



Chabot College - Department of Music Student Handbook

Table of Contents

| | |
|--|-------|
| Welcome and Department Information..... | 2 |
| New Students..... | 4 |
| Placement Exams..... | 4-5 |
| Facilities and Equipment..... | 5-6 |
| Concert, Jury, and Recital Requirements..... | 7 |
| Hearing Health..... | 7 |
| Performance Ensemble Requirement..... | 8 |
| Applied Lessons..... | 9-25 |
| General Requirements for Music Major..... | 26-27 |
| Audition repertoire..... | 28-32 |
| Accompanist Request Form..... | 33 |
| Jury Evaluation Forms. | 34-26 |



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 handbook 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.

Music Department Mission and Vision

Whether you are aiming for a degree in music, or wanting to develop your skills to work in the music industry, or just further your understanding and appreciation of the musical arts, the Chabot College Music Department offers courses to serve your every interest and need. The faculty is comprised of accomplished performers, academics, composers, recording engineers, producers, and authors, who offer their students exceptional instruction in one or more of our 50 courses in music literature, applied music, recording and technology and performance ensembles.

To aid in the positive development of the whole person the music faculty and curriculum pursue the following goals:

- 1 To provide an environment in which performance, composition, musical literacy and technology are integrated. The synthesis of these elements will prepare the student for a musical career as a performer, writer, teacher, producer, engineer, or business person.
- 2 To offer a coherent musical education curriculum that provides knowledge and understanding of all musical forms and styles. Students should be able to recognize the importance of music to their society and enable them to have a more informed worldview.
- 3 To recognize music as a multi-cultural and multi-national Art which fosters, through its performance, a respect for the diversity of all peoples, beliefs, and expressions.
- 4 To help students to see education as a learning process which permits one to see and think clearly and that this process is of greater importance than the transfer of information from teacher to student.

School of the Arts Office

Located in Building 700, open Monday through Friday, 7:30 a.m. to 4:30 p.m. Phone 510-723-6829. If you need a practice room code, to make an appointment to see the Dean, or leave a message with an instructor please see our Administrative Assistant Catherine Powell in office 404C.

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. 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.

Within the core curriculum students are required to demonstrate:

- An understanding of the nature and expressiveness of music through theoretical analysis of musical styles from the fourteenth to the twenty first century,
- An understanding of various musical genres and historical eras from the Medieval era to the twentieth century,
- An understanding of various musics of other cultures as introduced in theoretical analysis and a historical context,
- An ability to demonstrate a synthesis of acquired musical knowledge and analytical skills in classroom performance and composition.

Specifically, musicianship studies appropriate to the AA-T degree should produce:

- The ability to hear, identify, and work conceptually with the elements of rhythm, melody, harmony, and structure.
- An ability to appreciate and articulate compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
- Facility with a wide selection of musical literature, the principal eras, genres, and cultural sources, including music beyond the western canon,
- The ability to develop and defend musical judgments.

The core requirements are designed to produce music majors who will demonstrate:

1. Technically competent and artistic performance skills. Aspects of technical competency will include:
 - a. proper tone production and articulation;
 - b. accurate rhythms and pitches;
 - c. technical facility with scales and arpeggios;
 - d. The application of all the above techniques to a cross-section of the music from the complete repertory of the particular performance medium;
 - e. The ability to read at sight with reasonable fluency at the lower-division level.
2. An understanding of the nature and expressiveness of music through analysis of various genres and historical eras, showing competence with compositional styles and musical genres of the leading composers in each era;
3. The skills to analyze competently music tonality (melody/harmony), rhythm (various durations and meters) and forms (small structures such as motives and phrases, larger forms of rondo, sonata-allegro, bar-form, etc., and large multi-movement works such as symphony, oratorio, concerto, etc.);

4. A general understanding (compositional and performance techniques instruments, genres, societal function, etc.) of music in diverse world cultures.

Departmental Attendance and Grading Policies

1. If you do not earn a passing grade in a core music course (major ensemble, applied lessons, music theory), that 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 first year 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.

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 Chabot 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 to your ensemble conductor no later than 3 p.m. the day of Juries without prior approval.
7. Summer use of instruments requires the approval of the Dean.
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 with the consent of the full time faculty.

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. Contact your instructor for the code to access the rooms.

Lockers:

1. Lockers are available to students enrolled in an MUSA or MUSP course.
2. Lockers must be checked-out with the music coordinator during the first week of each semester.
3. Ensemble member's preference on locker availability.
4. If space permits, students enrolled in an MUSL course may check out a locker.
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 SARS log-in is 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

Information on Noise-Induced Hearing Loss

Hearing health is essential to your lifelong success as a musician. Your hearing can be permanently damaged by loud sounds, including music. Technically, this is called Noise-Induced Hearing Loss (NIHL). Such danger is constant. Noise-induced hearing loss is generally preventable. You must avoid overexposure to loud sounds, especially for long periods of time. The closer you are to the source of a loud sound, the greater the risk of damage to your hearing mechanisms. Sounds over 85 dB (your typical vacuum cleaner) in intensity pose the greatest risk to your hearing. Risk of hearing loss is based on a combination of sound or loudness intensity and duration.

Recommended maximum daily exposure times (NIOSH) to sounds at or above 85 dB are as follows:

o 85 dB (vacuum cleaner, MP3 player at 1/3 volume) – 8 hours

o 90 dB (blender, hair dryer) – 2 hours

o 94 dB (MP3 player at 1/2 volume) – 1 hour

o 100 dB (MP3 player at full volume, lawnmower) – 15 minutes

o 110 dB (rock concert, power tools) – 2 minutes

o 120 dB (jet planes at take-off) – without ear protection, sound damage is almost immediate

Certain behaviors (controlling volume levels in practice and rehearsal, avoiding noisy environments, turning down the volume) reduce your risk of hearing loss. Be mindful of those MP3 earbuds. See chart above.

The use of earplugs and earmuffs helps to protect your hearing health. Day-to-day decisions can impact your hearing health, both now and in the future. Since sound exposure occurs in and out of school, you also need to learn more and take care of your own hearing health on a daily, even hourly basis. It is important to follow basic hearing health guidelines. It is also important to study this issue and learn more. If you are concerned about your personal hearing health, talk with a medical professional.

If you are concerned about your hearing health in relationship to your program of study, consult the appropriate contact person at your institution. This information is provided by the National Association of Schools of Music (NASM) and the Performing Arts Medicine Association (PAMA). For more information, check out the other NASM- PAMA hearing health documents, located on the

NASM Web site at the URL linked below. http://nasm.arts-accredit.org/index.jsp?page=NASM-PAMA_Hearing_Health

Concert, Jury, and Recital Requirements

(i) Concerts

All music majors are required to attend concerts for ensembles they are assigned. Each student needs to log-in to the SARS tracking system before and after every concert whether you are participating in the concert or just attending.

(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 or more music faculty members, one of which is of full time status.

Recital

A *recital* is defined as a public performance on campus. All students enrolled in applied lessons will perform once a semester during a college hour recital. College hour recitals will be held bi-weekly.

Staff Accompanist

The duties of the staff accompanist include: most recitals and performances. A request for the services of the staff accompanist needs to take place no less than one month before the event. The Accompanist Request Form should be filled out with the appropriate signatures and turned into the Music Coordinator. If a staff accompanist is not being provided, it is the responsibility of each student to arrange for an accompanist.

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
- Wind Symphony
- Concert Choir
- Chamber Choir
- Jazz Orchestra
- Jazz Band
- Jazz Lab

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 |
|--|---|
| Chromatic Scale All major scales and arpeggios from memory Scale tempo - eighth notes: quarter = 70 Freshman level sight reading Prepared solo/etude | Chromatic Scale All major scales and arpeggios from memory All melodic minor scales and minor arpeggios from memory Scale tempo - eighth notes: quarter = 80 Freshman level sight reading Prepared solo/etude |
| Applied Music III | Applied Music IV |
| Chromatic Scale All major scales from memory All melodic minor scales and minor arpeggios from memory All harmonic minor scales from memory Scale tempo - eighth notes: quarter = 90 Sophomore level sight reading 1-2 orchestral excerpts 1-2 Prepared solo/etude of contrasting styles | Chromatic Scale All major scales from memory All three forms of minor scales from memory All major and minor arpeggios from memory Scale 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 |
|---|---|
| Beginning knowledge of English and Italian lyric diction Sight reading 2 songs prepared by memory (at least one in a foreign language, usually Italian) | Knowledge of International Phonetic Alphabet (IPA) for English and Italian Sight reading 2 songs prepared by memory (at least one in a foreign language, usually Italian) |
| Applied Music III | Applied Music IV |
| Knowledge of German lyric diction Sight reading 3 songs prepared by memory (2 in a foreign language) | Knowledge of IPA - English, Italian, German Sight reading 4 songs prepared by memory (at least 3 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>All major scales from memory, hands together, four octaves, sixteenth notes, quarter = 60</p> <p>All major arpeggios from memory, hands together, four octaves, in triplet eighths, quarter = 60</p> <p>A prepared Bach Two-Part Invention</p> | <p>All major scales as above, in tempo: quarter = 68</p> <p>All major arpeggios from memory in duple eighths, quarter = 108</p> <p>All melodic minor scales and minor arpeggios from memory</p> <p>1 prepared etude/solo from memory</p> <p>A prepared Bach Two-Part Invention</p> |
| Applied Music III | Applied Music IV |
| <p>All major scales, hands together, from memory, four octaves, sixteenth notes, in tempo, quarter = 72</p> <p>All melodic and harmonic minor scales and 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>All scales, in tempo: quarter = 80</p> <p>All major and minor scales and arpeggios as above in sixteenth notes: quarter = 66</p> <p>A prepared Bach Three-Part Invention</p> <p>Two prepared solos from memory</p> |

Composition Major Requirements

The following level proficiencies for composition students are currently required by the composition 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>Typical project: Compose a short piece for solo instrument or voice and piano demonstrating rudimentary technique in melodic harmonization, thematic development, formal structure, and appropriate music notation. The work should demonstrate basic understanding of proper instrumental/piano technique, including range, physicality and tessitura. If the work is for voice, it should demonstrate basic understanding of text setting, vocal range and tessitura.</p> | <p>Compose a short piece for solo instrument or voice and piano, or a small chamber ensemble demonstrating intermediate technique in thematic development, formal structure, orchestration and appropriate music notation. The work should demonstrate basic understanding of proper instrumental/piano technique, including range, physicality and tessitura. If the work is for voice, it should demonstrate basic understanding of text setting, vocal range and tessitura.</p> |
| Applied Music III | Applied Music IV |
| <p>Compose a medium-length or multi-movement piece for any ensemble demonstrating intermediate technique in melodic harmonization, thematic development, formal structure, and appropriate music notation. Electronics are optional. The work should demonstrate intermediate understanding of proper instrumental/piano technique, including range, physicality and tessitura. If the work is for voice, it should demonstrate intermediate understanding of text setting, vocal range and tessitura.</p> | <p>Compose a medium-length or multi-movement piece for any ensemble demonstrating upper-intermediate technique in melodic harmonization, thematic development, formal structure, and appropriate music notation. Electronics are optional. The work should demonstrate intermediate understanding of proper instrumental/piano technique, including range, physicality and tessitura. If the work is for voice, it should demonstrate intermediate understanding of text setting, vocal range and tessitura. The work must receive a live performance.</p> |

Jazz Emphasis Requirements

The Jazz Jury is designed to evaluate student progress in accordance to their applied lessons at the end of every semester. The jury panel is interested in what a student has learned and will use this opportunity to provide some advice on future progress in performance. A jury is an artificial situation but they are not casual or informal affairs. They are held in front of two faculty members. The point of a jury is to provide an objective opinion of a student's progress.

Each student taking applied lessons in Jazz must take a jury at the end of that semester. Each student will be allotted a 12 minutes to complete the jury. Each jury will be catered to specific traits of each instrument. All students will perform a transcription and then followed by their own solo on the same piece. Students who are taking Junior Qualifying jury (Level IV) will be allotted 24 minutes.

A Jazz Jury will be posted outside Room 1250 at least one week in advance. Except for emergencies, juries cannot be postponed or rescheduled. It is the responsibility of each student to keep his or her schedule free for the day in question.

Jury Timeline

Every semester each student who wishes to complete a certificate should learn at least do:

- 1 transcription every semester (Tempo appropriate to Level)
- Prepare required jazz tunes by memory
- Perform etudes [scales/drum patterns]
- Sight read and Sight solo

Selections/Transcriptions

Each student will be asked to learn and memorize a list of standard tunes every semester outside their lesson time. Students should have all transcription and required tunes memorized.

Dress

Juries are important and, for the reasons outlined above, one's dress should reflect this. For men: coat and tie. For women: dress, skirt and blouse, or formal pants outfit. Jeans are inappropriate.

Accompaniment

A Jazz trio, which consists of a piano, bass and drums, will be provided on the day of each jury at no cost to the students.

Evaluation

Students must meet their applied instructor to get feedback on their jury.

I. DRUMMERS

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz drummer.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. Drummers must demonstrate several styles and some variations.
- F. Jury Requirements
 - 1. Level I
 - a. Styles
 - Swing "4" Feel
 - Swing "2" Feel
 - Bossa Nova (At least 2 Variations)
 - Shuffle (2 Variations)
 - b. Transcription
 - Four (Philly "Jo" Jones)
 - 2. Level II
 - a. Styles
 - Jazz Waltz "3" Feel
 - Jazz Waltz "1" Feel
 - Ballad with Brushes
 - Funk (2 variations)
 - Samba (3 variations)
 - b. Transcriptions – One transcription will be chosen from below
 - Israel (Paul Motian)
 - Joy Spring (Max Roach)
 - 3. Level III
 - a. Styles
 - Partido Alto (2 variations)
 - Bolero
 - Cha Cha Cha
 - Rhumba
 - Songo
 - b. Transcriptions – One transcription will be chosen from below
 - Delilah (Max Roach)
 - Seven Steps to Heaven (Tony Williams)
 - 4. Level IV
 - a. Styles
 - ECM (At least 2 variations)
 - Salsa 3-2
 - Salsa 2-3
 - Mambo 3-2
 - Mambo 2-3
 - Nañigo
 - b. Transcriptions – One transcription will be chosen from below
 - Pot Luck (Philly "Jo" Jones)
 - Take Five (Joe Morello)

II. BASSISTS

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz bassist
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. Bassists must demonstrate several styles and some variations.
- F. Jury Requirements
 1. LEVEL I
 - a. Styles
 - Swing "4"
 - Feel, Swing "2" Feel
 - Bossa Nova (2 Variations)
 - Shuffle (2 Variations)
 - b. Scales - Play 8th notes from memory (bpm = 108)
 - Chromatic
 - All Major
 - c. Transcriptions – One transcription will be chosen from below
 - Tricotism (Oscar Pettiford)
 - Chasin' The Bird (Paul Chambers)
 2. LEVEL II
 - a. Styles
 - Jazz Waltz "3" Feel
 - Jazz Waltz "1" Feel
 - Ballad with Brushes
 - Funk (2 variations)
 - Samba (3 variations)
 - b. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - c. Transcriptions – One transcription will be chosen from below
 - You'd Be So Nice To Come Home To (Paul Chambers)
 - I'm Beginning to See the Light (Oscar Pettiford)
 - Dexterity (Paul Chambers)
 3. LEVEL III
 - a. Styles
 - Partido Alto (2 variations)
 - Bolero
 - Cha Cha Cha
 - Rhumba
 - Songo
 - b. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)

- All Whole Tone
- c. Transcriptions – One transcription will be chosen from below
 - Kadota's Blues (Ray Brown)
 - Visitation (Paul Chambers)
 - Confessin' (Paul Chambers)
- 4. LEVEL IV
 - a. Styles
 - ECM (2 variations)
 - Salsa
 - Mambo
 - Nañigo
 - b. Scales - Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - c. Transcriptions – One transcription will be chosen from below
 - Confirmation (George Mraz)
 - Moose the Mooch (Charlie Parker)
 - Yardbird Suite (Charlie Parker)

III. PIANO

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz pianist.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. 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 the required list.
- F. Pianists must demonstrate several comping styles and some variations.
- G. Jury Requirements
 - 1. Level I
 - a. Styles
 - Swing
 - Bossa Nova
 - Shuffle
 - b. Scales - Play 8th notes from memory (bpm = 108)
 - Chromatic
 - All Major
 - c. Transcriptions – One transcription will be chosen from below
 - Touch Of Your Lips (Bill Evans)
 - Lover (Oscar Peterson)
 - 2. Level II
 - a. Styles
 - Jazz Waltz
 - Ballad
 - Funk
 - Samba
 - b. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - c. Transcriptions – One transcription will be chosen from below
 - Four (Keith Jarrett)
 - On Green Dolphin Street (Wynton Kelly)
 - 3. Level III
 - a. Styles
 - Partido Alto (2 variations)
 - Bolero
 - Cha Cha Cha
 - Rhumba
 - Songo
 - b. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)

- All Whole Tone
- c. Transcriptions – One transcription will be chosen from below
 - Nice Work If You Can Get It (Bud Powell)
 - Foggy Day (Red Garland)
- 4. Level IV
 - a. Styles
 - ECM
 - Salsa 3-2
 - Salsa 2-3
 - Mambo 3-2
 - Mambo 2-3
 - Nañigo
 - b. Scales – Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - c. Transcriptions – One transcription will be chosen from below
 - Gone With The Wind (Wynton Kelly)
 - Cotton Tail (Benny Green)

IV. GUITAR

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz guitarist.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. 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 the required list.
- F. Guitarists must demonstrate several comping styles and some variations.
- G. Jury Requirements
 - 5. Level I
 - a. Styles
 - Swing
 - Bossa Nova
 - Shuffle
 - b. Scales - Play 8th notes from memory (bpm = 108)
 - Chromatic
 - All Major
 - c. Transcription
 - Have You Met Miss Jones (Joe Pass)
 - 6. Level II
 - a. Styles
 - Jazz Waltz
 - Ballad
 - Funk
 - Samba
 - b. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - c. Transcriptions
 - Just Friends (Barney Kessel)
 - 7. Level III
 - a. Styles
 - Partido Alto (2 variations)
 - Bolero
 - Cha Cha Cha
 - Rhumba
 - Songo
 - b. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)
 - All Whole Tone
 - c. Transcriptions

- Stella By Starlight (George Benson)
- 8. Level IV
 - a. Styles
 - ECM
 - Salsa 3-2
 - Salsa 2-3
 - Mambo 3-2
 - Mambo 2-3
 - Nañigo
 - b. Scales – Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - c. Transcriptions
 - Oleo (Joe Pass)

V. ALTO SAX

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz saxophonist.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. Jury Requirements
 - 1. LEVEL I
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcriptions
 - Moose the Mooche (Charlie Parker)
 - Now's The Time (Charlie Parker)
 - 2. LEVEL II
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcriptions
 - Yardbird (Charlie Parker)
 - Anthropology (Charlie Parker)
 - 3. LEVEL III
 - a. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)
 - All Whole Tone
 - b. Transcriptions
 - Now's The Time (Sonny Stitt)
 - Au Privave (Sonny Stitt)
 - 4. LEVEL IV
 - a. Scales - Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - b. Transcriptions
 - Green Dolphin Street (Cannonball Adderley)
 - The Chant (Cannonball Adderley)

VI. TENOR SAX

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz saxophonist.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. Jury Requirements
 1. LEVEL I
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcriptions
 - Moose the Mooche (Charlie Parker)
 - Now's The Time (Charlie Parker)
 2. LEVEL II
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcriptions
 - Yardbird (Charlie Parker)
 - Anthropology (Charlie Parker)
 3. LEVEL III
 - a. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)
 - All Whole Tone
 - b. Transcriptions
 - Now's The Time (Sonny Stitt)
 - Au Privave (Sonny Stitt)
 4. LEVEL IV
 - a. Scales - Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - b. Transcriptions
 - Tenor Conclave (Hank Mobley)
 - Blue Trane (John Coltrane)

VII. TRUMPET

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz saxophonist.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. Jury Requirements
 - 1. LEVEL I
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcriptions
 - Good Queen Bess (Shorty Baker)
 - It Could Happen To You (Blue Mitchell)
 - 2. LEVEL II
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcriptions
 - Freddie Freeloader (Miles Davis)
 - The Preacher (Kenny Dorham)
 - 3. LEVEL III
 - a. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)
 - All Whole Tone
 - b. Transcriptions
 - Sandu (Clifford Brown)
 - Society Red (Freddie Hubbard)
 - 4. LEVEL IV
 - a. Scales - Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - b. Transcriptions
 - Joy Spring (Clifford Brown)
 - All the Things You are 1945 (Dizzy Gillespie)

VIII. TROMBONE

- A. Performance of a standard should demonstrate the technical skills using a transcribed jazz solo from a prominent jazz saxophonist.
- B. In addition, the performance also should demonstrate the player's improvisational skills on a jazz standard assigned by the jazz studies program.
- C. Attention will be paid to "time feel," stylistic authenticity, technical proficiency, tone/touch and overall musicianship skills.
- D. All students must demonstrate sight reading skills.
- E. Jury Requirements
 - 1. LEVEL I
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcription
 - Israel (JJ Johnson)
 - 2. LEVEL II
 - a. Scales - Play 8th notes from memory (bpm = 132)
 - All scales from Level I
 - All Harmonic Minor
 - All Dorian
 - All Mixolydian
 - b. Transcription
 - But Not For Me (Carl Fontana)
 - 3. LEVEL III
 - a. Scales - Play 8th notes from memory (bpm = 156)
 - All scales from Level I and II
 - All Diminished (Half/Whole)
 - All Diminished (Whole/Half)
 - All Whole Tone
 - b. Transcription
 - Yardbird (Carl Fontana)
 - 4. LEVEL IV
 - a. Scales - Play 8th notes from memory (bpm = 180)
 - All scales from Level I, II and III
 - All Melodic Minor (Ascending Only)
 - b. Transcription
 - Let's Make It (Frank Rosolino)

IX. JAZZ COMPOSITION

- A. Scores must be submitted along with an audio recording or a midi realization for all works.
- B. Several compositional skills must be attained at each level using a music writing software.
- C. Compositions to be submitted 1 week prior to Jazz jury meeting
 - 1. LEVEL I
 - a. 6 Contrafacts
 - b. Combo Project – Compose 3 arrangements of contrafacts in a 3-Horn setting along with a rhythm section:
 - emphasis on the rhythm section writing
 - part preparation
 - c. Little Big Band Project with 6 Horns including:
 - emphasis on the rhythm section writing
 - part preparation
 - Ensemble writing
 - 2. LEVEL II
 - a. 6 Contrafacts
 - b. Little Big Band Project with 6 Horns including
 - Ensemble writing
 - c. Sax Soli Project
 - d. 8 Brass Ensemble Project
 - 3. LEVEL III
 - a. 6 Contrafacts
 - b. 13 Horn Project including
 - Sax Soli
 - Ensemble writing will drum set ups
 - 4. LEVEL IV
 - a. 6 Contrafacts
 - b. Big Band Project including:
 - Brass and Sax Call response
 - Sax Soli
 - Ensemble

X. Required Tunes

A. At the beginning of the each semester, the Jazz Studies Program will assign 8 tunes to be prepared, memorized and to be able to perform on the day of the jury.

B. Students must be able to count off the tunes and lead the rhythm section.

C. Below are some possible tunes to be selected:

1. Swing
 - An Afternoon In Paris
 - Days Of Wine And Roses
 - I Can't Give You Anything But Love
 - I Remember You
 - Love Is Here To Stay
 - Oh Lady Be Good
 - Once In A While
 - Satin Doll
 - Secret Love
 - Take The 'A' Train
 - This Can't Be Love
 - Time After Time
2. Swing (Minor Keys)
 - Autumn Leaves
 - Softly As In The Morning Sunrise
 - Sugar
 - Summertime
3. Bossa Nova
 - Little Boat
 - Once I Loved
 - So Danco Samba
 - Summer Samba
4. Latin/Swing
 - Caravan
 - Have You Met Miss Jones
 - Love For Sale
 - Old Devil Moon
 - Perdido
 - Speak Low
 - Star Eyes
 - You Stepped Out Of A Dream
5. Ballad
 - In A Sentimental Mood
 - Misty
 - My Funny Valentine
 - That's All

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. Three selected orchestra excerpts,
3. All major scales, minor scales in natural, melodic and harmonic forms, major and minor arpeggios, performed from memory at appropriate speeds.
4. 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

See above instrument specific requirements for the Jazz Emphasis (level IV).

Music Associate in Arts for Transfer (AA-T)

The Associate in Arts in Music for Transfer Degree offers students a general study in music. This liberal arts degree prepares students for study as an upper division student junior by combining the theoretical concepts with practical skill building courses to prepare the student with competency in the major. An entrance audition is required for this degree. The courses in this degree focus on harmony and musicianship, applied studio and performance. Recipients of the Associate in Arts in Music for Transfer Degree are guaranteed admissions into a Bachelor's of Arts degree in Music (B.A.) with junior standing at a campus of the California State University system. All students must complete the core classes and then perform a capstone jury in preparation for transfer.

REQUIRED CORE (20 units)

Theory Courses

| | |
|--------------------------------------|---|
| MUSL 2A Harmony and Musicianship I | 4 |
| MUSL 2B Harmony and Musicianship II | 4 |
| MUSL 2C Harmony and Musicianship III | 4 |
| MUSL 2D Harmony and Musicianship IV | 4 |

Applied Music (4 semesters @ 1 unit each)

| | |
|-------------------------|------------|
| MUSA 40 Applied Lessons | Units 1 |
|-------------------------|------------|

Large Ensemble (4 semesters @ 1 unit each)

| | |
|------------------------|------------|
| MUSP 12 Wind Ensemble | Units 1 |
| MUSP 13 Wind Symphony | 1 |
| MUSP 14 Jazz Lab | 1 |
| MUSP 15 Jazz Ensemble | 1 |
| MUSP 16 Jazz Orchestra | 1 |
| MUSP 44 Concert Choir | 1 |
| MUSP 45 Chamber Choir | 1 |

General Education Courses

Required Major Courses: 20 units

CSU GE or IGETC (CSU) requirements: 37-39 units

CSU transfer Electives as needed to reach 60 CSU transferable units.

TOTAL UNITS: 60 Units

All courses making up the minimum must be transferable to CSU, and a minimum GPA of 2.0 must be maintained.

Total Units: 24

Music Recording and Technology: Certificates of Achievement

A Certificate of Achievement is designed to offer the student an opportunity to develop skills in a specific technical and/or vocational field. A Certificate of Achievement is awarded to those students who have successfully completed a minimum of 20 semester units of specifically approved courses, with a grade-point average of 2.0.

Certificate of Proficiency: AUDIO RECORDING

MURT 20 Digital Audio Workstation – 3 Units *(Fall)*

MURT 21 Audio Recording I – 3 Units *(Fall)*

MURT 23 Audio Recording II – 3 Units *(Spring)*

MURT 24 Advanced Mixing Techniques – 3 Units *(Spring)*

MURT 25 Live Concert Sound – 1 Unit *(Spring)*

MUSL 8 History of Rock and Popular Music – 3 Units *(Fall & Spring)*

Total Units 16

Certificate of Proficiency: MUSIC PRODUCTION

MURT 20 Digital Audio Workstation – 3 Units *(Fall)*

MURT 22A Electronic Music I – 3 Units *(Fall)*

MURT 22B Electronic Music II – 3 Units *(Spring)*

MURT 31 Sound Design – 3 Units *(Spring)*

MUSL 28 Musical Structure & Songwriting – 3 Units *(Spring)*

MUSA 20A Guitar I – 1 Unit *(Fall & Spring)*

or

MUSA 21A Piano I – 1 Unit *(Fall & Spring)*

or

MUSA 22A Jazz Piano I – 1 Unit *(Varies)*

Total Units 16

Certificate of Proficiency: MUSIC INDUSTRY ENTREPRENEUR

ENT 1 Introduction to Entrepreneurship – 3 Units *(Fall & Spring)*

ENT 10 Evaluating New Business Opportunities – 2 Units *(Varies)*

or

ENT 20 Marketing for Entrepreneurs – 2 Units *(Fall & Spring)*

MURT 26 Music Business and the Law – 3 Units *(Spring)*

MURT 28 Music Industry Career Development – 3 Units *(Fall)*

ENT 30 The Business Plan – 2 Units *(Spring)*

MURT 22A Electronic Music I – 3 Units *(Fall)*

or

MURT 21 Audio Recording I – 3 Units *(Fall)*

Total Units 17

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

| | |
|---------------|--|
| Guitar | <p>Two pieces from any of the following:</p> <p>Method of Guitar Aguado</p> <p>Easy Etudes Brouwer</p> <p>Op.60 Carcassi</p> <p>Etude (any) Giuliani</p> <p>20 Studies, Segovia Ed. - 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>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |
| Oboe | <p>Concerto, K 314 W.A. Mozart (any movement)</p> <p>Sonata for Oboe and Piano C. Saint-Saens (any movement)</p> <p>Forty-Eight Studies Ferling (any etude)</p> <p>Oboe Method Barret (Grand Studies)</p> <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |

| | |
|-------------------|--|
| Percussion | <p><u>Snare Drum:</u> Intermediate Snare Drum Studies (studies 16-32) Peters</p> <p>Portraits in Rhythm (any etude) Cirone</p> <p><u>Timpani:</u> Fundamental Method for Timpani (etude for 3 or 4 drums) Peters</p> <p>The Solo Timpanist (any etude) Firth</p> <p>Sonata for Timpani (mvt II or III) Beck</p> <p><u>Keyboard Percussion:</u> Fundamental Method for Mallets (any study starting at page 64) Peters</p> <p>The Sonata: Solo Music for Marimba and Piano (any sonata) Cirone</p> <p>Yellow After the Rain Peters</p> <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |
| Piano | <p>A Bach Invention, or 2 movements from a French Suite or a Fugue</p> <p>A first movement of a Haydn, Mozart, or Beethoven Sonata</p> <p>A Romantic Piece (E.G. a Chopin Nocturne or Prelude or Brahms Intermezzo or the equivalent)</p> <p>Optional: A piece by Debussy or a contemporary composer</p> <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |
| Saxophone | <p>Sonata No. 3 Handel/Rascher (any movement)</p> <p>Sonata Eccles/Rascher</p> <p>Selected Studies H. Voxman (any etude)</p> <p>Forty-Eight Studies Ferling (any etude)</p> <p>Major Scales through 4 sharps and 4 flats</p> |

| | |
|---------------------------------------|---|
| <p>String Bass</p> | <p>Concerto (any movement) Dragonetti</p> <p>Sonata (any movement) Eccles</p> <p>Sonatas (any movement) Marcello</p> <p>Elephant Saint Saens</p> <p>Sonatas (any movement) Vivaldi</p> <p>Etude (any) Bottesini</p> <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |
| <p>Trombone/ Euphonium</p> | <p>Sonatina Serocki</p> <p>Sonata Hindemith</p> <p>Clef Studies Blazhevich</p> <p>Melodious Etudes for Trombone (any etude from books 1 or 2) Rochut</p> <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |
| <p>Trumpet</p> | <p>Concerto E.J. Haydn (any movement)</p> <p>Concerto J.N. Hummel (any movement)</p> <p>Fantasia Brilliante J.B. Arban (original or Hunsberger arr.)</p> <p>Concert Etude, opus 49 A. Goedecke</p> <p>Fourteen Characteristic Studies J.B. Arban (any)</p> <p>Etude Studies Sigmund Hering (any)</p> <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats</p> |

| | |
|---|--|
| <p>Tuba</p> | <p>Air and Bourree Bach</p> |
| | <p>Suite for Tuba Haddad</p> |
| | <p>Suite of Unaccompanied Tuba Hartley</p> |
| | <p>2 Contrasting Etudes from 43 Bel Canto Studies Bordogni or</p> |
| | <p>Advanced Studies Tyrrell</p> |
| <p>Chromatic Scales and Major Scales through 4 sharps and 4 flats.</p> | |

| |
|---------------------------------|
| Accompanist Request Form |
|---------------------------------|

1. To **REQUEST** an accompanist, furnish the following information: No accompanist can be reserved without **SIGNED** approval of your applied instructor and 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: |
|--|------------------------------------|

Music Coordinator Signature:

Accompanist Assigned:

**CHABOT COLLEGE – DEPARTMENT OF MUSIC
INSTRUMENTAL 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 (PRINT)

Signature

Jury Recommendation:

_____ Passed to level II, II, IV

_____ Retain at current level

CHABOT COLLEGE MUSIC DEPARTMENT VOICE JURY FORM

Name _____

Voice Classification _____

Year in School _____

Current Level of Study: I, II, III, IV

Work Completed During the Semester:

| COMPOSER | TITLE | For Jury | Worked on |
|----------|-------|----------|-----------|
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

Each student will receive a numerical grade for the vocal categories below. The total for each category will be added for a final jury grade.

Rating System: 9-10 = excellent
 7-8 = good
 5-6 = satisfactory
 4-3 = needs more work
 1-2 = unacceptable

Grading Scale: A = 40-34
 B = 26-33
 C = 18-25
 D = 10-17
 F = 4-9

| | RATING | COMMENTS |
|--------------------------------|-----------------------------|----------|
| MUSICIANSHIP | 1 2 3 4 5 6 7 8 9 10 | |
| Phrasing | | |
| Accuracy | | |
| Style | | |
| VOCAL TECHNIQUE | 1 2 3 4 5 6 7 8 9 10 | |
| Freedom | | |
| Flexibility | | |
| Diction | | |
| Breath Management | | |
| VOCAL QUALITY | 1 2 3 4 5 6 7 8 9 10 | |
| Timbre | | |
| Range | | |
| Color | | |
| EXPRESSION/PRESENTATION | 1 2 3 4 5 6 7 8 9 10 | |
| Facial Expression | | |
| Comprehension of text | | |
| Communication of text | | |
| Poise | | |
| Stage Presence | | |

TOTAL: _____

JUROR(S) _____

Jury Recommendation:

_____ Passed to level II, III, IV

_____ Retain at current level

**CHABOT COLLEGE – JAZZ STUDIES PROGRAM
JAZZ JURY**

| | | |
|--------------|--------------------|-----------------------|
| Name: | Instrument: | Current Level: |
|--------------|--------------------|-----------------------|

Transcription completed during the Semester:

| | |
|--------------|----------------|
| Tune: | Artist: |
|--------------|----------------|

| EVALUATION | | | | | | |
|----------------------------------|---------|-------------------|-----------|-----------|-----------|--------|
| Criteria\Grade | Fail | Needs Improvement | | | Pass | Points |
| Scales/Drums Styles (100 points) | 0 – 44 | 45 – 54 | 55 – 71 | 72 – 85 | 86 – 100 | |
| Transcription (100 points) | 0 – 44 | 45 – 54 | 55 – 71 | 72 – 85 | 86 – 100 | |
| Soloing (100 points) | 0 – 44 | 45 – 54 | 55 – 71 | 72 – 85 | 86 – 100 | |
| Sight-Reading (100 points) | 0 – 44 | 45 – 54 | 55 – 71 | 72 – 85 | 86 – 100 | |
| Required Tunes (100 points) | 0 – 44 | 45 – 54 | 55 – 71 | 72 – 85 | 86 – 100 | |
| FINAL ASSESSMENT | | | | | | |
| <i>i. TOTAL POINTS (500)</i> | Retain | | | | Advance | |
| | 0 – 224 | 225 – 274 | 275 – 359 | 360 – 429 | 430 – 500 | |

Additional Comments:

_____ Adjudicator's Name (Print)

_____ Adjudicator's Name (Signature) Date

Jury Recommendation:

___ Advance to Level - II, III, IV

___ Retain at current level - I, II, III, IV