



Department of Performing & Fine Arts

Music Student Handbook

A Guide for Music Majors and Minors

Fall 2016

Rev. Fall 2016

Foreword

It is the hope that students will find this handbook helpful. Please refer to it whenever you have questions regarding procedures and deadlines, etc. as they relate to your area. Feel free to call the department office or contact the Department Chair and the Music Coordinator should you find the information unclear or your problem not addressed in the handbook. Missing deadlines and electing courses which cannot count in your degree program could require additional semesters to complete your program of study.

Specific degree programs and requirements contained in this handbook follow the program information in the FSU Catalog. While the catalog has the course descriptions of the various programs with some requirements, the handbook contains more details about the requirements, procedures, and the policies of the Music Program. The student should utilize both these sources of information as they progress through their degree program. You are responsible for knowing your degree requirements and enrolling for courses that fit your degree program. You are also responsible for knowing Fayetteville State University regulations with regard to the standard of work required for continuance within the Department of Performing and Fine Arts in the College of Arts and Sciences.

Your assigned academic advisor and music mentor will assist you in planning a course of study. Make an appointment with your academic advisor each semester prior to registration to discuss your course selection. It would be in your best interest to review your degree progress prior to meeting with your advisor with your faculty mentor.

This handbook also contains information for all students (majors, minors, and non-majors) that participate in courses and ensembles in the Music Program at Fayetteville State University. This should be the first step that a student takes in resolving a problem or question.

We believe that this handbook will take the mystery out of what is expected of music majors, minors, and non-majors as it relates to the Music Program and give greater focus to the task of performing, creating, and teaching music.

Sheryl Linch-Parker
Music Coordinator

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2.0 Directory of Offices and Staff

[Click](#) for listing of the important administrators at FSU.

[Click](#) for Contact and staff information for College of Arts and Sciences

Department of Performing and Fine Arts (click for link)

Dr. Earnest Lamb Professor/Department Chair Music History/Orchestra	R 217	672-2143	elamb@uncfsu.edu
Ms. Brittany Fuller Department Secretary Budget Manager	R 219	672-1571	bfuller1@uncfsu.edu
Mr. Dwight Thompson Director of Resources	R 204	672-1439	dthomps4@uncfsu.edu
Mr. Jorim Reid Lecturer Marching Band, Concert Band and Pep Band	R 227	672-1446	jreid11@uncfsu.edu
Dr. Gregg Gelb Adjunct Instructor-Woodwinds Woodwind Ensemble	R 236	672-1571	ggelb@uncfsu.edu
Dr. Robert W. Williams Associate Professor Voice	R 212	672-1308	rwilliams@uncfsu.edu
Dr. Don N. Parker Professor Percussion/ Assistant Chair	R233	672-1253	dparker@uncfsu.edu
Dr. Amanda Virelles Assistant Professor Piano	R 213	672-1509	avirelle@uncfsu.edu
Dr. Neal Finn Associate Professor Dir. of Jazz Ensemble Low Brass	R 211	672-1397	nfinn@uncfsu.edu
Dr. Sheryl Linch-Parker Professor Trumpet/Music Education Music Coordinator	R 234	672-1528	slinch@uncfsu.edu
Dr. Denise Payton Instructor	R 228	672-1457	dpayton1@uncfsu.edu

University Choir, Voice,
Opera Workshop

Amanda Schafer
Adjunct Instructor-
Staff Accompanist

R 213

672-1509

3.0 Degree Plans

3.1 Bachelor of Arts in Music with concentration in Music Education (121-125 Credits)

The following are linked to each degree in the program:

[BA in Music with concentration in Music Education-Instrumental](#)

[BA in Music with concentration in Music Education-Keyboard](#)

Note: your applied keyboard instructor will assist in selecting the ensemble you will participate to facilitate your growth as an artist, your technical skills, your collaborative competence and knowledge of repertory

[BA in Music with concentration in Music Education-Voice](#)

3.2 Bachelor of Arts in Music, 124 Credits

The following are linked to each degree in the program:

[BA in Music with concentration in Music-Instrumental](#)

[BA in Music with concentration in Music-Keyboard](#)

Note: your applied keyboard instructor will assist in selecting the ensemble you will participate in order to facilitate your growth as an artist, your technical skills, your collaborative competence and knowledge of repertory

[BA in Music with concentration in Music-Voice](#)

3.3 Minor in Music, 23 Credits

Minor in Music

3.4 Special Considerations for Degree Programs

a. General Studies: It is recommended that students majoring in music that have heavy credit hours and are completing four year programs, take their general studies as soon as possible in their program. It may be to your advantage to plan ahead and take those courses in a summer session.

b. Rotation of Music Ensembles and Course Offerings: The following music ensemble and courses will be offered on a rotation basis as described. Students, faculty mentors, and advisors should be aware of these rotations when planning schedules and programs.

Fall and Spring Semester Ensembles (* = major ensemble requirement)

MUSI 110	Choir*
MUSI 111	Chamber Music
MUSI 115	Percussion Ensemble
MUSI 120	Brass Ensemble
MUSI 125	Trumpet Choir
MUSI 130	Woodwind Ensemble
MUSI 140	Jazz Ensemble
MUSI 150	Opera Workshop
MUSI 160	Orchestra*
MUSI 191	Marching Band*
MUSI 192	Concert Band*

Fall and Spring Semester Applied Lessons

MUSI 167-01	Applied Brass (high brass)
MUSI 167-02	Applied Brass (low brass)
MUSI 171	Applied Piano
MUSI 173	Applied Percussion
MUSI 175	Applied Strings
MUSI 177-01	Applied Voice (Williams)
MUSI 177-02	Applied Voice (Payton)
MUSI 179	Applied Woodwinds

Note: all students must receive an instructor permit to register for Applied Lessons and must also sign up for MUSI 165-01. All Applied Lessons are one hour in length per week and arranged with the assigned instructor.

Rotation of Music Ensembles, Applied Lessons and Courses (cont.)

Fall and Spring Semester

- MUSI 101 Piano for Non-Majors
- MUSI 102 Basic Piano Skills

Fall Semester

- MUSI 100 Basic Musicianship
- MUSI 155 Exploration in Music Education
- MUSI 118 Foundations of Music Technology I
- MUSI 201 Piano Skills I
- MUSI 241 Class Strings (2 yr. rotation odd year)
- MUSI 251 Class Voice I (instrumental and keyboard majors only)
- MUSI 252 Class Voice II (vocal and keyboard majors only)
- MUSI 281 Harmony Sight Singing, and Ear Training II
- MUSI 341 Class Brass (2 yr. rotation even year)
- MUSI 351 Music History I
- MUSI 370 Percussion Pedagogy I
- MUSI 381 Harmony Sight Singing, and Ear Training IV
- MUSI 391 Elementary Conducting
- MUSI 430 Keyboard Literature (2 yr. rotation even year)
- MUSI 431 Orchestration
- MUSI 441 Method and Materials-Elementary
- MUSI 460 Trumpet Pedagogy II
- MUSI 491 Vocal Literature (2 yr. rotation odd year)

Spring

- MUSI 152 Harmony Sight Singing, and Ear Training I
- MUSI 202 Piano Skills II
- MUSI 218 Foundations of Music Technology II
- MUSI 242 Class Woodwinds (2 yr. rotation even year)
- MUSI 285 World Music Cultures
- MUSI 292 Harmony Sight Singing, and Ear Training III
- MUSI 342 Class Percussion (2 yr. rotation odd year)
- MUSI 352 Music History II

MUSI 354	Form and Analysis
MUSI 360	Trumpet Pedagogy I
MUSI 394	Choral Conducting
MUSI 396	Instrumental Conducting
MUSI 420	Choral Literature (2 yr. rotation even year)
MUSI 440	Woodwind Literature (2 yr. rotation odd year)
MUSI 462	Music Composition
MUSI 470	Percussion Pedagogy II

For more information on the courses, go to [Course Descriptions](#).

4.0 Scholarships

Music Scholarships

Each year music scholarships are awarded to incoming freshman, transfer students, current music students, and non-majors who will participate in Marching and Concert band. These are talent and instrument need based scholarships ([audition requirements](#)). All applicants must reapply for all music scholarships each year. The Scholarship Application can be picked up in the department office.

For further information contact:

Dr. Earnest Lamb, Chair
 Department of Performing and Fine Arts
 Fayetteville State University - Music Program
 1200 Murchison Road.
 Fayetteville, NC 28304
 (910) 672-2143
 elamb@uncfsu.edu

Acceptance Agreements/Contracts

Upon receiving Band Scholarship from Fayetteville State University, it is necessary to complete and return the agreement to accept or reject the funding offered you.

It is very important that the indicated deadlines for returning award letters and contracts be adhered to in order to assure the student's funding not being re-awarded to another student.

Fayetteville State University seeks to assure that qualified students will not be denied the opportunity to attend this university because of a lack of financial resources.

For additional information: go to [Office of Financial Aid](#)

All applicants should be aware that the financial aid application review process is lengthy. Applicants can avoid unnecessary delays in the processing of their applications by submitting all application materials by the published deadlines, and making sure that all information provided on the application is correct and complete. Since financial aid funds are limited, students will increase their chances of receiving aid by applying early.

5.0 Admissions Requirements

Fayetteville State University has an admissions policy, which gives the student at their current level of education an opportunity to receive advance study if they are willing to work for it. It is necessary to set some general requirements that the student must meet to make sure they have attained the knowledge necessary to achieve in a particular degree. For more information, go to [Office of Admissions](#).

5.1 Audition Requirements

Audition requirements for acceptance in the Music Program as well as Music scholarship audition and auditions for the various ensembles help determine the student's knowledge of performing on their particular instrument.

[General Audition Requirements](#)

Specific Requirements by Instrument/Vocal/Ensemble (see appendix)

- String
- Woodwind
- High Brass
- Low Brass
- Percussion
- Voice
- Band
- Choir

5.2 Music Theory Placement Test

Freshman or transfer students will take a music theory placement test. This test will determine if the student is capable of completing the work at this level of instruction or needs to complete remedial work before continuing with the required courses in music theory.

The testing will occur at all levels of music theory. The instructor of the course gives the placement test during the first week of classes so changes can take place in the student's schedule as early as possible if needed. The test does not allow the student to test out of taking the course. The placement test covers the basic concepts the student should know before entering the course. The instructor of course will determine based upon scoring and possible discussion with the student whether the student is capable of completing the work in the course.

Below is a chart of the music theory courses and the results of passing or failing the placement test for each.

Placement Test	Passing	Failing
Harm/Sight singing /Ear Training I	continue in course	Basic Musicianship
Harm/Sight singing /Ear Training II	continue in course	Harm/Sight singing /Ear Training I
Harm/Sight singing /Ear Training III	continue in course	Harm/Sight singing /Ear Training II
Harm/Sight singing /Ear Training IV	continue in course	Harm/Sight singing /Ear Training III

If a student passes the music theory course, which acts as a prerequisite for the next level, then the placement test is not necessary if there is no extended period of time between courses.

5.3 Piano Proficiency Requirements

All music majors are required to demonstrate a satisfactory level of playing skill on the piano. Music Education and Music majors are required to meet this proficiency before they are admitted to their professional teaching and/or graduating semester. Below are the requirements:

[Fayetteville State University Music Major Piano Proficiency](#)

5.4 Major Declaration

Degree seeking students must complete all requirements of a major field of study, including all correlative requirements such as a minor, concentration, or track. Admission to the university does not guarantee admission to a specific degree program. Therefore, students must submit the online [Declaration of Major](#) form to request admission to a degree program.

Students who enter the university as first-time freshmen are required to declare a major in the second semester of their freshman year. Transfer students must declare a major in their first semester of enrollment. If the department chair accepts a student into a degree program, the department chair will assign an advisor to the student.

A student wishing to change his or her major after officially declaring a major should recognize that the hours completed for the initial major may not be applicable to the new major, which may delay the student's progress toward graduation. Hence, students should take advantage of the educational guidance offered by advisors, administrative officers, and the catalog before changing majors. To change a major the student must complete the on-line change of major form. The chair of the department of the new major will assign the student an advisor.

All degree-seeking students are required to declare a major prior to earning 60 credit hours. Students with no officially declared major and 60 or more credit hours will be blocked from registering for classes.

Special-visiting students must change their status to degree-seeking before submitting the declaration of major form.

5.6 Academic Advisors

All music majors are assigned a music faculty mentor (usually their private/applied instructor) with whom they must consult in planning career oriented course selections. Every music major has a professional advisor who assist with their academic programs, registering for classes, and making other decisions regarding their academic progression. Although students are expected to consult advisors and mentors on a regular basis, students bear final responsibility for the decisions they make. Go to [Office of The Registrar](#) for additional forms.

Professional Advisors/Mentors are expected to fulfill the following responsibilities:

1. Be available on a regular basis to assist advisees.
2. Discuss major requirements and assist in the selection of appropriate courses.
3. Provide accurate and timely information.
4. Discuss academic goals and ways to meet them.
5. Make referrals to other academic resources as needed.
6. Be knowledgeable of campus policies and procedures.
7. Explain the academic advising process, including the roles of the advisor and advisee.
8. Be able to listen, understand, and respond appropriately to advisee concerns.
9. Respect advisees as individuals with different backgrounds and educational/life goals.
10. Maintain accurate records of meetings with advisees.
11. Protect the privacy of students as defined by the Family Educational Rights and Privacy Act (FERPA).

To facilitate effective advisement and degree completion, students are required to do each of the following:

1. Check FSU email on a regular basis.
2. Communicate with his or her assigned advisor, either in person or via electronic means, at least two times each semester. (Students are responsible for initiating this communication.)
3. Prepare for advisement sessions by reviewing their academic history and degree requirements.

4. Follow through with any recommendations or actions agreed upon with advisors.
5. Consult the advisor about problems, questions, or concerns as they arise.
6. Remain aware of and make decisions consistent with university policies, deadlines, and degree requirements as stated in the catalog, the FSU website, and other official documents.
7. Remember that they bear final responsibility for the decisions they make.

There are additional requirements that relate to [Academic Advisement](#) that are important to refer to while moving through the Department of Performing and Fine Arts Music program.

5.7 Student Support Services

All students need to be aware that there is assistant available to help your degree program. The following areas are available to the student:

Health Related

- 1) [Admission Requirements \(Insurance and Medical Information\)](#)
- 2) [Center for Personal Development](#)

Academic Related

- 1) [University College](#)
- 2) [Office of The Registrar](#)
- 3) [Academic Affairs](#)
- 4) [Tutoring](#)

[Student Affairs](#)

- 1) [Student Organizations](#)
- 2) [Student Government](#)

6.0 Student Assessments

6.1 Freshman Orientation

After being accepted by the university, the student (Freshman or Transfer) is required to complete orientation for attending FSU First Steps.

Click [First Steps](#) for more information.

6.2 Music Seminar/Student Recitals (MUSI 165)

1. All music majors and minors who take applied lessons are required to perform during the Music Seminar/Student Recital at least once during the semester they are enrolled in private lessons. Non-majors will perform at the recommendation of their applied teacher.
2. Participation in recitals must be cleared by the applied teacher prior to completing the student recital program form.
3. The recital program form must be submitted to the designated music faculty for organizing the program by Friday at noon before the Music Seminar/Student Recital. All information on the recital program form is the responsibility of the student and the instructor.
4. During Music Seminar/Student Recital, the music faculty will present clinics/workshops which all music majors and minors to attend. Guest artist and lecturers will also be presenting during this seminar/student recital time.
5. All applied students are required to sign in and out for the scheduled workshops as well as recitals during each semester.

6.3 Music Juries

1. Every applied student will be required to play before a faculty jury at the end of each semester (usually the first day of finals week). Sign up is usually available two weeks prior to the date.
2. Two weeks prior to the end of the semester a sheet will be posted by the music coordinator and each applied student will sign up for jury(s) to be played before a faculty committee.
3. All applied students are responsible for obtaining and completing the [Applied Jury Repertoire Sheet](#) and [Jury-Audition form](#). These forms are available from your instructor, and online at music program website.
4. The purpose of this jury is to assess the student's progress and growth in

solving his/her performance problems.

5. Students giving a required sophomore qualifying or senior recital hearing/recital need not play a jury during that semester if they pass their hearing.
6. Students will receive a jury grade determined by the average score of faculty members using a standard evaluation form.

6.4 Freshman Review

1. Every applied music major will be required to complete a freshman review in addition to their required jury before a faculty panel at the end of the second 100-level applied.
2. Two weeks prior to the end of the semester a sheet will be posted by the music coordinator and each applied student will sign up for jury(s) and freshman review to be played before a faculty committee.
6. Every applied Music major student is required to sign up for a time slot for both the freshman review and jury
7. All applied students are responsible for obtaining and completing an [Applied Jury Repertoire Sheet](#), [Jury-Audition Form](#), and [Freshman Review Form](#). These forms are available from your instructor, and online at music program website.
5. The purpose of this review is to assess the student's progress and growth in your current music courses as well as his/her performance goals in an interview format
8. Students will receive a jury and interview grade determined by the average score of faculty members using a standard evaluation form.
9. All faculty panel will either recommend or not the continuation of the student in the music program.

6.5 Sophomore Qualifying Exam (SQE)

1. All music majors must present a qualifying solo recital at the end of the sophomore year for all of the music faculty. Students are eligible to enroll in MUSI 499 upon achieving the following:
 - a. The student must have an accumulative GPA of 3.00 on his/her major instrument/voice to present the Sophomore Qualifying Exam.
 - b. They must have passed MUSI 152 Harmony, Sight-singing and Ear-training I.
 - c. Failure to complete the [Sophomore Qualifying Exam Check Off Form](#) by the deadline the third week of classes) will result in the student

not be allowed to perform their Sophomore Qualifying Exam: therefore the student will not meet their requirements for taking upper level applied. The student will receive a grade of D for the semester, repeat the 200 level applied, and reschedule another Sophomore Qualifying Exam for the next semester

2. The recital hearing for the senior recital will consist of the following:
 - a. The length of the exam should be 20-minutes of music with a 10-minute interview regarding their progress in the degree program.
 - b. The sophomore qualifying exam will be scheduled at the beginning of the semester it is to be completed with the guidance of the major instructor. The SQE will be presented at the end of the each semester for all students needing to complete the requirement (including upper division transfer students).
 - c. [Sophomore Qualifying Exam Check-Off Form](#) and [Sophomore Qualifying Approval Form](#) may be obtained from your applied instructor and online at the website. Students needing accompanist should refer to the accompanist policy for specific details ([Accompanist Request Form](#)) .
 - d. Program and program notes for one of the selections notes need to be turned in and approved by the third week of classes by the chair after they are review by the instructor.
3. Students will receive a grade determined by the average score of faculty members using a standard [Hearing Form](#).
 - a. Students who earn an average score of B or above will pass their Sophomore Qualifying Exam.
 - b. Students who score less than B must re-enroll in the 200 level class and must retake the exam the next semester until they pass.
4. This requirement must be met before a student is eligible to enroll for upper division credit in applied music (300 level and up).
5. The student will receive an official letter stating the results of the sophomore qualifying exam. Students are encouraged to go over their results with their advisor.

6.6 Senior Recitals

1. MUSI 499 (Senior Recital) is the capstone activity for all music majors. A senior recital performed before the public is a graduation requirement for all music majors. Students are eligible to enroll in MUSI 499 upon achieving the following:
 - a. Completion of seven semesters in a single applied area with an accumulated GPA of 3.0.
 - b. Students must have successfully completed the following courses: MUSI 351 (Music History I), MUSI 352 (Music History II), and MUSI 381 (Harmony, Sight-singing, and Ear-training IV).
 - c. An additional area of applied music can be presented during their senior recital after completing the required recital length of the major applied instrument with the approval of the faculty panel.
 - d. Failure to complete the [Senior Hearing Check-Off Form](#) by the deadline (the third week of classes) will result in the student will not be allowed to perform their senior recital: therefore the student will not meet their requirements for graduation. The student will need to reschedule another hearing the next semester after consulting with his/her applied instructor.
2. The recital hearing for the senior recital will consist of the following:
 - a. A student must perform a recital hearing one month prior to the scheduled. The recital should be 50 minutes in length and represent a breath of literature for that applied area.
 - b. Program and program notes need to be turned in and approved at the beginning of the semester the recital is to be performed to the chair after review by the instructor.
 - c. Students needing accompanist should refer to the accompanist policy for specific details.
 - d. A panel of at least three music faculty will evaluate the recital hearing and the recital for passing or failing.
3. Arrangements for this hearing should be done in conference with the applied teacher, accompanist (if needed), the Music Coordinator and the Department Chairman. The [Senior Recital Approval Form](#) must be signed by all music faculty planning to attend the hearing. This form may be obtained through

the Music Coordinator, your instructor, or online at the website. This form should be turned in with the program and program notes at the beginning of the semester.

4. The proper forms with signatures should be completed prior to the hearing for reserving the performance venues (Seabrook, Rosenthal, etc...), staging assistance as well as any reception activities. Please check with the department administrative assistance for this information.
5. Permission for performance will be based upon the average score utilizing a standard [Hearing Form](#) by the faculty.
6. The following criteria will be used to determine pass/fail:
 - a. An average score of A will allow the student to perform their senior recital during an evening public performance. In addition at least three music faculty will be present for the performance and a second evaluation will be completed. The second evaluation will be the student's jury grade for that semester.
 - b. An average of B and below will result in failure and the student will not be allowed to perform their senior recital: therefore the student will not meet their requirements for graduation. The student may reschedule another hearing the next semester after consulting with his/her applied instructor if they want to perform an evening public performance.
 - c. Students are encouraged to go over their results with their applied instructor.
 - d. The recital will be recorded by the department for archival purposes. The student must make arrangements for an additional copy for personal use through the Director of Fine Art Resources.

6.7 Music Program Accompanying Policy

- 1) The music area will provide accompanists for Seminar hour, Student Sophomore Qualifying Exams, Senior Recitals, Juries, and other performances on campus. Please complete [Accompanist Request Form](#) for details
- 2) Students are responsible for providing the music scores to the accompanist in a timely manner
- 3) Students are responsible for coordinating rehearsal time and performances directly with the accompanist.
- 4) Professors will provide the materials to the students, but it is the student's responsibility to schedule rehearsals and keep a record of their activities with their accompanists.

General considerations

Students (and faculty) should provide the accompanist with the music to be performed in recitals and juries with enough time for preparation and rehearsals. If the student doesn't provide the music with enough anticipation of the performance, the accompanist is under no obligation to engage into any collaboration with the student.

Seminar Hour: music should be given to the accompanist one week before the performance. Rehearsals would be scheduled the Friday or Monday before the Wednesday performance.

Sophomore Qualifying Exam: music is to be given to the accompanist by the end of the 3rd week of classes in advance of the sophomore qualifying exam. Rehearsals would be scheduled two weeks in advance of the exam.

Senior Recital: music is to be given to the accompanist by the end of the 3rd week of classes in advance of the senior recital hearing. Rehearsals will be scheduled before the hearing, and one dress rehearsal before the recital.

Juries: music is to be given two weeks in advance of juries, rehearsals would be scheduled the week before of juries.

- Please, make sure to submit your music to your accompanist with your name on it.
- Copy the music for your accompanist carefully. Make sure the sheet music paper is not missing any parts of the score, specially the bottom staff, which should include all notes of the right and left hand. Copies should be clear to read and avoid having too many hand written corrections in it that make the correct reading of the music difficult for the accompanist.
- If you are performing a recital (Sophomore Qualifying Exam or Senior Recital) you should provide your music in a binder with your name on it, and in the order the music will be performed.

- A list with contact information and time availability of the accompanists will be provided.
- Dr. Virelles coordinates the distribution of the materials to the respective accompanists, but the students are responsible for coordinating rehearsal and performing times directly with the accompanist.

Every effort will be made to provide a professional, high quality accompaniment for all your performance needs. The success of your performance will ultimately depend on the level of professionalism with which you handle your relationship with your accompanist.

7.0 Music Seminar/ Student Recital Attendance Policy

Registration for Applied Lessons and Senior Recital requires students attend the weekly Seminar/Recital Hour. The student must attend the required number of recitals/seminar dates each semester as determined by the music faculty from each of the following categories:

FSU Music faculty
FSU Ensembles
FSU Studio Master Classes and Clinics
Student Recitals
Guest artist and/or Fine Arts Series Music Events
Convocations, workshops and outside artist (with departmental approval)

In addition to the Music Seminar and Recital Hour, the student is required to attend designated number of the Student Recitals (Senior and Student Ensembles) during the semester. Events in which the student participates will not count towards the attendance requirements unless the student is in the audience for at least half of the performance.

Students will sign a recital attendance sheet at the beginning of each seminar/recital. It is the responsibility of the student to locate the appropriate music faculty member before each event. The student cannot sign the book once the performance has started. No exceptions will be allowed! Leaving and not returning to the performance will result in no credit.

For events outside the Music Seminar/Student Recital, the student will obtain a program of the event with a signature from a member of the music faculty following each performance. At the end of the semester, the attendance sheets with signatures will be tabulated by the music coordinator for grading purposes. Students taking multiple private lessons during a semester will be required to sign only once on recital attendance sheet.

If the student completes the required number of Music seminars and student recitals, and outside workshops, the student receives a (P) Passing grade. If not a grade of F will be given. It is necessary to pass five (5) sections of MUSI 165 during your concurrent registration of applied lessons/senior recital.

8.0 Performance Opportunities

8.1 Charles Chesnutt Student Honor Recital

Although not a performance requirement at FSU, the Charles Chesnutt Student (CCS) Honor Recital is designed to feature outstanding FSU student soloists. In the spring semester students studying privately may audition for the CCS Honor Recital. The CCS Honor Recital will take place during the month of April in an performance open to the public. Student soloists selected for this recital will be exempt from juries in that instrument/voice for that semester. The CCS Honor Recital may be subject to cancellation at the discretion of the music faculty.

Requirements:

- a. The soloist must be currently enrolled in applied lessons for at least two (2) semesters and have a recommendation from their applied instructor in writing. The soloist's application should also include: Applied jury repertoire sheet, program, program notes, and a brief biography.
- b. The application should be submitted the applied instructor in writing (via email) to the Music Coordinator. **Only completed applications received one week prior to the audition date will be considered.**
- b. The soloist must perform a longer appropriate recital literature for their instrument/voice.
- c. Only soloists will be considered for this recital. No groups.
- d. Since this will be a recital designed to showcase student talent, all soloists are encouraged to use a student accompanist if available.
- e. Performance in this recital does not replace a required performance in a student recital.

Audition procedures:

- a. Soloists will audition for the music faculty one week prior to the recital.
- b. Students will receive a score determined by the average score of faculty members using a [hearing form](#).
- c. The audition will consist of a performance of the work, which

the student would like to perform for the FSU Music Seminar/
Student Honor Recital.

8.2 Major ensembles

There are four major performing ensembles, which students can participate in the music department. Click for description and requirements for participation.

a. [Marching Band](#)

Mr. Jorim Reid, director, 910-672-1446 or jreid11@uncfsu.edu

b. [Concert Band](#)

Mr. Jorim Reid, director 910-672-1446 or jreid11@uncfsu.edu

c. [University Choir](#)

Dr. Denise Payton, director 910-672-1457 or dpayton1@uncfsu.edu

d. [Orchestra](#)

Dr. Earnest Lamb, director 910-672-1571 or elamb@uncfsu.edu

8.3 Chamber Ensembles

The following is a list of the chamber ensembles. Click for a brief description and information about auditioning.

a. [Jazz Express](#)

Dr. Neal Finn, 910-672-1397 or nfinn@uncfsu.edu

b. [Brass Ensemble](#)

Dr. Sheryl Linch-Parker, 910-672-1528 or slinch@uncfsu.edu.

c. [Trumpet Choir](#)

Dr. Sheryl Linch-Parker, 910-672-1528 or slinch@uncfsu.edu.

d. [Percussion Ensemble](#)

Dr. Don N. Parker, 910-672-1253 or dparker@uncfsu.edu.

e. [Woodwind Ensemble](#)

Dr. Gregg Gelb, 910-672-1571 or ggelb@uncfsu.edu.

f. [Opera Workshop](#)

Dr. Denise Payton, 910-672-1457 or dpayton1@uncfsu.edu

g. [Mane Attraction and Men of Distinction](#)

Dr. Denise Payton, 910-672-1457 or dpayton1@uncfsu.edu

8.4 Additional Ensemble Information (need links or additional appendix)

Click for Marching Band Handbook

Click for University Choir Handbook

9.0 Facility Usage

The following building hours are available to all FSU music students (majors, minors, and non-major participants):

9.1 Charles W. Chesnutt Library

[Please click](#) for scheduled days and hours of operation.

All books, periodicals, special collections, [audio/visuals](#), [scores](#), and reference materials are available for student use. Please check with library staff for more information regarding special needs related to your area of research.

9.2 Seabrook Auditorium

[Please click](#) for facility usage, scheduled performances, scheduled days, and hours of operation. ([Astra Schedule](#))

9.3 Rosenthal Building

a. **Fine Arts Resource Lab** - M-F 8:00 am - 6:00 pm Weekdays, Weeknight hours will be determined by the availability of assigned work-study. Additional weekend hours will be determined by availability of the work study and the need for additional hours. All weeknight and weekend hours must be supervised for security purposes. No exceptions!

Only Department Chair, Department Assistant, and assigned work-study are authorized to open the lab for student use. At the beginning of each semester a sign-up sheet will be posted for lab times. The lab is exclusively for the use of those students completing projects and assignments associated with music courses only. Any unauthorized use of equipment, software (related to copyright), and abuse of this facility will result in a termination of lab usage for the semester and reimbursement of any related expenses for replacement and/or repair.

9.3 Rosenthal Building (cont.)

b. Building and Practice Rooms - M- F 7:00 am - 11:00 pm,
Sat 9:00 am - 5:00 pm, and Sun 12:00 noon - 10:00 pm

Students registered for applied lessons, FSU students ensembles, and piano related courses will be provided an access card for designated practice rooms per academic year and or semester.

Percussion and piano students will be given access to locked designated practice rooms by the instructor as needed.

Any unauthorized use of equipment, instruments (i.e. pianos, stands, etc.), and abuse of this facility will result in a termination of practice room usage for the semester and reimbursement of any related expenses for replacement and/or repair.

c. Rosenthal Concert Hall (Choir Room Rm. 230)

This hall must be reserved through the department secretary at least one week prior to use with the permission of the Department Chairman. Students must check the schedule for the hall prior to reserving time. The student must sign a written confirmation verifying use of the hall. When the hall is reserved the student is responsible for all equipment and furniture in that hall. Any damage or missing items will be replaced at the student's expense. The hall must be return to their original set-up prior to leaving.

d. Other Rooms within Rosenthal Building

The same policy for Rosenthal concert hall applies to all rooms in Rosenthal Building. The rooms must be reserved through the appropriate offices and the proper written permission must be obtained from ther Department Chair. ([Astra Schedule](#))

9.4 Use of Large Music Equipment

The checkout of any large music equipment should come directly from the Department Chairman and Music Coordinator. Use of this equipment on or off-campus for a non-school event will require a signed contract and a rental fee to be determined by the Music Department Chairman and the Music Coordinator. Anyone using this equipment will be held accountable for repairs or replacement. The rental fee will be utilized for the maintenance of the large music equipment.

9.5 Use of Personal Lockers for students

There are limited number of instrument lockers available for check out at the beginning of the each semester for a minimum fee. Please see Dr. Don Parker for the procedure and policy for their use.

10.0 Student Organizations

There are several student organizations in the Music Department, which many of the majors, minors, and non-majors participate in throughout the year.

10.1 National Association for Music Education (NAfME)

The Fayetteville State University chapter of the NAfME is open to all students who are music education majors/ minors and non-majors. The purpose of the organization is to learn more about the field of music education and teaching in the public schools. Dues and active membership are necessary for membership. Dues cover membership into the North Carolina Music Educator Association (NCMEA), National Association for Music Education (NAfME) and local association. Student membership receives a reduced rate at both conferences (State and National).

The local chapter also sponsors special events. Meetings throughout the year focus on music education topics with guest speakers and current teachers in the field. For more information regarding membership into NCMEA Music Educators Chapter contact Dr. Sheryl Linch-Parker, Music Education Coordinator and Advisor.

11.0 Health and Safety Issues

Please read the **FSU Music Program Health and Safety Resource Manual**. This manual provides you with policies, procedures and resources for taking care of your instrument/voice as well as guidelines for reporting issues as they occur.

Sign and complete the **Faculty Staff and Students Notification of Information** confirming that you have reviewed and understand these Health and Safety guidelines.

12.0 Miscellaneous Topics

12.1 Student Complaint Procedures and Form

[Click for the Student Complaint Procedures](#)
[Click for the Student Complaint Form](#)

12.2 What you need to be a good student

1. Always be positive and enthusiastic with your love for music and demonstrate this in your work.
2. Always be well prepared!! Be early to lessons and/classes with all your assignments. Have any questions written out so that you ask them at the beginning of the lesson/class.
3. Begin work on your next lesson/assignment the same day you get the assignment before you forget what to do! Over prepare everything so that you have a good chance to do it all right. Work carefully so that you get things right.
4. Keep a written/electronic record of your lessons, assignments, and appointments.
5. Practice time is not rehearsal time.
6. Be Resourceful!!

12.3 Practicing

1. Always try to practice in a comfortable environment. This place should be quiet, free from disturbances, and have medium live acoustics.
(Keep a pad and pencil or electronic record to write down any important thoughts that might come to mind and distract you from the work at hand.)
2. Always stop playing/singing when fatigued except when practicing difficult solos or passages in sequence or in preparing for a performance.
3. Always listen carefully to your playing/singing.
4. Do not repeat an incorrectly played figure or an incorrect basic fundamental or physical concept. You must correct the problem immediately and then repeat it correctly many times. Nine out of ten times must be correct before it is ready for a lesson or performance. (Remember that each time a figure or concept is repeated incorrectly it will take an increasing number of correct repetitions to solve the problem.)
5. For technical problems, use a slower tempo. For basic physical problems, use a mirror and/or basic problem solving exercises.

6. Record yourself and study the recording at least every other day. It is important to make frequent comparisons of your recording and recordings of professional artists.
7. Total playing/singing (ensemble) and practice time must be similar each day, all seven days of the week. Make adjustments for the difficulty of the material played and the endurance demands thereof so that the physical load is very much the same each day.
8. Practice no less than two hours daily (to include all demanding playing/singing). The maximum practice time that can be developed will be determined by endurance as it is developed over many weeks and months. The best way to develop endurance is in small intervals of time with rest in between.
9. All levels of dynamics should be practiced daily.
10. Remember what you are working to correct or trying to do. Just playing through an assignment is a waste of time.
11. A music stand, metronome, and digital recorder/convenient method of recording are required for practicing.
12. Write in all appropriate breath marks, practice tempos and the English translation of all musical terms.
13. A [dictionary of musical terms](#) is required.

Fayetteville State University Music Program

[General Audition Requirements](#)

And

[Specific Audition Requirements](#)

Percussion

Low Brass (Tuba, Baritone, Trombone)

Piano

Strings (Violin, Viola, Cello, Bass)

High Brass (Trumpet, French Horn)

Vocal (Sop., Alto , Tenor, Bass)

Woodwinds (flute, oboe, clarinet, saxophone)

APPENDIX 1

Repertoire Lists

Vocal Repertoire List Soprano

Composition	Composer	Language	Fresh.	Soph.	Junior	Senior
When Love is Kind	arr. Lehmann	English	X			
Steal Away	arr. Burleigh	English	X			
Didn't it Rain	arr. Burleigh	English	X			
It Was a Lover and his Lass	Quilter	English	X			
Now, O Now I Needs Must Part	Dowland	English	X			
An die Nachtigall	Schubert	German	X			
Nel cor piu non mi sento	Pergolesi	Italian	X			
Caro mio ben	Giordani	Italian	X			
The daisies	Barber	English		X		
Come Ready and See Me	Hundley	English		X		
Come Again, Sweet Love	Dowland	English		X		
If Music Be the Food of Love	Purcell	English		X		
Calm is the Night	Niles	English		X		
Se mes vers avaient des ailes	Hahn	French		X		
Lied der Mignon	Schubert	German		X		
Das Veilchen	Mozart	German		X		
Minnelied	Mendelssohn	German		X		
Frühlingsglaube	Schubert	German		X		
An die Laute	Schubert	German		X		
Wie Melodien zieht es mir	Brahms	German		X		
Du Ring an meinem Finger	Schumann	German		X		
Waldeinsamkeit	ReGerman	German		X		
Die Lotosblume	Schumann	German		X		
Bel piacere	Handel	Italian		X		
Tu lo sai	Torelli	Italian		X		
Se tu m'ami, se sospiri	Pergolesi	Italian		X		
El majo discreto	Granados	Span		X		
Nuits d'etoiles	Debussy	Span		X		
Do Not Go, My Love	Hageman	English			X	
Tell Me, O Blue Blue Sky	Giannini	English			X	
Sure on this Shining Night	Barber	English			X	
O Had I Jubal's Lyre	Handel	English			X	
Bonne nuit	Massenet	French			X	
Apres un reve	Faure	French			X	
J'ai pleure un reve	Hue	French			X	
Heimkehr	Strauss	German			X	
Allerseelen	Strauss	German			X	
Ständchen	Brahms	German			X	
Batti, batti – <i>Don Giovanni</i>	Mozart	Italian			X	
La pastorella delle Alpi	Rossini	Italian			X	
La Promessa	Rossini	Italian			X	
O mio babbino caro – <i>Gianni Schicchi</i>	Puccini	Italian			X	
L'abandono	Bellini	Italian			X	
El tra la y el punteado	Granados	Span			X	

St. Ita's Vision	Barber	English				X
S'il est un charmant gazon	Liszt	French				X
Claire de lune	Szulc	French				X
Pantomime	Debussy	French				X
Claire de Lune	Debussy	French				X
Juliet's Waltz Song – <i>Romeo et Juliet</i>	Gounod	French				X
Wer hat dies' Liedlein erdacht?	Mahler	German				X
Blondchen's Aria – <i>Die Entführung aus dem Serail</i>	Mozart	German				X
Ganymed	Schubert	German				X
Deh vieni, non tardar – <i>Le nozze di Figaro</i>	Mozart	Italian				X
Il mio bel foco	Marcello	Italian				X
Care selve – <i>Julio Cesare</i>	Handel	Italian				X
Quando m'en vo – <i>La bohème</i>	Puccini	Italian				X

Mezzo-Soprano

Composition	Composer	Language	Fresh.	Soph.	Junior	Senior
Go 'Way from my Window	arr. Niles	English	X			
Lass from the Low Countree	Niles	English	X			
Sinner Please Don' Let Dis Harves' Pass	arr. Burleigh	English	X			
When Love is Kind	arr. Lehmann	English	X			
An den Mond	Schubert	German	X			
Lasciatemi morire	Monteverdi	Italian	X			
Tu lo sai	Torelli	Italian	X			
Caro mio ben	Giordani	Italian	X			
Nel cor piu non mi sento	Paisiello	Italian	X			
Silent Noon	Vaughn Williams	English		X		
Come Again, Sweet Love	Dowland	English		X		
Burst Forth, My Tears	Dowland	English		X		
Love, I Have Won You	Ronald	English		X		
I Don' Feel No-Ways Tired	arr. Burleigh	English		X		
Evening	Niles	English		X		
Ferry Me Across the Water	Finzi	English		X		
Let me wander not unseen	Handel	English		X		
Nuits d'etoiles	Debussy	French		X		
Plaisir d'amour	Marini	French		X		
Die Mainacht	Schumann	German		X		
Nachtviolen	Schubert	German		X		
An die Nachtigall	Schubert	German		X		
Immer leiser wird mein Schlummer	Brahms	German		X		
Du Ring an meinem Finger	Schumann	German		X		
Non so piu – <i>Le nozze di Figaro</i>	Mozart	Italian		X		
Must the Winter Come So Soon - <i>Vanessa</i>	Barber	English			X	
The Lonesome Dove – <i>Down in the Valley</i>	Weill	English			X	
When I am Laid – <i>Dido and Aeneas</i>	Purcell	English			X	

Dan les ruines d'un abbaye	Faure	French			X	
Venise	Gounod	French			X	
Mandoline	Faure	French			X	
An die Musik	Schubert	German			X	
Morgen	Strauss	German			X	
Allerseelen	Strauss	German			X	
Zueignung	Strauss	German			X	
Widmung	Schumann	German			X	
Vaghissima sembianza	Donaudy	Italian			X	
Lascia ch'io pianga	Handel	Italian			X	
Pieta, Signore	Stradella	Italian			X	
Qui sedes – <i>Gloria</i>	Vivaldi	Lat			X	
La maja dolorosa	Granados	Span			X	
El paño moruno	de Falla	Span			X	
The Crucifixion	Barber	English				X
Where the Music Comes From	Hoiby	English				X
Claire de Lune	Faure	French				X
Mandolin	Debussy	French				X
Auf ein altes Bild	Wolf	German				X
Wer hat dies Liedlein erdacht	Mahler	German				X
Hans und Grethe	Mahler	German				X
Il mio bel foco	Marcello	Italian				X
Che faro senza Euridice – <i>Orfeo et Euridice</i>	Gluck	Italian				X

Tenor

Composition	Composer	Fresh.	Soph.	Junior	Senior	Fresh.
Black is the Color of my True Love's Hair	arr. Niles	English	X			
Orpheus with his Lute	Vaughan Williams	English	X			
There is a Balm in Gilead	arr. Burleigh	English	X			
Cabin	Bowles	English	X			
Soldatenlied	Schumann	German	X			
Nina	Ciampi	Italian	X			
Caro mio ben	Giordani	Italian	X			
Man is for the Woman Made	Purcell	English		X		
O Come, O Come, My Dearest	Arne	English		X		
O Mistress Mine	Quilter	English		X		
Wayfaring Stranger	Niles	English		X		
The Daisies	Barber	English		X		
I'll Sail Upon the Dogstar	Purcell	English		X		
Comfort ye - <i>Messiah</i>	Handel	English		X		
My Life's Delight	Quilter	English		X		
Where'er You Walk	Handel	English		X		
Ride On, King Jesus	arr. Hall Johnson	English		X		
Plaisir d'amour	Martini	French		X		
Ständchen	Brahms	German		X		
Widmung	Schumann	German		X		
Die Forelle	Schubert	German		X		
Bist du bei mir	Bach	German		X		
Du bist wie eine Blume	Schumann	German		X		

Ma rendi pur contento	Bellini	Italian		X		
O del mio amato ben	Donaudy	Italian		X		
Le Violette	A. Scarlatti	Italian		X		
Spirate pur, spirate!	Donaudy	Italian		X		
Per la gloria d'adorarvi	Bononcini	Italian		X		
Amarilli, mia bella	Caccini	Italian		X		
When I Think Upon the Maidens	Head	English			X	
There's a Boat Leavin' Soon for New York – <i>Porgy and Bess</i>	Gershwin	English			X	
Go, Gentle Gales – <i>The Morning</i>	Arne	English			X	
Lydia	Faure	French			X	
Ouvre tes yeux bleus	Massenet	French			X	
Le papillon	Fourdrain	French			X	
En priere	Faure	French			X	
Chanson	Faure	French			X	
Chanson	Faure	French			X	
Nell	Faure	French			X	
Wohin?	Schubert	German			X	
Allerseelen	Strauss	German			X	
Dank sei dir, Herr	Handel	German			X	
Frühlingstraum	Schubert	German			X	
Mattinata	Leoncavallo	Italian			X	
Vaghissima sembianza	Donaudy	Italian			X	
Dalla sua pace – <i>Don Giovanni</i>	Mozart	Italian			X	
Del cabelo mas sutil	Obradors	Span			X	
Lament of Ian the Proud	Griffes	English				X
Now Sleeps the Crimson Petal	Quilter	English				X
A Chloris	Hahn	French				X
Salut! Demeure chaste et pure – <i>Faust</i>	Gounod	French				X
Psyche	Paladilhe	French				X
Le Soir	A. Thomas	French				X
Hans und Grethe	Mahler	German				X
Abendempfindung	Mozart	German				X
Ach, so fromm! – <i>Marta</i>	Flotow	German				X
Una furtive lagrima – <i>L'elisir d'amore</i>	Donizetti	Italian				X
Amor ti vieta – <i>Fedora</i>	Giordano	Italian				X

Bass/Baritone

Composition	Composer	Language	Fresh.	Soph.	Junior	Senior
Hard Trials	arr. Burleigh	English	X			
Sometimes I Feel Like a Motherless Child	arr. Burleigh	English	X			
This Nearly Was Mine – <i>South Pacific</i>	Rodgers & Hammerstein	English	X			
Soldatenlied	Schumann	German	X			
Nina	Ciampi	Italian	X			
Caro mio ben	Giordani	Italian	X			
Lasciatemi morire	Monteverdi	Italian	X			

O Mistress Mine	Quilter	English		X		
Wayfaring Stranger	Niles	English		X		
The Sea	MacDowell	English		X		
Come Away, Death	Quilter	English		X		
The Vagabond	Vaughan Williams	English		X		
The Rovin' Gambler	Niles	English		X		
The Wild Rider	Niles	English		X		
If Ever I Would Leave You – <i>Camelot</i>	Lerner & Lowe	English		X		
Gambler, Don't You Lose Your Place	Niles	English		X		
Take, O Take Those Lips Away	Quilter	English		X		
Plaisir d'amour	Martini	French		X		
Le secret	Faure	French		X		
In Waldeinsamkeit	Brahms	German		X		
Mondnacht	Schumann	German		X		
Ich grolle nicht	Schumann	German		X		
Du bist wie eine Blume	Schumann	German		X		
Die Lotosblume	Schumann	German		X		
Wanderer Nachtlied	Schubert	German		X		
Alma del core	Caldara	Italian		X		
Vaga luna, che inargenti	Bellini	Italian		X		
Weep you no more	Quilter	English			X	
Give a Man a Horse He Can Ride	O'Hara	English			X	

Give a Man a Horse He Can Ride	O'Hara	English			X	
Where'er You Walk	Handel	English			X	
Arm, Arm Ye Brave – <i>Judas Maccabeus</i>	Handel	English			X	
Les roses d'Ispahan	Faure	French			X	
O ma belle rebelle	Gounod	French			X	
Bois epais	Lully	French			X	
Was ist Sylvia?	Schubert	German			X	
Die beiden Grenadieren	Schumann	German			X	
Perche dolce, caro bene	Donaudy	Italian			X	
Si, tra i ceppi	Handel	Italian			X	
Sogno d'infanzia	Bellini	Italian			X	
Piu vaga e vezzosetta	Bononcini	Italian			X	
Sin tu amor	Sandoval	Span			X	
Bright is the Ring of Words	Vaughan Williams	English				X
Bonne journee	Poulenc	French				X
Phidyle	Duparc	French				X
Le jet d'eau	Debussy	French				X
L'invitation au voyage	Duparc	French				X
Avant de quitter ces lieux – <i>Faust</i>	Gounod	French				X
Traum durch die Dämmerung	Strauss	German				X
Abendempfindung	Mozart	German				X
Pierrot's Tanzlied – <i>Tote Stadt</i>	Korngold	German				X
Deh vieni alla finestra – <i>Don Giovanni</i>	Mozart	Italian				X

Il mio bel foco	Marcello	Italian				X
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High Brass Repertoire List Trumpet

Composition	Composer	Fresh.	Soph.	Junior	Senior
Solo Repertoire					
Intermediate Trumpet Solos	Mills and Romm, ed.	X			
Sonata VII	Corelli- Fitzgerald		X		
Sonata VIII	Corelle- Fitzgerald		X		
Suite	Gibbons-Craft		X		
Concert Etude	Goedicke		X		
Aria con variazioni	Handel-Fitzgerald		X		
Prayer of St. Gregory	Hovhanness		X		
Andante and Allegro	Ropartz		X		
Largo and Allegro	Tartini		X		
Trumpeter's Lullaby	Leroy Anderson		X		
Ballad	Fitzgerald		X		
Andante et Scherzo	Barat			X	
Rose Variations	Bennet			X	
Caprice	Bozza			X	
Best of Herbert Clark	Clarke			X	
Quiet City	Copland			X	
Suite of Old Spanish Dances	De Falla			X	
Intrada	Ketting			X	
Suite	Latham			X	
Sonata	Peeters			X	
Animal Ditties	Plog			X	
Sonata	Purcell			X	
Pavane	Ravel			X	
Piece en forme de Habanera	Ravel			X	
Ode for Trumpet	Reed			X	
Russian Dance	Bohme			X	
Vocalise	Rachmaninoff			X	
Concerto	Arutunian				X
Proclamation	Bloch				X
Solo de Concours	Charlier				X
Concerto	Haydn				X
Sonate	Hindemith				X
Concerto	Hummel				X
Impromptu	Ibert				X
Legend	Enesco				X
Sonata	Kennan				X
Concerto in Eb Major	Neruda				X
Willow Echoes	Smith				X
Sonata	Stevens				X
Methods and Studies					
Trumpet Method Bk 1 Technical Studies	Vizzutti		X	X	X
Trumpet Method Bk 2 Harmonic Studies	Vizzutti		X	X	X
Trumpet Method Bk 3 Melodic Studies	Vizzutti		X	X	X
Complete Conservatory Method	Arban, J.B./Goldman	X	X	X	X
36 Etudes Transcendantes	Charlier			X	X
Characteristic Studies	H.L. Clarke	X	X		
Playing Techniques & Performance Studies	Sandoval		X	X	X
Sixty Selected Studies for Trumpet	Kopprasch	X	X		

Daily Drills & Technical Studies	Schlossberg	X	X	X	X
Top Tones	W.M. Smith		X	X	X

French Horn

Composition	Composer	Fresh.	Soph.	Junior	Senior
Lyrical Legato Etudes	Concone	X	X		
Selected Studies for Horn	Kopprasch		X		
Preparatory Melodies for Solo Work	Pottag		X		
335 Selected Melodius Progressive and Technical Studies for Horn	Pottag and Andraud		X	X	
12 Solos By Kaufmann,H.	Various		X		
200 Etudes (6 books)	Maxime-Alphonse		X	X	X
Complete Conservatory Method Art of Horn Playing Book of Exercises	Studies Arban, Farkas Goldstein		X	X	X
Melodious Etudes for Trombone Book 1	Rochut			X	X
Book of Solos	Goldstein,A.		X	X	
The Horn Collection	Schirmer	X	X		
Concertos, Sonata Master Solo Collection	Haydn, F. Mozart, W.A Brahms,J. Stout,L. Strauss,R.			X	X
Four Horn Concertos and Concert Rondo	Mozart			X	
6 Cello Suites for Horn	Bach JS/arr Wendell Hoss			X	
Horn Sonata Op. 17	Beethoven			X	
Morceau de Concert Op. 94	Saint-Saens			X	X
Romance Op. 36	Saint-Saens			X	X
Horn Concerto #1, Op. 11 in Eb Major	Strauss			X	X
Concerto in D Major #1	Haydn				X
Sonata for Horn and Piano	Hindemith				X
Scherzo Concertante	Nelhybel				X
Adagio and Allegro Op. 70	Schumann				X

Low Brass Repertoire List Trombone

Composition	Composer	Fresh.	Soph.	Junior	Senior
Concert and Contest Collection	Compiled and edited by H. Voxman	X	X		
Indispensable Folio	R.M. Endresen	X			
Sonatas 1-6	Galliard	X	X		
Concertino	Ostranskey		X		
Isabella	Cimera		X		
Libuse	Cimera		X		
Andante Opus 64	Tcherepnin			X	
Andante et Allegro	J. Ed Barat			X	
Concerto	Rimsky-Korsakov			X	
Concert Piece	De La Nux			X	
Grand Concerto	Grafe			X	
Morceau Symphonique	Guilmant			X	
Romanza Appassionata	Von Weber			X	
Sonata No. 3 (Handel)	Trans. Powell			X	
Thoughts of Love	Pryor			X	
Arioso from Cantata #47	Bach, arr. Kent	X			
Air Varie	Pryor				X
Blue Bells of Scotland	Pryor				X
Fantastic Polka	Pryor				X
Improvisation Nr.1 fur Posaune Solo	Crespo				X
Concerto for Trombone	Wagenseil				X
Concerto for Trombone et Orchestre	Tomasi				X
Sonata in F	Telemann				X
Sonata	Whear				X
Sonata	C.P.E. Bach trans. Sauer				X
Sonata in Eb	Sanders				X
Solace	Joplin		X	X	
Suite on Themes by Tartini	Corelli	X			
Nocturne	Tyndall	X	X		
Every Valley	Handel	X	X		
Three Miniatures	Snell	X			
Rondo (from Concerto in Bb for Bassoon)	Mozart, Arr. Marstellar	X	X	X	
Reflective Mood	Nestico		X	X	
Fantasy for Trombone	Curnow		X	X	
Concert Rondo	Mozart		X	X	
Vocalise	Rachmaninoff		X	X	
Sonata in G Minor	Corelli			X	X
Sarabande and Boree from Cello Suite #2	Bach, Arr. Brown			X	X
Concerto #1	Blahevitch			X	X
Sonatina for Trombone	Serocki				X
Concertpiece	Salzedo				X
Sonata for Trombone and Piano	Hindemith				X
Manhattan Blues and Ragtime	Uber				X
Concerto for Trombone and Orchestra	Jacob				X
Sonatina	Casterede				X
Ballade	Bozza			X	X
Fantasy	Creston				X
Three Sketches	Imbrie				X
Methods and Studies					
Trombone Method	Baker	X	X		
Studies in Clefs	Blazhevich			X	X

Daily Routines	Marstellar	X	X	X	X
Rubank Adv. Vol. I	Gower and Voxman	X	X		
Rubank Adv. Vol. II	Gower and Voxman	X	X		
Daily Drills and Technical Studies	Schlosberg	X	X	X	
The Art of Trombone Playing	Kleinhammer	X	X	X	
Arban's	Rendall and Matia	X	X	X	X
Systematic Approach to daily practice	Gordon	X	X	X	
Remington Warm-up Studies	Hunsber	X	X	X	
Melodius Etudes Book 1	Rochut	X	X	X	
Melodius Etudes Book 2	Rochut	X	X	X	
Meldius Etudes Book 3	Rochut	X	X	X	X

Baritone and Euphonium

Composition	Composer	Fresh.	Soph.	Junior	Senior
Concert and Contest Collection	Compiled and Edited by H. Voxman	X	X		
Indispensable Folio	R.M. Endressen	X	X		
Larghetto	Zipoli arr. Dishinger			X	
Rhapsody for Euphonium	Curnow			X	
Sonata No. 3 (Handel)	Trans. Powell			X	X
Allegro Spiritoso	Senaille arr. Falcone				
Beautiful Colorado	De Luca			X	X
Introduction and Dance	J. Ed. Barat edited. Smith				X
Just a Closer Walk	Haack				X
Suite for Baritone	Hadad				X
Selected Baritone Solos					
Andante Cantabile	Tchaikovsky/Laube				X
Andante and Allegro	Barat		X	X	
Arioso	Bach/Kent				X
Atlantic Zephyrs	Simons			X	
Castles in the Air	Smith		X		
Concerto No. 2	Blazevitch			X	
Concert Piece	Guilmant		X	X	
Contest Piece	Alary			X	
Etude No. 11	Arban/Lillya			X	
Grand Concerto	Grafe				X
Sonata for Unaccompanied Euphonium	Clinard			X	X
Sonata de Concours	Marcello			X	X
Sonata for Baritone Horn	Ritter George			X	X
Sonata for Bassoon and Piano	Hindemith				X
Sonatina	Hutchinson			X	
Shores of the Mighty Pacific	Clarke			X	X
Stars in a Velvety Sky	Clarke				
Thoughts of Love	Pryor			X	
Thoughts of Yesterday	Smith			X	
To a Wild Rose	MacDowell/Isaac		X		
Vocalise	Rachmaninoff		X	X	

Methods and Studies For Baritone and Euphonium					
Composition	Composer	Fresh.	Soph.	Junior	Senior
Rubank Adv. Vol. 1	Gower and Voxman	X	X		
Rubank Adv. Vol. 2	Gower and Voxman	X	X		

The Art of Euphonium	Kleinhammer	X	X	X	
Daily Drills and Technical Studies	Schlosberg	X	X	X	
Arban's	Rendall and Matia	X	X	X	X
Systematic Approach to Daily Practice	Gordon	X	X	X	
Daily Embouchure Studies for All Brass Instruments	E.F. Goldman				
Melodius Etudes Book 1	Rochut	X	X	X	
Melodius Etudes Book 2	Rochut	X	X	X	
Melodius Etudes Book 3	Rochut	X	X	X	

Tuba

Selected Repertoire For Tuba						
Solos						
Composition	Composer	Fresh.	Soph.	Junior	Senior	
Allegro from Sonata No. 3	Vivaldi arr. Swanson	X	X			
Andante Opus 64	Tcherepnin					X
Concertante	Walters			X		
Impromptus	Mczynski					X
Largo and Presto	Marcello arr. Little	X	X			
Master Solos Intermediate Level	Perantoni	X	X			
Ride of the Valkyries	Wagner arr. Uber					X
Serenade	Mozart trans. Morris			X		
Sonata No. 3 in A Minor	Vivaldi trans. Morris					X
Spinning Wheel	Endrensen	X				
Suite for Tuba	Haddad			X		
Variations on a theme from Judas Maccabeus	Handel/Beethoven arr. bell			X		
Selected Solos For Tuba						
Air and Bouree	Bach/Bell	X				
Arioso	Benson	X	X			
Arm, Ye Brave	Handel/Ostrander	X	X			
Asleep in the Deep	Petrie, arr. Buchtel	X	X			
Beelzebub	Catozzi/Seredy			X		
Chaconne	Sowerby			X		
Concertino No. 4 Op. 65	Goltermann/Bell					X
Concerto for Tuba	Vaughn Williams					X
Conjectures	Sauter			X		X
Deep Sea Stories	Aletter/Knight			X		
Fantasy for Tuba	Arnold		X	X		
Helix	Benson					X
A Heroic Tale Op. 25	Gieb/Frost			X		
The Jolly Dutchman	Arr. Isaac		X			
Lento	Holmes		X	X		
Mummers	Merle			X		
Suite for Tuba	Haddad		X	X		
Sonata for Bass Tuba	Beversdorf			X		
Sonata for Bass Tuba	Hindemith					X
Sonatina	Hartley					X
Solo Pomposo	Hayes					X
Methods and Studies for Tuba						

Composition	Composer	Thresh.	Dev.	Comp.	Mast.
Rubank Adv. Vol. I	Gower and Voxman	X	X		
Rubank Adv. Vol. II	Gower and Voxman	X	X		
60 Musical Studies	Concone and Madesi trans. Kuehn	X	X		
70 Studies	Blazhevich	X	X	X	
The Art of Tuba	Kleinhammer	X	X	X	
Systematic Approach to Daily practice	Gordon	X	X	X	

Woodwind Repertoire List

Oboe

Composer/Author	Composition	Fresh.	Soph.	Junior	Senior
		X			
Eldefsen/Ployhar	Studies & Melodius Etudes	X			
Edlefsen/Ployhar	Tunes for Technique	X			
Flemming	60 Progeressivce Etudes. Vo 1	X			
Zimmermann	Duet Form	X			
Mozart	Twelve Duets form	X			
Telemann/Andraud	Four Short Melodic Pieces	X			
Thackray Nie Short Pieces from 3 Centuries		X			
Lawton	The Young Oboist. Vol III	X			
Pierne	Piece in G minor	X			
Purcell/Dishinger	Gavotte & Horpine Bb major & G mionor. Within staff	X			
Weinberger	Sonatine (C.F) Note: 2 Movements. Adequate rest.	X			
Keys: Major Scales-All Minor Scales - up to 4 Sharps and flats Harmonic Melodic			X		
Edlefsen/Weber	Oboe Student		X		
Voxman/Gower	Advance Method. Vol.I		X		
Edlefsen/Ployhar	Studies & Melodius Etudes		X		
Edlefsen/Ployhar	Tunes for Technique		X		
Gekeler	First book of Practical Studies		X		
Verroust/Marx	24 Melodic Studies.Book I		X		
Flemming	60 Progressive Etudes. Vol. II		X		
Zimmermann	Duet Form		X		
Dishinger	Italian and French Baroque Duets		X		
Tustin	Solos for the Oboe Player		X		
Ledger	warlike Music		X		
Albinoni	Op. 7 No. 3 D major (17)		X		
Albinoni	Op. 6 No. 6 B-Flat major (17)		X		
Bassi	Nocturne (19F) (Rub)		X		
Cohen	Piper in the Valley		X		
German	Pastorale & Bouree (19)		X		
Handel	F major Sonata		X		
Handel	C minor Sonata		X		
Kreisler	Sonatina		X		
Barbirolli	Concerto on Themes of Pergolesi		X		
Handel	Concerto in B-flat major		X		
Kreisler	Sonatina (19)		X		
Barbirolli	Concerto on Themes of Pergolesi		X		
Handel	Concerto in B-falt major		X		
Head	Elegiac Dance		X		
Head	Presto		X		
Pisk	Berceuse Slace		X		
Reed/McCathren	Concertino		X		
Rowely	Pavane & Dance		X		
Telemann	Concerto in F minor		X		
Telemann	Andante & Presto (17)		X		
Rimsky-Korsakoff	Scheherazade		X		
Barret	Barret Melodic Etudes & Grand Etudes			X	
Lamotte	18 Studies			X	
Brod	20 Studies			X	
Andraud	Vade Mecum			X	

Rothwell	Difficult Passages Vol I & II			X	
Andraud	15 Grand Solos for Concert & Contest			X	
Telemann	Partitas			X	
Bellini	Concerto in E-flat			X	
Dallier	Fantasie Caprice			X	
Donizetti	Sonate (18)			X	
Jacob	Sonatina (20)			X	
Jacob	Seven Bagatelles (20)			X	
Nielsen	Romance & Humoresque (19.20)			X	
Rosetti/Richards	Concerto in C or D			X	
Saint-Saens	Sonata (19)			X	
Vivaldi	Concerto in D minor or Fmajor			X	
Sprenkle and Ledet	The Art of Oboe Playing				X
Andraud	Vade Mecum for Oboe				X
Barrent	Complete Method for Oboe				X
Brod	Forty Progressive Etudes				X
Debondue	24 Melodic Etudes				X
Delancie	20th CenturyOrchestral Studies for Oboe				X
Ferling	48 Famous studies for Oboe				X
Fenzmer	Seven Studies for Oboe				X
F. Gillet	48 studies for technique				X
G. Gillet	Etudes Pour L'Enseignement Superieur Hautbois				X
Holliger	Studies for avante-Garde Oboe				X
Hugot	Twenty-Five Grand Etudes				X
Hverroust	Twenty-Four Etudes Melodiques				X
BArbirolli	Concerto				X
Benjamin	Divertimento				X
Serio	Sequenza VII				X
Berkeley	Sonatine for Oboe				X
Dubois	Neuf Esquisses				X
Dutilleux	Sonata (19)				X
Ferrari	Concertino				X
Foss	Concerto For Oboe				X
Hindemith	Sonate 1938				X
Ibert	Symphonie Concertante				X

Clarinet

Composer/Arranger	Composition	Fresh.	Soph.	Junior	Senior
Solos					
Mozart-Bellison	Divertiment in B-flat	X			
Mozart-Isaac	Anadante From Piano Sonata #1	X			
Bordogni-Clark	20 SoloStudies for Clarinet	X			
Gerald Finzi	Five Bagatelles	X			
Mozart0Wain	Waltz Fantasy	X			
Corelli-Hite	Adagio & Gigue	X			
Gbecker-Voxman	Romance	X			
Verhey-Voxman	Nocture	X			
Etude Books		X			
Leon Lester	The Advancing Clarinetist	X			
Gates	Odd Meter Etudes	X			
Major and Pure Minor Scales (all)		X			
Leon lester	The Developing Clarinetist	X			

Waln	Melodious Etudes and chord Studies	X			
Hite	Melodious and Progressive Studies	X			
C. Rose	(Book 1) 40 Studies for Clarinet	X			
Solos					
C. Stamitz	Concerto #3		X		
Telemann-Voxman	Sonata in C minor		X		
Avon	Fantaisie de Concert		X		
Bergson-Voxman	Scene and Air		X		
Barlow	Lyrical Piece		X		
Heiden	Sonatina		X		
Etude Books			X		
Kroepsch-Bellison	(Book1) 416 Progressive Daily Studies		X		
Baermann	Method (second division)		X		
Druart	Eleven Modern Etudes		X		
Rose	(Book 2) 40 Studies for Clarinet		X		
Hite	(Book 2) Melodious and Progressive Studies		X		
Major and Minor Scales (3) forms)			X		
Solos					
Stamitz	Concerto in Bb Major			X	
Weber-Langenus	Fantasia and Rondo			X	
Starter	Relationships			X	
Delmas	Fantaisie Italienne			X	
Halsey Stevens	Suite			X	
Grovlez	Lamento et Tarantella			X	
Hindemith	Sonata in C minor			X	
Kessler-Voxman	Concerto in Eb			X	
Jean Jean	Arabesques			X	
Weber-Strasser	Concertino (Opus26)			X	
Saint-Saens	Sonata			X	
G. Meister	Erwinn Fantasy			X	
Etude Books				X	
Voxman	Selected Studies for Clarinet			X	
Langenus	Method (part 3)			X	
Baermann	Method (part4)			X	
Kroepsch-Bellison	(Book 2) 416 Progressive Daily Studies			X	
Voxman	Classical Studies			X	
Rose	32 Etudes for Clarinet			X	
Major and Minor Scales Arpeggios and Inversions				X	
Diminished 7th and Dominant 7th Arpeggios and Inversions				X	
Solos					
Guilhaud	First Conertion				X
Mazellier-Waln	Fantasy Ballet				X
Martin	Six Dances				X
Berstein	Sonata				X
Weber	Concertos #1 & #2				X
Norman Dello Joio	Concerto				X
Hindemith	Concerto (A Clarinet)				X
Boccalari	Fantasia Di Concerto				X
William O. Smith	Five Pieces for Clarinet Alone				X
Mu zynski	Time Pieces				X
Starer	Dialogues				X
Camilleri	Dievertimento # 2				X

Cavallini	Adagio et Trntella				X	
Gaubert Fantasie					X	
Schumann	Fantasy Pieces				X	
Weber	Grand Duo Concertant				X	
Milhaud	Sonatine				X	
Rossini-Glazer	Introduction Theme and Variations				X	
Etude Books					X	
Kroepsch-Bellison	(Book #3) 416 Progressive Daily Studies				X	
Cavallini	Thirty Caprices				X	
Baermann	Method (Part 5)				X	
Poatschek	Advanced Studies Clarinet				X	
Rode-rose	20 Grand Etudes				X	
Major and Mior Scales, Arpeggios, and Inversions						X
Diminished 7th and Dominant 7th Arpeggios and Inversions						X
Major Circles and Minor Circles, Whole Tone Scales						X
Solos						X
Hugon	Scherzo				X	
Hartley	Metamorphoses				X	
Nielsen	Concerto				X	
Widor	Introduction and Rondo				X	
Verdi-Bassi	Rigoletto Fantasy				X	
J. Brahms	Sonatas				X	
Mozarat	Concerto				X	
Hervig	Sonata #2				X	
Reger	Sonata #2				X	
Caravan	Polychromatic Diversions for Clarinet				X	
Piston	Concerto				X	
L. Spohr	Concertos #2 and #3				X	
Debussy	Premiere Rhapsodie				X	
Etude Books						X
Sigel	The Twentieth Century Clarinetist				X	
Kroepsch-Bellison	(Book 3) Progressive Daily Studies For the Clarinet				X	
Jeanjean	18 Etudes for The Clarinet				X	
Jeanjean	16 Etudes for the Clarinet				X	
Stark	Arpeggio Studies				X	
Major and Minor Scales Arpeggios and Inversions						X
Major Circles Minor Circle, Augmented Circles Diminished 7th Circles and Domiant 7th Cirlcles. Whole Tone Scales						X
Major and Minor (3 forms) Scales in Thirds						

Flute

Composer/Arranger	Composition	Fresh.	Soph.	Junior	Senior
Methods and Etudes					
Anderson	Etudes. Op. 33	X			
Cavally	Melodious and Progressive Studeies (Book I)	X			
Maquarre	Daily Exercises	X			
Moyse	24 Melodious Studies With Variations	X			
Wye	Practice Books for flute	X			
Soussman	24 Daily Studies. Op. 53	X			
Vester	100 Classical Studies	X			
All Major and minor scales 2 octaves		X			

Arpeggios; Scales in thirds		X			
Unaccompanied Solos		X			
Debussy	Syrinx	X			
Honegger	Dansed'la Chevre	X			
Telemann	12 Fantasies	X			
Solos		X			
Caple	Reverie and Petite Valse	X			
Donizetti	Concertion	X			
Handel	Sonatas	X			
Moyse	flute Music of the Baroque	X			
Mozart	Andante	X			
Mozart	Concerto in G	X			
Quantz	Concerto in G	X			
Telemann	Sonatas	X			
Vivaldi	Sonatas	X			
Methods and Etudes			X		
Berbiguier	18 Exercises		X		
Bona	Rhythmical Articulation		X		
Cavally	Melodius and Progressive Studies (Book II)		X		
Moyse	De La Sonorite		X		
Moyse	25 Melodious Studies with Variations		X		
Riechert	7 Daily Exercise		X		
Wye	Practice Books for flute Breathing and Scales		X		
Technique			X		
Major and minor scales-extended			X		
Arpeggios: 7th Chords			X		
Unaccompanied Solos			X		
Boismortier	6 Suites		X		
Marais	Les Folies d' Espange		X		
Mucynski	3 Preludes		X		
Solos			X		
Bach	Sonatas		X		
Chopin	Variation on a Theme of Rossini		X		
Devienne	Concerto in D		X		
Godard	Suite		X		
Hindemith	Sonatas		X		
Morlacchi	The Swiss Shepard		X		
Moyse	Flute Music by French Composers		X		
Mozart	Concerto in G		X		
Schumann	Romances		X		
Telemann	Methodical Sonatas		X		
Methods and Ethudes			X		
Anderson	24 Studies. Op. 63		X		
Boehm	21 Studies		X		
Dubois	13 Etudes		X		
Filas	Top Register Studies		X		
Hughes	24 Studies. Op. 32 & 75		X		
Moyse	Daily Exercises		X		
Moyse	Tone Development Through Interperetation		X		
Taffanel and Gaubert	Daily Exercises		X		
Viola	The Technique of the Flute		X		
Technique				X	
Whole-Tone scale, octatonic, and modal scales				X	
Extended major and minor sacles continued				X	

Unaccompanied Solos				X	
Bach, C.P.E.	Sonata in A minor			X	
Hindemith	8 Pieces			X	
Ibert	Piece			X	
Solos				X	
Burton	Sonatina			X	
Copland	Duo			X	
Doppler	Fantasie Pastoral Hongroise			X	
Gaubert	Sonatas			X	
Griffe	Poem			X	
Martinu	Sonata			X	
Moyse	Flute Music by French Composers			X	
Poulenc	Sonata			X	
Widor	Suite			X	
Methods and Etudes				X	
Anderson	Etudes. Op. 15			X	
Boehm	24 Caprices			X	
Bitsch	12 Etudes			X	
Casterede	12 Etudes			X	
Donjon	8 Etudes			X	
Gasser	24 Studies			X	
Kohler	8 Difficult Studies			X	
Technique				X	
Major and minor scales in 4ths, 5ths, 6ths, 7ths, and octaves				X	
Unaccompanied solos				X	
Dahl	Variations on a Swedish Folktune			X	
Karg-Elert	Sonata Apassionata			X	
LaMontaine	Sonata			X	
Varese	Density 21.5			X	
Solos				X	
Boehm	Nel Cor Piu			X	
Hanson	Serenade			X	
Hue	Fantasie			X	
Kennan	Night soliloquy			X	
Martinu	Ballade			X	
Mucynski	Sonata			X	
Reinecke	Sonata Undine			X	
Roussel	Jouer de Flute			X	
Sancan	Sonatine			X	
Text				X	
Galway	The Flute			X	
Pellerite	A Handbook of literature for the flute			X	
Quantz	On Playing the Flute			X	
Raine	The Flute Manual			X	
Toff	The FluteBook			X	
Methods and Etudes					X
Cavally	Melodious and progressive Studies (Book III)				X
Jean-Jean	12 Modern Studies				X
Karg-Elert	30 Caprices				X
Kohler	30 Virtuoso Studies. Op. 75				X
Moyse	12 Etudes of Grad Virtuosity (based on Chopin)				X
Vinci	12 Studies				X
Unaccompanied Solos					X
Bach. J.S.	Partita in A minor				X
Berio	Sequenza				X

Bozza Image					X
Dohnanyui	Passacaglia				X
Fukushima	Mei				X
Solos					X
Demersseman	Sixth solo de concert				X
Dutilleux	Sonatine				X
Francais	Divertimento				X
Ibert	Concerto				X
Messiaen	Le Meriie Noir				X
Prokofieff	Sonata				X
Reynolds	Sonata				X
Rivier	Sonatine				X
Schubert	Introduction and Variations				X

Bassoon

Composer/Arranger	Composition	Fresh.	Soph.	Junior	Senior
		X			
Range: Low B-flat of High G- Chromatic		X			
Keys: Major C,G,F,B-flat. A A flat D Dflat minor gce harmonic and melodic		X			
Basic Method: Paine/Plooyhar	Bassoon Student		X		
Alternate Methods			X		
Voxman	Intermediate Method		X		
McDowel/Hovey	First Book and/or Second Books of Practical Studies		X		
Supplemental Etudes			X		
Paine/Ployhar	Studies & Melodious Etudes		X		
Paine/Ployhar	Tunes for Techniques		X		
Solos				X	
Gailliard	Six Sonatas Vol I and/or II			X	
Bach/Krane	Bach for Bassoon			X	
Benson	Song & Dance			X	
Dillon	Lament (20)			X	
Handel/Dishinger	Allegro			X	
Grieg?paine	Sonata(from Vln. Sonata)			X	
Schubert/Paine	Allegero			X	
Schwartz	International Folk Suite			X	
Weissenborn	Arioso & Humoreske			X	
Weinberger	Sonatine			X	
Range: to high B-flate 3 octaves, Chromatic					X
Basic Method:					X
Boxman/Gower	Advanced Method. Vol. I				X
Paine/Ployhar	Bassoon Student				X
Paine/Ployhar	Studies & Melodious Etudes				X
Paine/Ployhar	Tunes for Techniques				X
Alternate Methods					X
McDowell/Hovey	Daily exercises				X
Supplemental Etudes					X
Blume	12 Melodious Duets				X
Solos					X
Waterhouse	Bassoon Solos. Vol I				X
Schoenbach	Solos for the Bassoon Player				X
Forbes	Classical and Romantic Pieces. Book II				X

Baines	Introduction 7 Hornpipe				X
Cohn	Song of the Troubadour				X
Kerrison	Suite of Dances				X
Haydn/Millars	Adagios & Rondo				X
Koepke	Rondo				X
Marcello/Marriman	Adagio & Allegro				X
Rathoaus	Polichinelle				X
Weissenborn	Capriccio Op. 14				X
Bassic Methods;					
Hawkins	Melodious 7 Progressives Studies. Book I				X
Wiessenborn	50 Studies				X
Mlide	25 Studies in Scales and Chords				X
Spencer/Mueller	The Art of Bassoon Playing				X
Weait	Bassoon Reed Making				X
Popkin	Bassoon Reed Making				X
Schoenbach	program Solos for Bassoon				X
Merci/Longazo	Six Sonatas for Bassoon Vol I & II				X
Bourdeau	Premier Solo				X
Bunhill	Lyric Suyite				X
Gliere/Kovar	Impromptu				X
Gliere/kovar	Humoresque				X
Milde/Sharrow	Trntella Op. 20				X
Mozart/Voxman	Andante and Menuetto form the Concerto in B-flat				X
Starokadomsky/Dherrin	Four Pieces				X
Bennett	Bassoonata				X
Wm. Davis	Variations on a Theme of Roert Schumann				X

Saxophone

Composer/Arranger	Composition	Fresh.	Soph.	Junior	Senior
Mule	48 Studies after Ferling	X			
Teal	The Art of Saxophone Playing	X			
Teal	Daily Studies	X			
Voxman	Selected Studies	X			
All major scales arpeggios, memorized		X			
Repertorie:		X			
Benson	Cantelina	X			
Benson	Farewell	X			
Bozza	Aria	X			
Eccles/Rascher	Sonata	X			
Guilhaud/Voxman	First Concertion	X			
Handel/Rascher	Sonata III	X			
Ibert	Aria	X			
Lantier	Sicilienne	X			
Ravel/Viard	Piece en Forme de Habanera	X			
Reff	Chanson et Passeped	X			
Schumann/Hemke	Three Romance	X			
Teal	Solos for the Alto Saxophone	X			
Teal	Solos for the Tenor Saxophone	X			
Tcherepnine	Sonatine Sportive	X			
Tomasi	Introduction and Dance	X			
Voxman	Selected Duets. I and II	X			

Ward	An Abstract	X			
Methods					
Labanchi	33 Concert Etudes. Vol I		X		
Mule	18 Studies after Berbiguier		X		
Mule	48 Studeis after Ferling		X		
Perrin	22 Exerecies Transendents		X		
Bach/Mule	Sonata No. VI (flute)		X		
Benson	Aeloian song		X		
Creston	Rhapsodie. Op. 108a. 108b		X		
Creston	Suite		X		
Dubois	Divertissement		X		
Dubois	Sonata		X		
Glazounoz	Concerto		X		
Handel/Mule	Sonata No. 1 (flute)		X		
Heiden	Solo		X		
Milhaud	Scaramouche		X		
Platti/Rousseau	Sonata (soprano)		X		
Tomasi	Ballade		X		
Methods			X		
Labanchi	33 Concert Etudes. Vol II		X		
Mule	Etudes Varies		X		
Karg-Elert	25 Capricen and Sonate. Book I		X		
Kynaston	Daily Studies for Saxophone		X		
Rousseau	Saxophone High Tone		X		
All major sacles in thirds, whole-tone and diminished scales. Memorized.					X
Constant	Musique de Concert			X	
Bonneau	Concerto			X	
Bozza	Concertino			X	
Caravan	Sketch (uncaccompanied)			X	
Debussy/Rousseau	Rapsodie			X	
Dubois	Concerto			X	
Harley	Concerto			X	
Hiedn	Sonata			X	
Hindemith	Sonata			X	
Hovhaness	Suite for Alto Saxophone and Guitar. Op. 291			X	
Maurice	Tableaux de Provence			X	
Persichetti	Parable. No. II (unaccompanied)			X	
Tomasi	Concerto			X	
Yuyama	Divertissement for Marima and Saxophone			X	
Bozza	12 Etudes. Caprices			X	
Karg-Elert	Capricen and Sonate. Book II			X	
Lacour	28 Etudes sur les Modes d'Oliver Messianen			X	
Nelson	Patterns for Jazz			X	
Parker	Charlie Parker Omini Book			X	
Minor, Whole-tone and diminished scales in thirds. Memorized.					X
Benson	Concertino			X	
Bonneau	Caprice en Forne de Valse unaccompanied			X	
Bonneau	Piece Concertante dans l'Esprit Jazz			X	
Boutry	Divertimento			X	
Creston	Concerto			X	
Desenclos	Prelude, Cadence et Finale			X	
Gotkovsky	Brillance			X	

Harley	Duo			X	
Husa	elegie et Rondeau			X	
Ibert	Concertino da Camera			X	
Muczynski	Sonata for Alto Saxophone and Piano			X	
Noda	Improvisations I, II, III (unaccompanied)			X	
River	Concerto for Trumpet and Saxophone			X	
Takes	Two Fantastics			X	
Villa-Lobos	Fantasia for Soprano Saxophone			X	
Methods					
Lacour	8 Etudes Brillantes				X
Terschak/Mule	Exercies Journaliers				X
Traits	Difficiles Books I. II. III.				X
Lacour	28 Etudes on the modes of limited transposition of Messiaen				X
Scales					X
Arma	Phases contre Phases (soprano)				X
Arma	Solilique (unaccompanied)				X
Bassett	Music For Saxophone and Piano				X
Charpentier	Gavamboidi II				X
Cowell	Air and Scherzo for Alto Saxophone and Piano				X
Dahl	Concerto				X
Denisov	Sonata				X
Feld	Concerto				X
Feld	Elegie				X
Finney	Concerto				X
Gorkovsky	Concerto				X
Husa	Concerto				X
Koch	Concerto				X
Lacour	Hommage a Ibert				X
Lennon	Distances Within Me				X
Noda	Pulse 72 Plus/Minus				X
Robert	Cadenza				X
Reff	Sonata (unaccompanied)				X
Schmitt	Legende				X

Percussion Repertoire List Snare Drum

Composition/Book	Composer	Instrument	Fresh.	Soph.	Junior	Senior
Downfall of Paris	Haskell Harr	Snare	X			
Conneticut Half-time	Haskell Harr	Snare	X			
Bunker Hill	Haskell Harr	Snare	X			
Glenwood Boy	Haskell Harr	Snare	X			
Capt. Whitings	Haskell Harr	Snare	X			
Ancient and Honorable Artillery	Haskell Harr	Snare	X			
Colonel Andrews	Haskell Harr	Snare	X			
Seven and Six	Edward Freytag	Snare		X		
Diddle City	Edward Freytag	Snare		X		
Draggin' the Seven	Edward Freytag	Snare		X		
Funky Fat	Edward Freytag	Snare		X		
Legend of a Two-Eyed Soldier	Edward Freytag	Snare		X		
Five Against Two	Edward Freytag	Snare		X		
Mean Man Matt	Edward Freytag	Snare		X		
Shala'	Edward Freytag	Snare			X	
Lava Flow	Marty Hurley	Snare			X	
Sonny's Solo	Marty Hurley	Snare			X	
Abu's Bash	Marty Hurley	Snare			X	
The Clave King	Marty Hurley	Snare			X	
Journey	Clif Walker	Snare			X	
Invision	Jason Hall	Snare			X	
Prattfalls	Edward Freytag	Snare				X
Method to My Madness	Stacey Duggan	Snare				X
Tuo Kaerf	Jon Whitlock	Snare				X
The Mambo King	Marty Hurley	Snare				X
Three Dances for Solo Snare Drum	Benson, Warren	Snare			X	
Hercules	Johnson , Scott	Snare				X
14 Modern Contest Solos	Pratt, JS	Snare		X		
Portraits in Rhyhtm-B	Cirone, Anthony	Snare		X		
The All-American Drummer Rudimental Solos-B	Wilcoxon, Charley	Snare		X		
Rudimental Remedies-B	Wooton, John	Snare		X		
Twelve Studies for Snare Drum-B	Delécluse, Jacques.	Snare				X
Collection Drum Solos-B	Ludwig, Williams	Snare	X			

Mallets

Composition/Book	Composer	Instrument	Fresh.	Soph.	Junior	Senior
Fundamental Studies for Mallets-B	Whaley	Mallets	X			
Elementary Marimba Method-B	Payson	Marimba	X			
Percussion Keyboard Technique-B	McMillan	Marimba	X			
Amazing Grace	Arr. Maxey, Linda	Marimba		X		
Malaguena	Howard M. Peterson	Marimba		X		
Hungarian Dance No. 5	E. De Lamater	Marimba		X		
Romanza	Beethoven	Marimba		X		
Sonatina	J. S. Bach	Marimba		X		
Ice Storm	Feldstein	Marimba		X		
Modern School for Xylophone, Marimba, and Vibraphone-B	Goldenberg	Mallets		X		
Yellow After the Rain	Mitchell Peters	Marimba	X			

Barcelona for Solo Marimba	Mitchell Peters	Marimba		X		
Sonata Allegro	Mitchell Peters	Marimba		X		
Pastiche for Solo Marimba	Mitchell Peters	Marimba		X		
Sea Refractions for Solo Marimba	Mitchell Peters	Marimba	X			
Prayer For Marimba Solo	Gipson, Richard	Marimba	X			
Anazai	Alice Gomez	Marimba			X	
Scenes from Mexico	Alice Gomez	Marimba			X	
Etude Op. 6 No. 8	Musser	Marimba			X	
Zampa Overture	F. Herold	Marimba			X	
Amazing Grace	Linda Maxey	Marimba			X	
Spanish Dance No. 1	Moritz Moszkowski	Marimba			X	
Ave Maria	F. Schubert	Marimba			X	
Concerto in A minor	J. S. Bach	Marimba			X	
Cello Suite No. 1 in G Major	J.S. Bach	Marimba		X		
Prelude Op. 11 No. 3	Musser	Marimba				X
Third Handel Sonata	Handel	Marimba				X
JungleWalk	David Jarvis	Marimba				X
Concerto for Marimba	Creston	Marimba				X
Rain Dance	Gomez	Marimba				X
Two Mexican Dances	Stout	Marimba				X
Two Movements	Stout	Marimba				X
Astral Dance	Stout	Marimba			X	
Suite No. 1 (E minor)	Ukena	Marimba				X
Frogs	Abe	Marimba				X
Dream of the Cherry Blossoms	Abe	Marimba				X
Michi for Marimba	Abe	Marimba				X
Lauren's Lullaby	T. A. Ukena	Marimba				X
Water and Fire	Skoog, Donald	Marimba			X	
Juniper	McGuire, Kristen S.	Marimba			X	
Marimba; 7 Bach Chorales	Ed. Chenoweth	Marimba				X
Soloist Folio for Marimba/Xylo	Rubank	Xylo/Mar		X		
Master Works for the Marimba	Musser	Marimba			X	
Yorkshire Ballad	James Barnes	Marimba				X
Etude Op. 11, No. 4	Musser	Marimba				X
Gitano	Gomez	Marimba		X		
Mbira Song	Gomez	Marimba		X		
Etude Op. 6, No. 9	Musser	Marimba				X
Sonata for Marimba and Piano	Peter Tanner	Marimba				X
Flight of the Bumblebee	Rimsky-Korsakov	Marimba				X
Impressions on Wood	Davila, Julia	Marimba			X	
Recital for Vibraharp	Davis, Thomas	Vibes			X	
Mirror from Another	Friedman, David	Vibes			X	
Concerto for Marimba	Basta, James	Marimba				X
Footpath for Solo Marimba	Samuels, Dave	Marimba			X	
Suite for Vibraphone Solo	Lang, Michael	Vibes		X		
All Alone By the Vibraphone	Feldman, Victor	Vibes			X	
Songs for Vibes (Collection)	Fink, Ron	Vibes		X		
Vibraphone; Pedaling and dampening-B	Friedman, David	Vibes		X		
Four Mallet Method For Marimba-B	Moyer, James	Marimba		X		
Method of Movement-B	Stevens, Howard	Marimba			X	
Mallets for Drummers-B	Glassock, Lynn	Marimba		X		
Velocity Warm-ups for jazz Vibraphone-B	Dowd, Charles	Vibes		X		
Simply Four-B	Howarth, Gifford	Vibe/Marimba		X		
Vibraphone technique-B	Delp, Ron	Vibe			X	

Timpani

Composition/Book	Composer	Language	Fresh.	Soph.	Junior	Senior
The Solo Timpanist Etudes-B	Vic Firth	Timpani	X			
The Modern Method for Timpani-B	Saul Goodman	Timpani	X			
Musical Studies for Timpani-B	Garwood Whaley	Timpani	X			
Classic African	Aiello, J	Timpani		X		
32 Solos for Timpani	Lepak	Timpani		X		
Twenty-Six Etudes for Timpani-B	Vic Firth	Timpani		X		
Tympendium	William J. Schinstine	Timpani		X		
Concerto for Clarini & Timpani	Johann Ernst Altenburg	Timpani		X		
Wind-Swept	Saul Feldstein	Timpani		X		
Three Designs for Thee Timpani	Robert Muczynski	Timpani		X		
Sonatina	Alexander Tcherepnin	Timpani		X		
Primeval Dance	John O'Reilly	Timpani		X		
Exercises, Etudes and Solos for Timpani - B	Carroll, Raynor	Timpani		X		
Alcobaca Suite	Erickson, Kevin	Timpani				X
Solo Impression for Four Timpani	Vic Firth	Timpani			X	
Air and Dance	G. David Peters	Timpani			X	
Introduction and Allegro	Saul Goodman	Timpani			X	
Eight Pieces for Four Timpani	Elliott Carter	Timpani				X
International Style Etudes (vol. II)-B	Gomez and Rife	Timpani				X
Cortege	Steve Grimo	Timpani				X
Epigram	Stanley Leonard	Timpani				X
Scherzo for Timpani	Garwood Whaley	Timpani				X
Sonata for Timpani	John Beck	Timpani				X
Three Movements for Five Timpani	John Beck	Timpani			X	
Fragments for Timpani	John Beck	Timpani		X		
Four Pieces for Timpani	John Bergamo	Timpani			X	
Raga No. 1	Cahn, William	Timpani			X	
Bushido: The Way of the Warrior	Willmarth, John	Timpani				X
Suite for Timpani	Mancini, David	Timpani			X	
3 Dances for Solo Timpani	McCormick, Robert	Timpani		X		

Multiple Percussion

Composition/ Book	Composer	Language	Fresh.	Soph.	Junior	Senior
Fireworks	John O'Rielly	Multiple percussion		X		
Trinote	John O'Rielly	Multiple percussion		X		
Two for One	John O'Rielly	Multiple percussion		X		
Dialogue For Solo Percussion and Piano	Robert Buggert	Multiple percussion			X	
Popcorn	Saul Feldstein	Multiple percussion			X	

Caribbean Drummer	Saul Feldstein	Multiple percussion			X	
Concert Etude	Morris Goldenberg	Multiple percussion			X	
Four Sonic Plateaus	Morris Goldenberg	Multiple percussion			X	
Studies in Solo Percussion	Morris Goldenberg	Multiple percussion	X			
Encounter	Morris Goldenberg	Multiple percussion			X	
Discourse	Morris Goldenberg	Multiple percussion			X	
Concerto	Milhuad	Multiple percussion				X
Zyklus No. 9	Stockhausen	Multiple percussion				X
Percussion Studio	Siegfried Fink	Multiple percussion				X
Corrente II	William Kraft	Multiple percussion				X
Cenas Amerindias I & II	Rosauero, Ney	Multiple percussion			X	
Morris Dance	Kraft	Multiple percussion				X
French Suite	Kraft	Multiple percussion				X
Wind-Up. Release	Bruce, Adam	Multiple percussion			X	
English Suite	Kraft	Multiple percussion				X
The Love of L'Histoire	DeLancey	Multiple percussion				X
Reflex: 15 studies for the multi-percussionist	Dietz, Brett William	Multiple percussion		X		
Tork	Campbell, James	Multiple percussion		X		
Topf-Tanz	Kopetzki, Eckhard	Multiple percussion			X	
Cage for One	Corbin, Dwayne	Multiple percussion			X	
Hors-D' Oeuvre (for perc.& Pno)	Petit, Pierre	Multiple percussion			X	
Toy Box	Gottry, Josh	Multiple percussion		X		

Drum-Set/Ethnic

Composition/Book	Composer	Instrument	Fresh.	Soph.	Junior	Senior
Syncopation	Reed, Ted	Drum-set	X			
Creative Coordination for the Performing Drummer	Copeland, Keith	Drum-set		X		
The Drummer's Complete Vocabulary as taught by Alan Dawson	Ramsey, John	Drum-set			X	
Drum set reading	Fink, Ron	Drum-set		X		
Essential Techniques for Drum Set, Book I	Soph, Ed			X		
The Sound of Brushes	Thigpen, Ed	Drum-set			X	
Advanced Funk Studies	Latham, Rick	Drum-set			X	

The Art of Bop Drumming	Riley, John	Drum-set			X	
Soul on Bass	Rothman, Joel	Drum-set			X	
The Commandments of R&B Drumming	Zoro	Drum-set			X	
Brazilian Rhythms for the Drumset	Da Fonesca, Duduka and Bob Weiner	Drum-set			X	
Afro-Cuban Rhythms for the Drumset	Malabe, Frank and Bob Weiner	Drum-set			X	
West African Rhythms for Drumset	Hartigan, Royal w/ Abraham Adzenyah and Freman Donkor	Drum-set			X	
Latin-American Percussion	Sulsbruck, Birger.	Ethnic			X	
Salsa Guidebook for Piano and Ensemble	Mauleon, Rebeca	Ethnic			X	
Afro-Latin Rhythm Dictionary	Brown, Thomas A.	Ethnic	X			
Conga, Bongo, and Timbale Techniques: Live and in the Studio	Charles, David.	Ethnic		X		
Latin American Rhythm Instruments	Morales, Humberto and Henry Alder	Ethnic		X		
Clave Clave	Leake, Jerry	Ethnic		X		

String Repertoire List

Violin

Composition	Composer	Fresh	Soph	Jr.	Sr.
Kayser: 36 Elementary and Progressive Studies, Op. 20					
Wohlfahrt: Studies, Op. 45, Bks. 1 & 2					
Trott: Melodios Double-Stops, Bk. 1					
Wohlfahrt: Studies, Op. 74, Bks. 1 & 2					
Dont: 30 Progressive Exercises, Op. 38					
Kreutzer: 42 Nos. 1- 10					
Mazas: Etudes Speciales, Op. 36					
Fun with Solos	Avsharian	X			
Twelve Easy Fantasias	Dancla	X			
Toy Soldier	Kreisler	X			
Concertino	Jardanyi	X			
La Cinquantaine	Marie	X			
Concerto No. 2	Seitz		X		
Concerto No. 5	Seitz		X		
Concerto in G	Telemann		X		
Concerto in G, Op. 5, No.4	Albinoni		X		
Sonatas, Op. 5	Corelli		X	X	
Sonata No. 3	Handel		X	X	
Chanson de Matin	Elgar		X	X	
Concerto in a, Op. 9, No. 5	Vivaldi			X	X
Concerto No. 2 in G	Haydn				X
Souvenir de Sarasate	Poststock				X
Sonatas 1 – 3	Beethoven				X
Sonatas 1 -3	Bach				X

Viola

Composition	Composer	Fresh	Soph	Jr.	Sr.
Kayser: Studies, Op. 20 Nos. 13-36					
Wohlfahrt/Aiqouni: Foundation Studies, Bks. 1 & 2					
Wohlfahrt: 60 Studies, Op. 45, Bks. 1 & 2					
Wohlfahrt: Studies, Op. 74, Bks. 1 & 2					
Dont: 24 Studies, Op. 38					
Sevcik: School of Viola Technics					
Steuern-Walker: Treble Clef for Violists					

Solos for Young Violists	Bohm/Barber	X			
Five Old French Dances	Marais	X			
Sonata in G minor	Handel	X			
Viola School, Vol. 4	Suzuki	X			
Album of Classical Pieces, Vol. 2	Klengel	X			
Choral Prelude, Op. 122, No. 8	Brahm		X		
Divertimento	Mozart		X		
Sonatas in C, G and E minor	Marcello		X		
Après un Reve	Faure		X		
Concerto No.1 in D minor	Accolay		X		
Concerto in G	Telemann			X	
Concerto No. 2 in C	Seitz			X	
Pavane pour une Infante Defunt	Ravel			X	
Concerto in D minor	Vivaldi			X	
Concert in D	Stamitz				X
Two Romances	Beethoven				X
Elegy	Faure				X
Sonata in Bb	Stamitz				X
Sonatina in G minor	Schubert				X
Concerto in Eb	Zelter				X
Bach Cello Suites 1 -3 (arr.)	Bach				X

Cello

Composition	Composer	Fresh.	Soph.	Jr.	Sr.
Schroeder: Violoncello Method, Vol. 1 & 2					
Schroeder: 170 Foundation Studies, Vol. 1 & 2					
Dotzauer: 113 Etudes, Vol. 1 & 2					
Lee: 40 Easy Studies, Op. 70					
Kummer: Violoncello Method, Op. 60					
Klengel: Technical Studies, Vol. 1 & 2					
Old Masters Melodies for Young Cellists	Moffat	X			
Suite for Young Cellist	Shulman	X			
Cello School, Book 3 & 4	Suzuki	X			
Sonatina in C	Mozart	X			
Gavotte in D, Op. 23	Popper	X			
Bourree, Op. 24	Squire	X			
Sonata Bb, Op. 38	Romberg	X			
The Swan	Saint-Saens		X		
Concerto Nos. 4 & 5	Goltermann		X		

Sonatas 1 -5	Vivaldi		X	X	
Sonata in D	Telemann		X		
Sicilienne	Paradies		X		
Arioso	Bach		X		
Concerto No. 1	Breval		X		
Bach Suite No. 1 - 3	Bach			X	X
Adagio from the Organ toccata in C	Bach/Siloti			X	
Concerto No. 1	Bach/Piatagorsky			X	
Sonata in D minor	Corelli/Lindner			X	
Allegro Apassionato	Saint-Saens			X	
Concertino, Op. 51	Romberg			X	
Sonata in F	Beethoven				X
12 Variations on a theme of Handel	Beethoven				X
Concerto in C minor	Bach/Casadesus				X
Concerto Nos. 1 & 2	Tartini				X
Concerto No. 1	Saint-Saens				X
Sonata No. 1	Brahms				X

Bass

Composition	Composer	Fresh	Soph	Jr.	Sr.
Bille: New Method for Double Bass, Part 1, Course 1 -3					
Lee: 12 Studies, Op. 31					
Rabbath: New Technique for Double Bass					
Simandl: 30 Studies for String Bass					
Sturm: Vol. 1 - 3					
Progressive Repertoire, Vol. 1 -3	Vance	X	X	X	
Solos for the Double Bass Player	Zimmerman	X	X	X	
Sonatas Nos. 1 - 6	Vivaldi-Zimmerman	X	X	X	
The Elephant's Gavotte	D. Walter	X			
A Deep Song	J. Walton	X			
Sonata Pulcinella	Pergolesi	X			
Sonata Op. 5, No. 8	Corelli		X		
Aria from Suite No. 3	Bach/Zimmermann		X		
Serenade	Beveridge		X		
Sinfonia in F	Pergolesi		X		
Sonata in A Minor	Croft		X		
Apres un Reve	Faure			X	
Three Sonatas for Double Bass	Scarlatti/Zimmerman			X	
Elegie, Op. 24	Faure			X	
Toccatà	Frescobaldi			X	
Six Waltzes for Double Bass	Dragonetti			X	

Elegy	Bottesini				X
Allegro Appassionato	Saint=Saens				X
Concerto No. 1 & 2	Dittersdorf				X
Suites 1 -3	Bach				X
Concerto	Koussevitsky				X

Piano Repertoire List

Use references listed for developing piano repertoire

Composition	Composer	Language	Fresh.	Soph.	Junior	Senior

Kirby, F. E. *Music for Piano: A Short History*. Portland, OR: Amadeus Press, 1995.
Hinson, Maurice. *Guide to the Pianist's Repertoire*. Bloomington, IN: Indiana University Press, 2000.