



# Chabot College - Department of Music Student Handbook

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### **Welcome**

Welcome to the Chabot College Music Department. As a music student, you have joined a community of student colleagues and faculty whose interest, enthusiasm and achievement in all aspects of the musical art will serve to stimulate you toward the fullest development of your capacities as a musician and a professional person in the field you choose. The purpose of this hand-book is to guide you in your career as a music student at Chabot College. The music faculty is happy to assist you with any school questions, and we urge you to consult regularly with your major performance coordinator to assure your completion of requirements on schedule.

### **School of the Arts Office**

Located in Building 1100, open Monday through Friday, 7:30 a.m. to 4:30 p.m. Phone 510-723-6829. If you need a practice room key, to make an appointment to see the Dean, or leave a message with an instructor please see our Administrative Assistant Catherine Powell.

### **Academic Standards**

Music students are encouraged to maintain high academic standards and level of applied performance. While an average of “C” in all major course work is required, students are encouraged to maintain a minimum of 3.0 GPA in order to meet minimum standards for many schools you may want to transfer to. *(Note that a minimum grade of “C” must be met in all music degree courses.)* All music majors will be required to pass jury examinations in respective applied areas at the end of each semester. Students are encouraged to attend the many live faculty and student performances available on campus and in the greater Bay Area.

### **Departmental Attendance and Grading Policies**

1. If you do not earn a "C" the course must be repeated.
2. Class attendance is a vital component in a complete musical education; students are expected to attend all meetings of their classes in the music major.
3. Attendance at all rehearsals and performances of primary and secondary ensembles is absolutely mandatory. While each conductor institutes different policies, unexcused absences from rehearsals are totally unacceptable and carry consequences for the student's grade.

## New Students

**This material was developed to help** entering music students better prepare themselves for freshman level music classes. While much of this material will be discussed and reviewed in classes, it is in the student's best interest to have a working knowledge and familiarity with some theory, terminology and music history.

**A theory placement examination** is administered to all incoming music students. Students may wish to take MUSL 6 – Basic Music Skills for an in-depth review before beginning the traditional theory sequence.

**Please review** the material on the following pages prior to your start at Chabot. The faculty would like entering students to be familiar with the following:

1. Read both treble and bass clefs.
2. Understand basic rhythmic notation for both notes and rests.
3. Know major and minor key signatures.
4. Understand whole and half steps as they relate to scales
5. Understand simple triads (three note chords).
6. Understand basic musical terminology as related to tempo, style and performance.
7. Understand a brief overview of musical periods and a basic knowledge of significant composers for each era.

## Placement Exams

1. All new and transfer students must take placement exams in theory and your applied area.
2. Email the music coordinator before the start of the semester for times and dates of these exams.

### **Theory Placement - Freshman**

It is Department Policy that all Freshman shall be required to take a general music fundamentals test for placement purposes prior to the first week of the term. Based on the results of the test, students will be advised to enroll in the appropriate courses: Harmony & Musicianship I (MUSL 2A) or Basic Music Skills (MUSL 6).

It is the responsibility of the theory teachers to administer the test and to determine which theory courses the student should take.

### **Theory Placement - All Transfers**

It is Department Policy that all transfer students will be required to take a written and aural examination prior to the first week of the term. Those who do not pass the test will be advised to audit the appropriate theory class as determined by the theory area coordinator until such time as they are ready to proceed to the next level.

It is the responsibility of the theory area coordinator to administer the test and to determine which theory courses the student should take or audit.

## **Applied Music Placement - Freshman**

It is Department Policy that in-coming freshmen intending to be music majors will demonstrate basic competencies in technique and musicianship in their major performance medium in accordance with criteria and performance list established by the vocal, instrumental, and keyboard areas.

The music coordinator has a set of specific criteria indicating the appropriate literature for each instrument or voice.

## **Applied Music Placement - All Transfers**

It is Department Policy that all transfer students be expected to meet the department requirements in applied music prior to acceptance for enrollment in applied music courses in their major performance medium. Students who are deficient shall continue to a level I jury. No transfer student can opt out of lessons without passing a junior qualifying examination. The Junior Qualifying exam can be taken the Friday before finals week the semester prior to enrollment at Chabot. Contact the music coordinator for complete information.

## **Piano Proficiency Exams**

All music majors must be enrolled in Music 21A or 21B until they have passed their piano proficiency exam. Instructors will determine student placement in 21A or 21B. If you have passed the piano proficiency exam, you do not need to enroll in 21A/B.

### **A. Repertoire**

1. Play one composition of intermediate difficulty approved by the instructor. Suggestions include literature comparable to *Easier Piano Classics*, Hal Leonard Publishing, a Sonatina of Clementi, a Bach Two Part Invention, or other repertoire approved by the instructor or area coordinator. Passing will consist of careful execution of the notation (dynamics, articulation, tempo, continuity, etc.), stylistic character and musicianship. You must demonstrate correct use of the pedal in at least one of the above pieces (either area 1 or 2).
2. Play a choral-style or four-part hymn or a twentieth century composition provided by the instructor or an accompaniment to a piece in your area (with instructor approval). Your choice should be appropriate with your degree objectives.

### **B. Technical Skills**

1. Play major and harmonic minor scales, two octaves, ascending and descending, hands together (eighth note=80) with correct fingering. Speed is not as critical as consistency and continuity. The instructor will choose which scales are executed.
2. Execute natural and melodic forms of a minor scale chosen by the instructor.
3. Play an alternate scale system or mode (one hand OK) such as whole-tone, chromatic, octatonic, pentatonic, or mode.
4. Play major/minor chord progression in keys chosen by instructor: I-IV6/4-I-V6/5-I (twohand harmony). Instructors will provide handouts.
5. Play above progression in inversions (one hand only, see instructor).

### **C. Sight Reading and Harmonization**

1. Sight read an elementary level piece.
2. Harmonize a simple melody at sight using, I, IV, V chords in the L.H.

## Facilities & Equipment

### **Instruments:**

The Music Department provides musical instruments for student use. Instruments are issued according to the following criteria:

1. Ensemble need.
2. Approval of applied music instructor.
3. Students must be using the instrument in a primary or secondary performing ensemble.
4. Students issued instruments must fill out an Instrument Loan Contract. This form holds the student financially responsible for any loss or damage which may occur to the instrument/equipment while in his care. Unpaid fees for lost and stolen equipment will freeze student records and put a hold on registration until all fees are paid. The student must keep school instruments in good and proper condition as to be determined by the ensemble conductor. All instruments will be assessed for damage upon cleaning and billed to student upon completion of repairs.
5. The student must **not** have state equipment repaired or adjusted by any off-campus repair shop without prior approval of the Department of Music.
6. All Chabot instruments and equipment must be checked in with the Music Coordinator no later than 3 p.m. the day of Juries without prior approval.
7. Summer use of instruments requires the written approval of the Music Coordinator.
8. Instrumentalists must purchase their own mouthpieces/reeds/bows/mallets.

### **Pianos and Percussion Equipment:**

1. Pianos and Percussion equipment are maintained on a periodic basis. Students noting any problems with instruments should let the Music Coordinator know immediately.
2. Grand pianos are only available for student practice only with consent of the Music Coordinator.

### **Practice Rooms:**

1. Practice rooms are available daily to students between the hours of 7:30 am and 10 pm Monday through Thursday and 7:30 am to 4:30 pm on Friday. Access to practice rooms is obtained with a valid Chabot ID and Music Practice Permit which can be obtained from the Music Coordinator. For use of the practice rooms from 7:30am to 4:30pm see the division administrative assistant office. After 4:30pm, the student must contact Campus Police by telephone and present the Music Practice Pass and valid Chabot ID to the officer.
2. Practice rooms left unoccupied within 10 minutes of assigned time cannot be reserved and will become available to any student.
3. Practice room 1212 is reserved for percussionists and jazz rhythm section members.

### **Lockers:**

1. Lockers are available to music students for a \$5.00 per locker, per semester use fee.
2. Lockers must be checked-out with the music coordinator during the first week of each semester.
3. Music majors and minors have preference on locker availability.
4. If space permits, non-majors may check out music lockers in enrolled in a music class.
5. Chabot assumes no responsibility, nor liability for instruments or equipment stored in Department of Music lockers.

## **Use of Music Computer Lab/Recording Facilities**

Lab facilities are controlled by the Director of Music Technology. Labs are all limited access rooms and sign-in sheets are required to enable student access. Do not take food or drink into any of the lab facilities.

### **Lab Access/Studio Rules**

- A.** No food or beverages will be allowed in the studios at any time. Closed containers, such as water bottles, should be stowed in backpacks.
- B.** No writing upon or posting of notes on the workstations, hardware, furniture or walls is allowed.
- C.** Users may not connect peripheral devices to studio hardware without permission. The repatching of cables and equipment other than the user accessible patch bays or the moving of cables, equipment, tables, or tampering with security devices within the studio is not allowed.
- D.** Problems with any hardware or software should be written in the studio sign-in log in those studios where one is provided or reported to the instructor or his assistant.
- E.** No installation or removal of application and system software, or the changing of default video, printer, desktop, etc. parameters on studio workstations is allowed.
- F.** File storage on workstation is limited to classroom defined procedures. All other material will be erased periodically.
- G.** Lab use is an extension of instruction of the Department of Music, therefore, all work performed in the lab should support class assignments. Printing papers for other classes, personal e-mail, live-chat messaging, surfing the web, etc. in a manner that is not part of the Department of Music assignments is not allowed.

### **Music Library:**

The Music Library is located on the second floor of the library building (Building 100). The library contains books, scores, and performance editions of a wide range and variety of musical styles and periods. The check-out procedures for these materials are the same as for all main library materials. The music library follows the Library of Congress classifications for cataloging materials. Following is a brief guideline for finding materials:

- M - Actual performance editions of music, collected works, miniature scores
- ML - Books about the literature of music and musicians
- MT - Books about the theory of music

The instrumental and choral performance library (located in the music building) are not generally available for student use.

### **Recordings of Recitals and Concerts:**

1. All recitals and concerts are recorded by the Music Department and kept in a permanent archive.
2. An archival copy can be obtained for your use from the Music Technology Coordinator for a \$10 processing fee.

## Concert, Jury, and Recital Requirements

### (i) Concerts

All music majors and minors are required to attend a minimum of FOUR music events each school year. Each student needs to obtain a concert attendance record sheet from the humanities office. (Attendance sheet will be collected at the entrance of every event and will be available for return next day at the humanities office.)

### (ii) Jury

A *jury* is defined as a private performance of a student in front of a music faculty committee. A committee must consist of 2 music faculty members, one of which is of full time status. Students are also responsible in forming the committee as well as scheduling the jury date and time.

### Recital

A *recital* is defined as a public performance on campus. Students may be selected to perform on a Student/Faculty recital which is held during the second week of each semester. Students will be selected based on their jury performance from the previous semester.

### Staff Accompanist

The duties of the staff accompanist include: most recitals and jury examinations. A request for the services of the staff accompanist needs to take place no less than 2 weeks before the event and require a \$50 use fee. The Accompanist Request Form should be filled out with the appropriate signatures and fees turned into the Music Coordinator. The staff accompanist will either take on the assignment or will recommend a suitable student accompanist, based upon the technical requirements of the music.

## Performance Ensemble Requirement

Music majors must be enrolled in at least one 1 major ensemble each semester using their principal instrument. Guitarists, pianists, and composers may choose any large ensemble that is practical for them.

Major Performance Ensembles:

- Wind Ensemble
- Concert Choir
- Jazz Band
- Jazz Lab
- Guitar Ensemble

Minor Performing Ensembles:

- Chamber Winds
- Brass Ensemble
- Percussion Ensemble
- Jazz Combo
- Wind Symphony
- Jazz Orchestra

## Applied Lessons

NO STUDENT MAY REGISTER FOR APPLIED MUSIC ONLY. In order to receive applied instruction, a student must be enrolled in a major performing ensemble.

### Instrumental Major Requirements

The following level proficiencies for instrumental students are currently required by the instrumental music faculty. In addition to these basic skills, individual applied courses of study are on file with each applied instructor.

Applied Music I	Applied Music II
<b>Chromatic Scale</b> <b>All</b> major scales and arpeggios from memory <b>Scale</b> tempo - eighth notes: quarter = 70 Freshman level sight reading Prepared solo/etude	<b>Chromatic Scale</b> <b>All</b> major scales and arpeggios from memory <b>All</b> melodic minor scales and minor arpeggios from memory <b>Scale</b> tempo - eighth notes: quarter = 80 Freshman level sight reading Prepared solo/etude
Applied Music III	Applied Music IV
<b>Chromatic Scale</b> <b>All</b> major scales from memory <b>All</b> melodic minor scales and minor arpeggios from memory <b>All</b> harmonic minor scales from memory <b>Scale</b> tempo - eighth notes: quarter = 90 Sophomore level sight reading 1-2 orchestral excerpts 1-2 Prepared solo/etude of contrasting styles	<b>Chromatic Scale</b> <b>All</b> major scales from memory <b>All</b> three forms of minor scales from memory <b>All</b> major and minor arpeggios from memory <b>Scale</b> tempo - eighth notes: quarter = 112 Sophomore level sight reading 3 Selected orchestral excerpts 2-3 Prepared solo/etude of contrasting styles

### Vocal Major Requirements

The following level proficiencies for students in voice are currently required by the voice music faculty. In addition to these basic skills, individual applied courses of study are on file with each applied instructor.

Applied Music I	Applied Music II
<b>Major</b> scales in one octave in an open vowel <b>Major</b> arpeggios, staccato and legato <b>Beginning</b> knowledge of English and Italian lyric diction Sight reading <b>1 song</b> prepared by memory (at least one in a foreign language, usually Italian)	<b>Major</b> scales and arpeggios <b>Natural</b> minor scale <b>Minor</b> arpeggios <b>Knowledge</b> of International Phonetic Alphabet (IPA) for English and Italian Sight reading <b>2 songs</b> prepared by memory (at least one in a foreign language, usually Italian)
Applied Music III	Applied Music IV
<b>Chromatic</b> scale <b>Major</b> , minor, diminished, augmented triads <b>Major</b> scales and arpeggios (2 octaves) <b>Natural</b> minor scale <b>Harmonic</b> minor scale <b>Melodic</b> minor scale <b>Minor</b> arpeggios <b>Knowledge</b> of German lyric diction Sight reading <b>3 songs</b> prepared by memory (1 in a foreign language)	<b>Chromatic</b> scale <b>Major</b> , minor, diminished, augmented triads <b>Major</b> scales and arpeggios (2 octaves) <b>All</b> three forms of minor scales and arpeggios <b>Knowledge</b> of IPA - English, Italian, German Sight reading <b>4 songs</b> prepared by memory (at least 2 in a foreign language, including German Lied)

## Piano Major Requirements

The following level proficiencies for piano students are currently required by the keyboard music faculty. In addition to these basic skills, applied courses of study are on file with the applied instructor.

Applied Music I	Applied Music II
<p><b>All</b> major scales from memory, hands together, four octaves, sixteenth notes, quarter = 60</p> <p><b>All</b> major arpeggios from memory, hands together, four octaves, in triplet eighths, quarter = 60</p> <p>A prepared Bach Two-Part Invention</p>	<p><b>All</b> major scales as above, in tempo: quarter = 68</p> <p><b>All</b> major arpeggios from memory in duple eighths, quarter = 108</p> <p>1 prepared etude/solo from memory</p> <p>A prepared Bach Two-Part Invention</p>
Applied Music III	Applied Music IV
<p><b>All</b> major scales, all harmonic minor scales, hands together, from memory, four octaves, sixteenth notes, in tempo, quarter = 72</p> <p><b>All</b> major and minor arpeggios from memory, hands together, four octaves, sixteenth notes: quarter = 60</p> <p>1 prepared Bach Two-Part Invention</p> <p>1 prepared solo from memory</p>	<p><b>All</b> major scales, all harmonic minor scales, as above in tempo: quarter = 80</p> <p><b>All</b> major and minor arpeggios as above in sixteenth notes: quarter = 66</p> <p>A prepared Bach Three-Part Invention</p> <p>Two prepared solos from memory</p>

### Junior Qualifying Jury

Normally, at the end of the fourth semester of applied study, students are evaluated during the jury exam for transfer preparation to a four-year university. This jury exam is more extensive; therefore, students should consult with their applied instructor for specific requirements. At the junior qualifying jury, the student should present a typed repertoire sheet which includes all method and techniques books, all studied solo repertoire studied, and a list of all repertoire performed publicly. If a student selects a composition with piano accompaniment for their jury, they are required to perform with accompaniment. Students taking a junior qualifying jury must sign-up for two consecutive jury time slots. Students should consult with their area coordinator for specific repertoire requirements. General requirements include the following:

#### A. Instrumental

1. Three stylistically contrasting compositions (etudes, solos), one of which must have keyboard accompaniment.
2. All major scales, minor scales in natural, melodic and harmonic forms, major and minor arpeggios, performed from memory at appropriate speeds.
3. Sight-reading

#### B. Keyboard

1. Three stylistically contrasting compositions, including a Bach 3-voice fugue and a sonata.
2. Four (4) octaves of all major scales, harmonic minor scales, major arpeggios, and minor arpeggios performed from memory at the appropriate speed.

#### C. Vocal

1. Five songs in four different languages and contrasting styles, including the IPA symbols for one song in each foreign language.
2. Students must submit a repertoire list of at least twelve songs in a minimum of four languages including translations of all foreign language texts.

## **D. Composition and Electro-Acoustic Music**

Minimum of three works, two of which must be from the last year (Sophomore) reflecting solid grasp of technical issues (harmony, structure, instrumentation). The pieces must have been composed under the guidance of the student's applied instructor. Works must be accompanied by corresponding printed score of professional quality and CD recordings. In the case of purely electronic works, a CD recording or multi channel playback will be satisfactory. All materials must be properly labeled.

## **E. Improvised Music**

### **1. Instrumental and Vocal**

The student is to prepare two short contrasting pieces (no more than 3-4 minutes each).

a. The performance should demonstrate the technical skills using an etude, or a transcribed jazz solo.

b. The performance also should demonstrate the player's improvisational skills on a jazz standard or assigned piece by the applied instructor.

c. All major scales, dorian, and mixolydian scales, and major 7th and minor 7th chord arpeggios.

d. All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.

Note: Particular emphasis and attention should be given to jazz stylization, swingability, jazz phrasing, and jazz improvisation.

### **2. Rhythm Players**

Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.

### **3. Guitar/Pianists**

a. Must be able to play the melody and then improvise on both a ballad and a medium or up-tempo jazz standard. Comping (chord accompaniment) will be included as part of the jury using the chord changes from one of the jazz standards.

b. All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.

c. All major scales, dorian, and mixolydian scales, and major 7th and minor 7<sup>th</sup> chord arpeggios.

### **4. Drummers**

a. Are expected to play appropriately in the following rhythmic feels: Swing, Bop, Latin (mambo, samba, bossa-nova, and Afro-Cuban 6/8) and a ballad using brushes.

b. All drummers must prepare a transcribed drum solo. Recommended drum soloists are: Max Roach, Art Blakey, and Philly Joe Jones.

c. Drummers also will be required to sight read and interpret/realize a jazz lead sheet.

### **5. Bassists**

a. Are expected to improvise bass lines for:

1). A rhythmic changes tune AABA 32 bar ("I Got Rhythm," "Oleo," etc.) using a "two feel" on the A sections and walking on the B section

2). A jazz ballad ("Tenderly," "Body and Soul," etc.)

3). The following Latin styles: mambo, samba, bossa-nova, and 6/9 Afro-Cuban.

b. All students must demonstrate sight reading skills. Lead sheets will be provided by the faculty.

c. All major scales, dorian, and mixolydian scales, and major 7th and minor 7th chord arpeggios.

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<b>General Requirements for Music Major/Minor</b>
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<b>Section 1.02 FRESHMAN YEAR</b>	FALL	SPRING
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Music 2A (Harmony and Musicianship I) .....	3	
Music 21A (Piano I) or Music 20 A (Guitar I) .....	1	
Music Practicum .....	3	
Performance Option ** .....	1	
Music 2B (Harmony and Musicianship II) .....	3	
Music 21B (Piano II) or Music 20B (Guitar II) .....	1	
Music Practicum .....	3	
Performance Option ** .....	1	

**Section 1.03 SOPHOMORE YEAR**

Music 2C (Harmony and Musicianship III) .....	3	
Music Practicum Option .....	3	
Performance Option** .....	1	
Music 2D (Harmony and Musicianship IV) .....	3	
Music Practicum Option .....	3	
Performance Option** .....	1	

Select course(s) from the following for a total of 4 units:

**\*\*Performance Option**

Select course(s) from the following for a total of 8 units:

- Music 12A, 12B (Wind Ensemble) 1 unit
- Music 14A, 14B (Jazz Lab) 1 unit
- Music 15A,15B (Jazz Band) 1 unit
- Music 44 (Concert Choir) 1 units
- Music 45 (Chamber Choir) 1 units

Total .....18

**General Education Course**

For specific General Education courses refer to catalog section on Graduation Requirements.

Total minimum units required .....60

All music majors will be expected to pass a piano proficiency examination. Consult the Humanities and Language Arts Division Office for specific requirements.

	<b>Audition repertoire</b>
<b>Bassoon</b>	<p><b>Fifty Advanced Studies</b> Julius Eissenborn, Opus 8, No.2 (choose from numbers 1-30)</p> <p><b>Sonata in F Minor for Bassoon</b> G.P. Telemann</p> <p><b>Concerto in B Flat for Bassoon (K.191)</b> Mozart (Movements 2 and/or 3)</p> <p><b>Four Sketches for Bassoon and Piano</b> Gordon Jacob (2 contrasting movements)</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<b>Choral/Voice</b>	<p>Any two of the following:</p> <ol style="list-style-type: none"> <li>1. 17th-18th Century Italian Song OR Aria from opera or oratorio</li> <li>2. English Art Song (Could include musical theatre)</li> </ol>
<b>Clarinet</b>	<p><b>Concerto, K.622</b> W.A. Mozart (any movement)</p> <p><b>Concertino</b> C.M. von Weber</p> <p><b>Thirty-Two Studies or Forty Studies</b> Rose (any etude)</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<b>Euphonium</b>	See trombone requirements
<b>Flute</b>	<p><b>Concerto No.1, G Major</b> W.A. Mozart (any movement)</p> <p><b>Concerto No.2, D Major</b> W.A. Mozart (any movement)</p> <p><b>Concertino</b> Chaminade</p> <p><b>Suite in A Minor</b> Telemann (any movement)</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<b>French Horn</b>	<p><b>Concerto 1-4</b> (1st movement of your choice) W.A. Mozart</p> <p><b>90 Etudes</b> Kopprasch (Nos. 15 and 32)</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>

<b>Guitar</b>	<p>Three pieces from any of the following:</p> <p><b>Method of Guitar</b> Aguado</p> <p><b>Easy Etudes</b> Brouwer</p> <p><b>Op.60</b> Carcassi</p> <p><b>Etude</b> (anu) Giuliani</p> <p><b>20 Studies, Segovia Ed.</b> - Sor</p> <p>Demonstrate a knowledge of <i>apoyando</i> (rest stroke) and <i>tirando</i> (free stroke)</p> <p>Demonstrate a knowledge of right hand arpeggio pattern</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<b>Oboe</b>	<p><b>Concerto, K 314</b> W.A. Mozart (any movement)</p> <p><b>Sonata for Oboe and Piano</b> C. Saint-Saens (any movement)</p> <p><b>Forty-Eight Studies</b> Ferling (any etude)</p> <p><b>Oboe Method</b> Barret (Grand Studies)</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>

<p><b>Percussion</b></p>	<p>Snare Drum</p> <p><b>Intermediate Snare Drum Studies</b> Peters (16-32)</p> <p><b>Portraits in Rhythm</b> (any etude) Cirone</p> <p>Timpani</p> <p><b>Modern Method for Timpani</b> (etude for 2, 3 or 4 drums) Goodman</p> <p><b>The Solo Timpanist</b> (any etude) Firth</p> <p><b>Sonata for Timpani</b> (mvt II or III) Beck</p> <p>Keyboard Percussion</p> <p><b>Modern Method for Mallets</b> (etude starting at page 60) Goldenberg</p> <p><b>The Sonata: Solo Music for Marimba and Piano</b> (any sonata) Cirone</p> <p><b>Yellow After the Rain</b> Peters</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<p><b>Piano</b></p>	<p><b>A Bach Invention,</b> or 2 movements from a French Suite or a Fugue</p> <p><b>A first movement</b> of a Haydn, Mozart, or Beethoven Sonata</p> <p><b>A Romantic Piece</b> (E.G. a Chopin Nocturne or Prelude or Brahms Intermezzo or the equivalent)</p> <p><b>Optional:</b> A piece by Debussy or a contemporary composer</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>

<b>Saxophone</b>	<p><b>Sonata No. 3</b> Handel/Rascher (any movement)</p> <p><b>Sonata</b> Eccles/Rascher</p> <p><b>Selected Studies</b> H. Voxman (any etude)</p> <p><b>Forty-Eight Studies</b> Ferling (any etude)</p> <p><b>Major Scales through 4 sharps and 4 flats</b></p>
<b>String Bass</b>	<p><b>Concerto</b> (any movement) Dragonetti</p> <p><b>Sonata</b> (any movement) Eccles</p> <p><b>Sonatas</b> (any movement) Marcello</p> <p><b>Elephant</b> Saint Saens</p> <p><b>Sonatas</b> (any movement) Vivaldi</p> <p><b>Etude</b> (any) Bottesini</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<b>Trombone/ Euphonium</b>	<p><b>Sonatina</b> Serocki</p> <p><b>Sonata</b> Hindemith</p> <p><b>Clef Studies</b> Blazhevich</p> <p>any etude from <b>Melodious Etudes for Trombone</b>, Books 1 or 2 Rochut</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>

<b>Trumpet</b>	<p><b>Concerto</b> E.J. Haydn (any movement)</p> <p><b>Concerto</b> J.N. Hummel (any movement)</p> <p><b>Fantasia Brilliante</b> J.B. Arban (origional or Hunsberger arr.)</p> <p><b>Concert Etude, opus 49</b> A. Goedecke</p> <p><b>Fourteen Characteristic Studies</b> J.B. Arban (any)</p> <p><b>Etude Studies</b> Sigmund Hering (any)</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats</b></p>
<b>Tuba</b>	<p><b>Air and Bourree</b> Bach</p> <p><b>Suite for Tuba</b> Haddad</p> <p><b>Suite of Unaccompanied Tuba</b> Hartley</p> <p>2 Contrasting Etudes from <b>43 Bel Canto Studies</b> Bordogni or <b>Advanced Studies</b> Tyrrell</p> <p><b>Chromatic Scales and Major Scales through 4 sharps and 4 flats.</b></p>

<b>Accompanist Request Form</b>
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1. To **REQUEST** an accompanist, furnish the following information: No accompanist can be reserved without **SIGNED** approval of your applied instructor, the music coordinator, and a \$50 use fee paid to the music coordinator.

Name:	Date of Jury/Recital:	Time of Jury/Recital:
Instrument or Voice:	Lesson time and day:	
Phone Number:	Email:	
Applied Instructor:	Applied Instructor Signature:	

2. To be **ASSIGNED** an accompanist, the following information must be provided and turned in to the Music Coordinator two weeks prior to performance date:

*Clearly print information below: (included movements and other pertinent information).*

Title of Composition(s) and composer(s):	Notes/Information for Accompanist:
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**Music Coordinator Signature:**  
\_\_\_\_\_

**Accompanist Assigned:**  
\_\_\_\_\_

<b>Request for Archival Recording</b>
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Name:	Student ID Number:
Phone Number:	Email:

Recordings Requested: (each copy \$10 processing fee)

	Date of Performance	Ensemble	Number of Copies
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			

I verify these recording will be used for my personal archival use only:

\_\_\_\_\_ Signature

\_\_\_\_\_ Date

- 1) All processing fees must be paid up-front (\$10 per CD)**
- 2) Please allow 2-3 weeks for delivery of your archival recording. All recording must be pick-up for the Music Technology Coordinator and will NOT be mailed.**

**CHABOT COLLEGE – DEPARTMENT OF MUSIC  
JURY EVALUATION**

Name \_\_\_\_\_ Instrument \_\_\_\_\_

Year in School: \_\_\_\_\_ Current Level of Study: I, II, III, IV

**Work Completed During the Semester:**

Scales/Arpeggios: \_\_\_\_\_  
\_\_\_\_\_

Etudes/Solos: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Excerpts: \_\_\_\_\_  
\_\_\_\_\_

**EVALUATION:**

Tone	A	B	C	D	F	NA
Intonation	A	B	C	D	F	NA
Interpretation/Phrasing	A	B	C	D	F	NA
Technique	A	B	C	D	F	NA
Rhythm	A	B	C	D	F	NA
Scales	A	B	C	D	F	NA
Sight Reading	A	B	C	D	F	NA
Excerpts	A	B	C	D	F	NA
COMPOSITE GRADE:	A	B	C	D	F	NA

COMMENTS:

Name (IN PRINT)

Signature

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Jury Recommendation:**

\_\_\_\_\_ Passed to level II, III, IV

\_\_\_\_\_ Retain at current level