Brahms: Horn Trio in E flat major, Op.40
Britten: Serenade for Tenor Horn & Strings, Op.31
Hindemith: Althorn Sonata (1943)
Schumann: Adagio and Allegro, Op.70
Richard Strauss: Horn Concerto No.2 (1943) Orchestral Excerpts

Senior Recital

A recital of 50-55 minutes’ music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

B12. Trombone Studies

First Year (Trombone)

Emphasis at this level is on correctness of fundamentals such as posture, breathing, embouchure, tonguing, and slide technique. The student will be taught a mature concept of tone and, along
with the students’ discovery of strengths and weaknesses, learn the art of practicing. Proper
attention will be given to rhythm, intonation, sound, and phrasing. The student is expected to own a
quality instrument and mouthpiece, a metronome, a tuner, a recording device, and a mirror, and
should use these tools in daily practice. Literature will focus on studies and etudes.

Study material may include but not be limited to:

**Tenor Trombone**

- Arban: Famous Method for Trombone
- Bona: Rhythmical Articulation
- Bordogni/Rochut: Melodious Etudes, Bk. 1
- Kopprasch: Sixty Studies, Bk. 1
- Marstella: Basic Routines
- Schlossberg: Daily Drills and Technical Studies
- Stevens: Scale and Arpeggio Routines
- Charles Vernon: Daily Routines for Trombone

**Bass Trombone**

- Arban: Famous Method for Trombone
- Bordogni/Rochut: Melodious Etudes, Bk. 1
- Fink: Introducing the Tenor Clef
- Fink: Studies in Legato for Bass Trombone or Tuba
- Kopprasch/Fote: Selected Studies for Trombone with F Attachment
- Ostrander: Method for the Bass Trombone
- Stevens: Scale and Arpeggio Routines

**Jury Requirements:**

A 15-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in
  Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in
  Semester 2)

**Second Year (Trombone)**

Emphasis at this level is centered on consistency of correct fundamentals and development of more
technical facility. The students’ involvement in chamber ensembles, such as a brass trio or a brass quintet and a trombone quartet, are encouraged. The student will also be expected to participate at Monday Noon Recitals at least once a semester. Literature will continue to focus on studies and etudes with the exploration of more solos and orchestral excerpts.

Study material may include but not be limited to:

Tenor Trombone

All the above items
Bolter: High Range Exercises
Blazhevich: Clef Studies
Colin: Advanced Lip Flexibilities
Fink: Introducing the Alto Clef
La Fosse: Complete Method of Slide Trombone
La Fosse: School of Sight Reading and Style
Orchestral Excerpts

Bass Trombone:

All the above items
Colin: Advanced Lip Flexibilities
Fink: Introducing the Alto Clef
La Fosse: School of Sight Reading and Style
Stephanovsky: 20 Studies
Saur: Clef Studies for Trombone
Grigoriev/Ostrander: 24 Studies for Bass Trombone
Orchestral Excerpts

Jury Requirements:

A 20-minute assessment to include:

• Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
• A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Third Year (Trombone)
Emphasis at this level is on artistic performance, consistency, and more technical and musical facility. The student will be taught more creative problem-solving skills as relates to performance of the individual and within larger ensembles. The learning of secondary instruments such as euphonium and alto trombone (for tenor trombone) and tenor trombone (for bass trombone) are encouraged. More concentration will be given to solos and excerpts. Literature will focus on more advanced studies and etudes.

Study material may include but not be limited to:

**Tenor Trombone**

- All the above items
- Bitsch: 15 Rhythmic Etudes
- Blazhevich: Advanced Daily Drills
- Charlier: 36 Transcendental Etudes (Trumpet)
- Defaye: Six Etudes
- La Fosse: Bach Cello Suites
- Marstellar: Advanced Slide Technique
- Various, Orchestral Excerpts

**Bass Trombone**

- All the above items
- Blazhevich: 70 Etudes for Tuba, Vol. 1
- Blazhevich/Ostrander: Studies in Clefs
- Blume/Fink: 36 Studies for Trombone with F Attachment
- Marstellar: Advanced Slide Technique
- Uber: Concert Etudes
- Vernon: A Singing Approach to Playing the Trombone
- Orchestral Excerpts

**Junior Recital**

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Trombone)**

Emphasis at this level is on technical and musical refinement, and individuality. The student will be
given the tools needed to continue teaching his/her self for ensuing career and be encouraged to become his/her own artist. Particular concentration will be given to preparation of the senior recital and for audition preparation for professional playing positions. Literature will continue to focus on advanced studies and etudes as well as solos and excerpts.

Study material may include but not be limited to:

**Tenor Trombone**

- All the above items
- Blazhevich: Sequences for Trombone
- Boutry: Twelve Advanced Studies
- Bozza: Thirteen Caprices
- Kreutzer/Brown: 16 Studies
- Maxted: Twenty Studies
- Saur: 20 Orchestral Etudes
- Smith: Top Tones for the Trumpeter
- Orchestral Excerpts

**Bass Trombone**

- All the above items
- Bitsch/Greiner: 14 Rhythmical Studies
- Blazhevich: Advanced Daily Drills
- Blazhevich: 70 Studies for Tuba, Vol. 2
- Blazhevich/Fink: Sequences for Trombone
- Cimera: 73 Advanced Tuba Studies
- Clark/Gordon: Technical Studies
- Kreutzer/Brown: 16 Studies
- Raph: 26 Etudes
- Orchestral Excerpts

**Senior Recital**

A recital of 50-55 minutes’ music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.
B13. TUBA STUDIES

First Year (Tuba)

Emphasis at this level is on developing tuba fundamentals such as breathing, playing position, embouchure, and articulation, particularly how it applies to the contrabass (CC) tuba. The student will be taught a mature concept of tone, as well as a practice methodology, so that they may explore their own individual strengths and weaknesses and address them accordingly. Proper attention will be given to rhythm, intonation, sound, and phrasing. The student is expected to own a quality mouthpiece (chosen in consultation with the tuba instructor), a metronome, a tuner, a recording device, and should use these tools in daily practice. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. Literature in the second semester will focus on solo repertoire.

Study material may include but not be limited to:

Etudes:

- Arban: Complete Method
- Bell: Studies (Hal Leonard Advanced Band Method)
- Blazhevich: 70 Studies
- Concone/Shoemaker: Legato Studies
- Kopprasch: 60 Selected Studies
- Rochut: Melodious Etudes
- Tyrell: Advanced Studies
- Vasiliev: 24 Melodious Etudes

Solos:

- Bach/Bell: Air and Bourrée
- Frackenpohl: Concertino
- Gabrieli: Ricercar
- Haddad: Suite
- Hartley: Concertino
- Hartley: Suite for Unaccompanied Tuba
- Holmes: Lento
- Perantoni: Master Solos Intermediate Level

Orchestral Excerpts:
Hindemith: Symphonic Metamorphosis (1943)
Mahler: Symphony No. 1 in D major
Prokofiev: Symphony No. 5 in B flat major, Op. 100
Tchaikovsky: 1812 Overture
Tchaikovsky: Symphony No. 4 in F minor, Op. 36
Wagner: Overture, Die Meistersinger von Nürnberg
Wagner: The Ride of the Valkyries (Die Walküre)

Jury Requirements:

A 15-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Second Year (Tuba)

Emphasis at this level is centered on further development of tuba fundamentals through excellent practice habits. Study of the F-bass tuba will also be introduced as well as techniques on how to balance study and practice between contrabass (CC), and bass (F) tuba playing. In addition to heightened awareness in large ensemble playing, students are expected to be significantly involved in the chamber music program. The student will also be encouraged to participate in Monday Noon Recitals at least once a year. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. Literature in the second semester will focus on solo repertoire.

Study material may include but not be limited to:

Etudes:

Blume: 36 Studies
Jaroslav Cimera: 73 Advanced Tuba Studies
Continue with: Rochut, Blazhevich, Arban and Kopprasch.
Initiate F-Tuba Study.

Solos:

Beversdorf: Sonata
Galliard: Sonata No. 5 in D minor
Galliard: Sonata No. 6 in C major
Persichetti: Serenade No. 12
Walter Ross: Tuba Concerto
William Schmidt: Serenade
Robert Sibbing: Sonata
Rodger Vaughan: Suite
Vaughan Williams: Six Studies in English Folk Song

F-Tuba:

Marcello: Sonata in F

Orchestral Excerpts:

Berlioz: Hungarian March (Damnation of Faust)
Berlioz: Symphonie Fantastique
Brahms: Symphony No. 2 in D major, Op.73
Bruckner: Symphony No. 4 in E flat major
Holst: The Planets
R Strauss : Till Eulenspiegels lustige Streiche
Tchaikovsky: Symphony No.5 in E minor, Op.64
Tchaikovsky: Symphony No.6 in B minor, Op. 74
Wagner: Introduction to Act III of Lohengrin

Duets:

Jones: 21 Distinctive Duets
Sear: Advanced Duets
Singleton ed.: 25 Baroque and Classical Duets
Hartley: Bivalve Suite

Jury Requirements:

A 20-minute assessment to include:

- Orchestral excerpts as selected for conservatory ensemble placement (to be heard in Semester 1)
- A complete, significant piece of solo repertoire approved by Major Study teacher (to be heard in Semester 2)

Third Year (Tuba)

Emphasis at this level is on the development of an artistic persona, as well as further development of technical and musical fluency on both bass (F) and contrabass (CC) tubas. The student should be moving to a more independent approach to tuba study and is expected to demonstrate a mature stylistic approach to their solo, chamber and large ensemble playing, with particular attention to
expanding their comprehension of orchestral literature and orchestral audition skills. The student will be encouraged to explore opportunities (such as music festivals, Singapore Symphony’s substitute-list audition, etc.) outside of YSTCM, and should begin to plan for their musical life after graduation. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. In the first semester, the student should also begin planning and preparation for their junior recital. The second semester will focus on the refinement of the junior recital, including advanced techniques on solo recital performance practice.

Study material may include but not be limited to:

**Etudes:**

- Rochut: Melodious Etudes Book II
- Max Pottag: Selected Melodious, Progressive and Technical Studies for Horn
- Kuehn: 60 Musical Studies
- Gallay: 30 Etudes
- Continue with: Arban, Kopprasch and Blume.
- Balanced Etude practice between CC and F tubas.

**Solos:**

- Benker: Miniaturen-Suite
- Capuzzi: Andante and Rondo
- Crockett: Mystique
- Downey: Tabu for Tuba
- Hindemith: Sonata
- Koetsier: Sonatina
- Stevens: Triumph of the Demon Gods
- Wilder: Effie Suite

**F-Tuba:**

- Swann: Two Moods
- Kellaway: The Morning Song
- Vaughan Williams: Concerto in F minor (1954)

**Orchestral Excerpts:**

- Berlioz: Overture, Benvenuto Cellini
- Berlioz: Overture, Le Corsaire
Berlioz: Romeo and Juliet  
Bruckner: Symphony No. 7 in E major  
Gershwin: An American in Paris  
Mahler: Symphony No. 5  
R Strauss: Also sprach Zarathustra, Op. 30  
R Strauss: Ein Heldenleben, Op. 40  
Stravinsky: Petrouchka

**Junior Recital**

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

**Fourth Year (Tuba)**

Emphasis at this level is on advanced technical and musical refinement, with a particular emphasis on independent artistic thinking, including advanced training on how to balance bass and contrabass tuba playing in a professional context. The student will be given the tools needed for independent artistic development and will be encouraged to pursue their individual artistry, in solo, chamber, and orchestral contexts. Particular concentration should be given to preparation of the senior recital, and towards audition preparation for professional orchestral auditions and graduate degree programs. Literature in the first semester will focus on studies, etudes, and orchestral excerpts with an emphasis on ensemble playing. In the first semester, the student should also begin planning and preparation for their senior recital. The second semester will focus on the refinement of the senior recital, including advanced techniques on solo recital performance.

Study material may include but not be limited to:

**Etudes:**

Roger Bobo: Bach for the Tuba  
Charlier: Transcendental Etudes  
Herbert L. Clarke: Technical Studies  
Vincent Chicowicz: Flow Studies  
Phil Snedecor: Low Etudes  
Gallay: Preludes  
Charles Vernon: Singing Approach to the Trombone and Other Brass  
Continue with: Arban and Rochut.  
Balanced Etude practice between CC and F tubas.
Solos:

JS Bach: Sonata in E flat major  
Bruce Broughton: Sonata  
Edward Gregson: Concerto  
Russel: Suite Concertante  

F-Tuba:

Barat: Introduction and Dance  
Trygve Madsen: Sonata  
Penderecki: Capriccio for Solo Tuba  
Anthony Plog: Three Miniatures  
John Williams: Concerto  

Senior Recital

A recital of 50-55 minutes’ music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

PERCUSSION DEPARTMENT
B14. PERCUSSION STUDIES
First Year (Percussion)

Students are evaluated on individual and ensemble skills in all principal areas of percussion (keyboard, snare drum, and timpani). The fundamental skills of intonation, ensemble sensitivity, proper utilization of the metronome, multi-tasking, sight-reading, stroke, sound production, and physical approach to the different instruments are all established or refined.

Jury Requirements:

A 20-minute assessment based on the above materials

Second Year (Percussion)

• Work on the fundamentals of sound and technique continues.  
• Four-mallet keyboard skills are established or refined.  
• Work on orchestral excerpts is begun.
Jury Requirements:

An assessment of 20 minutes based on the above materials

Third Year (Percussion)

• Work on orchestral excerpts continues.
• Standard solo works (accompanied and unaccompanied) are studied.
• Students are expected to prepare and audition for established music festivals.
• Preparation of the junior recital featuring snare drum or multi-percussion, timpani, and keyboard works from traditional or contemporary literature

Junior Recital

A recital of 25-30 minutes to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the assessment.

Fourth Year (Percussion)

• Work on orchestral excerpts continues.
• Work on music festival auditions continues.
• Extensive work on Graduate Studies audition repertoire (if applicable) is emphasized.
• Preparation of the senior recital featuring snare drum or multi-percussion, timpani, and keyboard works from traditional or contemporary literature

Senior Recital

A recital of 50-55 minutes’ music, which should not exceed 60 minutes including an intermission. (optional but not more than 10 minutes) Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

Method Books and Music Include:

Abel, Alan: 20th Century Orchestra Studies for Timpani
Bach, J.S.: Sonatas and Partitas for solo violin
Bach, J.S.: Suites for Unaccompanied Cello
Carroll, Raynor: Orchestral Repertoire for Bass Drum & Cymbals
Carroll, Raynor: Orchestral Repertoire for Tambourine, Triangle & Castanets
Carroll, Raynor: Orchestral Repertoire for the Glockenspiel Vol.1
In the first two years, harp performance majors must perform a jury for the departmental faculty at the end of each academic year as prescribed below. All works are to be performed from memory with the exception of certain contemporary works which may be performed from score with written permission from the harp faculty.

**First Year (Harp)**

*Technique:*

- All major and minor scales
- All major and minor arpeggios
- Etudes and Studies
Jury requirements:

A 15-minute assessment to include technique (as above) and representative portions, as directed by the jury, of:

- An etude
- A composition of Bach, Scarlatti or Handel
- A complete sonata by a Baroque or Classical Composer
- A substantial composition from the Romantic period and/or

Second Year (Harp)

Technique:

Studies and Etudes

Jury Requirements:

An assessment of 20-25 minutes to include technique (as above) and representative portions, as directed by the jury, of

- An etude
- A complete sonata by a Baroque or Classical Composer or one movement of a Classical Concerto
- A substantial composition from the Romantic period
- A composition from the 20th Century to the present

Third Year (Harp)

Junior Recital

A recital of 25-30 minutes of solo harp music and a one movement of standard harp concerto to be performed as at a concert. Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

Fourth Year (Harp)

Senior Recital

A recital of 50-55 minutes of solo harp music and a one movement of standard harp concerto, which
Programmes, signed by major study teachers, should be submitted to the Head of Department for approval at least four weeks before the recital.

B16. COMPOSITION STUDIES - Undergraduate and Graduate Requirements

BMus and MMus composition students are required to compose 2 works each semester under the supervision of their studio teachers. During their studies, students are expected to compose for instrumentations ranging from solos to large ensembles, including orchestra. They should explore the various compositional approaches found in contemporary music but also use their semesterly projects as a means to discover and explore their own compositional interests. Students are encouraged to incorporate traditional, folk and other instruments and ensembles available in the region, as well as computer music and live electronics in their compositions. Non traditional performance/presentation media (installations, interactive sound works, online media, etc.) are also encouraged, where appropriate to the student’s interests and goals. In consultation with their studio teacher, students determine which instrumentations they will address each semester. Students are encouraged to use reading and performance opportunities that arise as avenues to address the above requirements.

Major study involves additional requirements including attendance at weekly composition seminars and other composition-focused events, musicianship skills training, and the Annual Reflection. Instructors may also assign readings, analyses, journal writing, etc. as a way to support your composition study. These will form part of your weekly assessment grade.

In the final year of study, composition students (BMus 4 and MMus 2) undertake a Final Year Project. An overview can be found below, but students should also consult the Student Guide to the YSTCM Composition Programme for complete details. This document is available from the programme directly.

Performance Requirements:

Composition students are expected to have at least one performance (or presentation, in case of installation pieces or other electroacoustic media not involving live performance) of their composed works each semester, except for the 1st year students in their first semester. There are a number of opportunities organized by the programme each year. Students are encouraged to take advantage of these. They may also organize performances/presentations of their works on their own in consultation with their studio teachers or mentors. Students should consult their major study teacher, mentor, or the Assistant Dean of Composition and Contemporary Music to determine an suitable performance opportunity (noon recital, SoundBites, etc.).
**Jury Requirements:**

At the end of each semester, students are required to submit a portfolio of their works for jury grading. For BMus Years 1-3 and MMus Year 1, the deadline for the submission of the composition portfolio is the Monday of Exam Week 1 by 12noon. For BMus Year 4 and MMus Year 2, the deadline for submission of the portfolio is one week prior to the presentation of their FYP by 12noon. All portfolios are to be submitted to the Conservatory Academic Affairs Office. Late submissions will incur a penalty of half a letter grade per day. Guidelines for submitting the composition portfolio are listed below.

**Submission of Composition Portfolio:**

Students must follow the guidelines below when submitting their portfolios at the end of each semester for evaluation. If there are further questions concerning the submission of the portfolio, please direct them to your studio teacher.

- Music must be presented to the highest standards possible. Handwritten scores should be very clearly copied, computer-notated scores should be of publishable quality, electro-acoustic compositions should be documented with a high quality recording and include full source code (MaxMSP patch, Csound file, etc.).
- Audio and/or video recordings of the works submitted in the portfolio must be included. Recordings from Noon Recitals, Soundbites, or other YST events should be included, if available. Otherwise, recordings can be MIDI realizations or readings recorded informally. Works involving indeterminate notation or improvisation must be accompanied by a recording that represents an accurate realization.
- A clear title page must be on the cover of each work.
- Programme notes must be included with each work detailing the ideas and motivations of the piece. These need not be extensive – 150 to 300 words for each work are appropriate.
- All scores including transposing instruments must clearly indicate if they are C scores or transposed scores.
- Students are to keep their own copies of the works submitted in the portfolio.
- In some cases, students may include works written for other composition-related course such as Computer Music or Orchestration. However, this is generally not possible. Students wanting to do this should consult with their classroom and major study teachers before beginning the project. The most important factor is how substantially the composition will be worked on under the major study teacher during weekly lessons.

**For BMus Years 1-3 and MMus Year 1:**

- Student portfolios must consist of two (2) works (scores and recordings) written under the supervision of your composition teacher in the respective semester. One (1) hard copy and one (1) soft copy (in PDF and MP3) of each work is required. Soft copies submissions should be uploaded to the IVLE Composer Portfolio module as a single compressed (ZIP) file.

**For students submitting their Final Year Projects:**

- Student portfolios must consist of all works (scores and recordings) written under the supervision of your composition teacher and approved for the FYP. Three (3) hard copies and one (1) soft copy (in PDF
and MP3) of each work is required. Soft copies submissions should be uploaded to the IVLE Composer Portfolio module as a single compressed (ZIP) file.

Submitted portfolios that do not meet the above guidelines will be returned as incomplete, and may be subject to late submission penalty.

Assessment and Grading

For BMus Years 1-3 and MMus Year 1:

Semester 1: Weekly Assessment (60%); Portfolio (40%)

Semester 2: Weekly Assessment (40%); Portfolio (60%)

For BMus Year 4 and MMus Year 2:

To accommodate a yearlong composition project, the assessment weighting in year 4 is different from that in years 1-3. The assessment weighting for Year 4 is as follows:

Semester 1 – Weekly Assessment (100%)

Semester 2 – Final Year Project (100%)

Final Year Project

Introduction

Students in many majors complete a capstone project in the final year of their degree programme that acts as a culminating learning activity. For BMus and MMus composition students at YSTCM the capstone project is the Final Year Project (FYP). It is an opportunity for students to further the trajectory of interests developed during their studio studies and related compositional activities undertaken at the Conservatory in their first three years. The specific format, content, and nature of the FYP are open. It could include a portfolio of original compositions, a single large-scale work, a sound or multimedia installation, or another composition-related project. The project should consist of a minimum of 25 minutes of music. It must be original material and not include work that has been previously assessed.

Students should develop their FYP in close consultation with their studio teacher. Students propose their Final Year Projects to the composition department, which must approved it. Since proposals may require some revisions, it is important that students follow the FYP proposal deadline. If there are any required revisions, the student will be advised on nature of the necessary revisions and informed of a revision deadline. We aim to have approval for all FYPs by end of the semester in which it is submitted so that
students can begin working on their FYP during the semester holidays (May-July).

The FYP is not an additional project on top of other semesterly major study requirements. Instead, it is the focus of major study during the final year at YSTCM. Through your weekly lessons, you will receive mentoring on the compositions during their development as well as preparation for your presentation, review of portfolio, etc.

Student should recognize that the FYP has a few components. In addition to completing the composition(s), each composition must be performed and recorded. Once works are performed and recorded, a portfolio must be submitted that includes the following for each work: 1) Score (where applicable); 2) Programme Notes; 3) Recording; and 4) Other relevant materials (Max patches, Arduino sketches, floor plans, circuit diagrams/schematics, etc.). Finally, at the end of the academic year, the student offers a public presentation on the compositions in the FYP.

The Final Year Project is a requirement for graduation. In addition, students are required to attain a minimum of a C grade in their Final Year Project to pass. Students who fail to attain the minimum grade must reschedule their FYP for the following semester.

The assessment weightage for the FYP is as follows: 70% Portfolio, 10% Performance, and 20% Presentation.

*Guidelines for FYP Proposal*

You should develop your FYP in consultation with your major study teacher. Your FYP proposal should be specific. It should address the following:

1. Background on what you see as important, influential aspects of your learning during your BMus studies and what compositional interests they inspired;
2. A description of how these interests have found a way into your music so far;
3. A description of how you will further explore these interests in the works you propose for your FYP;
4. A list of proposed works (instrumentation and proposed duration).

It will most likely be sensible to put each of these parts of your proposal in a separate paragraph.

You should submit your proposal by Monday, Mid-Semester Break in your Year 3, Semester 2 (for BMus students) or Year 1, Semester 2 (for MMus students), respectively. (In AY2016-17 that date is 20 February 2017). Please submit it in PDF to the Assistant Dean, Composition and Contemporary Music (peteredwards@nullnus.edu.sg) and copy your major study instructor.

*Performances*
All works in an FYP must receive performances by the end of the final semester of study. For works not using traditional performance settings (installations, for instance) the term “performance” can be broadly defined. Performances can take place on conservatory events, such as noon recitals, SoundBites, OpusNovus concerts, and the annual senior composition recital. If these events do not fit the nature of the project, students are encouraged to create events that do. In addition, students are encouraged to identify performance opportunities outside of the conservatory, working with ensembles and/or presenters both locally and internationally. Regardless of where performances take place, they must be recorded. A high-quality audio or video recording of each work is required as part of the FYP portfolio.

**Presentation**

In addition to the submission of the FYP portfolio, students are required to give a 60 minute presentation (45 mins presentation + 15 mins Q&A) on their FYP at the end of semester 2. The presentation should provide relevant analysis of the FYP works as well as clearly demonstrate the relationship between technical approaches and artistic goals. The FYP Presentation will be held during Exam Week 1. Students will be notified by the Academic Affairs Office on the time and date of the presentation.

**VOICE DEPARTMENT**

**B17. VOCAL STUDIES**

**First Year (Voice)**

Students will be required to prepare a minimum of 8-10 selections (songs or arias) each semester and will be expected to perform most of these from memory in masterclass and other settings. There will be a departmental Jury at the end of the second semester where the student will be expected to perform (memorized) 10 – 15 minutes of music selected from the semester 2 repertoire list. During year 1 students are expected to focus on repertoire in Italian and English. The repertoire must be approved by the voice faculty and be of the appropriate level of difficulty for this year.

**Second Year (Voice)**

Students will be required to prepare a minimum of 8-10 selections (songs or arias) each semester and will be expected to perform most of these from memory in masterclass and other settings. There will be a departmental Jury at the end of the second semester where the student will be expected to perform (memorized) 15 – 20 minutes of music selected from the semester 2 repertoire list. During year 2 students are expected to focus on repertoire in Italian, English and either German or French. The repertoire must be approved by the voice faculty and be of the appropriate level of difficulty for this year.
Third Year (Voice)

**Junior Recital in Voice:**

Presented at the end of the first semester of the Junior year, students will be required to perform 20 - 30 minutes of music in a wide variety of styles and in languages including Italian, English and either German or French. This recital may be presented as a joint recital with another voice major, in which case the solo portion of the concert must still equal 20 - 30 minutes of music. Repertoire selected must be approved by the voice faculty and must be of a level which demonstrates significant technical and musical skills representative of Year 3 voice majors.

Fourth Year (Voice)

**Senior Recital in Voice:**

Presented at the end of the Senior year, students will be required to perform a full-length recital (45 - 55 minutes of music) in a wide variety of styles and in languages including Italian, English, German and French. Students may petition the Head of Vocal Studies to present a thematic, chamber music or other recital and, based upon the students' individual background and studies, this may be allowed. Repertoire selected must be approved by the voice faculty and must be of a level which demonstrates significant technical and musical skills representative of Year 4 voice majors.