

## **Appendix C: Continuance in the Bachelor of Music Program**

**Repertoire and other performance requirements for continuance in the Bachelor of Music Church Music and Bachelor of Music Performance Degrees. (Church Music Degree requirements listed first, followed by the Performance requirements, listed in alphabetical order by instrument.)**

### **CHURCH MUSIC**

#### **WITH CHORAL EMPHASIS**

- Candidate will prepare two songs or arias in contrasting styles. One song should be in a foreign language. Both must be memorized (approximately 6–8 minutes total)

#### **WITH ORGAN EMPHASIS**

- Two contrasting selections, one of which must be from the German Baroque, i.e. Bach, Buxtehude, etc. (approximately 10–15 minutes total)
- A hymn: The student must devise the introduction (with assistance from the teacher). It must be of at least 2 stanzas in length, involve the audience in singing the hymn and demonstrate creativity in the accompaniment.
- One selection from the anthology, “A New Liturgical Year,” selected and prepared by the student (This requirement will be scheduled during the semester of one’s continuance and will normally occur during a Level III jury.)
- One piece selected and prepared by the student to demonstrate understanding of Baroque performance practice. (This requirement will be scheduled during the semester of one’s continuance and will normally occur during a Level III jury.)

### **PERFORMANCE**

#### **BASSOON**

- Two contrasting selections from different historical periods - one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one’s continuance and will normally occur during a Level III jury time)

#### **CELLO**

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### **CLARINET**

- Two contrasting selections from different historical periods - one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is strongly encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### **DOUBLE BASS**

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### **FLUTE**

- Two contrasting selections from different historical periods - one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is strongly encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### **EUPHONIUM**

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the Concerto by Horovitz, Lyric Suite by White, and Andante and Rondo by Capuzzi (10–12 minutes total)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### **HARP**

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### **HORN**

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the Mozart Concerti, Beethoven Sonata, and Saint-Saëns *Morceau de Concert.* (10 to 12 minutes total)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance)

## OBOE

- Two contrasting selections from different historical periods – one selection must be a first or third movement of a concerto or a work comparable to a major concerto in difficulty (at least 10 minutes total)
- It is encouraged that one selection be performed from memory.
- At least one movement must include piano, fortepiano, or harpsichord accompaniment.
- Other requirements include orchestral excerpts, contrasting etudes and scales. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

## ORGAN

- Two contrasting selections, one of which must be from the German Baroque, i.e. Bach, Buxtehude, etc. (10–15 minutes total)
- A hymn: The student must devise the introduction (with assistance from the teacher). It must be of at least 2 stanzas in length, involve the audience in singing the hymn and demonstrate creativity in the accompaniment.
- One selection from the anthology, "A New Liturgical Year," selected and prepared by the student (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury)
- One piece selected and prepared by the student to demonstrate understanding of Baroque performance practice (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury)

## PERCUSSION

- Snare drum solo or etude of comparable difficulty to Cirone *Portraits in Rhythm*, Firth *Solo Snare Drummer*, and Delecluse *Douze Etudes*
- Timpani solo or étude of comparable difficulty to Firth "Solo Timpanist," Beck "Concepts for Timpani," and Peters "Fundamental Solos for Timpani"
- Mallet solo, either two mallets or four
  1. Two-mallet standard: Bach *Concerto for violin in a minor* and Hovhanness *Variations on Japanese Woodprints*
  2. Four-mallet standard: Stout *Two Mexican Dances*, Stout *Astral Dance* and Abe *Dream of the Cherry Blossoms*
- All three solos together approximately 10 minutes
- Sight-reading, with a steady tempo, adherence to dynamics, and musical understanding (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

## PIANO

- Two pieces from different historical periods displaying contrasting character
- One Etude demonstrating technical facility
- Sight-read a given passage of music. It is expected that the student achieve a steady tempo, musical understanding and fluency in the performance. The level of difficulty of the repertoire would be similar to:
  1. Haydn *Sonata Hob. XVII/2 in B-flat Major: Largo*
  2. Bartok *Bouree #117* from *Mikrokosmos*, Volume IV

- Quick Study a piece of music. The student will be assigned a piece of music two weeks before the examination. Without the assistance of a teacher, the student will be expected to perform this selection in an artistic manner, displaying a clear understanding of the work's historical context and style. The level of difficulty of the repertoire assigned would be similar to:
  1. Mendelssohn *Song Without Words, Op. 38 No.6* (Duetto)
- Sight-reading and quick study requirements will be scheduled during the semester of one's continuance and will normally occur during a Level II or III jury time.

### **SAXOPHONE**

- Repertoire presenting contrasting character and styles at a difficulty level comparable to:
  1. J.S. Bach/Londeix *Cello Suites No. I or III*
  2. P.M. Dubois' *Concerto*, or
  3. J. Ibert *Concertino da camera*
- At least one selection should be performed with piano accompaniment (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight reading and jazz solo transcription (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### **TROMBONE**

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the David Concertino, Hindemith Sonata, and the Jacob Concerto (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

### **TRUMPET**

- Two pieces of contrasting character, at a difficulty level comparable to:
  1. *Sonata* by Kent Kennan
  2. *Concerto* by Arutunian
  3. *Legende* by Enesco
  4. *Concerto in D* by Torelli
  5. *Concerto in D* by Telemann
- Students are encouraged to use different instruments, i.e. C and E-flat trumpet or piccolo trumpet (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Sight-read a given passage of music. It is expected that the student achieve a steady tempo, musical understanding and fluency in the performance. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)
- Perform two 8ves of any of the 12 major and minor scales (harmonic and melodic forms) and associated arpeggios in 16th notes at a minimum metronome marking of quarter = 100. (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury)

### **TUBA**

- Repertoire presenting contrasting character and styles at a difficulty level comparable to the Concerto by Gregson, the Sonata by Beversdorf and the Sonata by Broughton (total performance time between 10 and 12 minutes)
- Performance from memory of a portion of the Continuance Recital is encouraged.
- Etudes, scales, sight-reading, and orchestral excerpts (This requirement will be scheduled during the semester of one's continuance and will normally occur during a Level III jury time)

#### **VIOLA and VIOLIN**

- Two contrasting selections – one selection must be a first or third movement from a major concerto or a piece comparable to a major concerto in difficulty (at least 10 minutes total)
- At least one selection must be performed from memory.
- At least one selection must be from the “accompanied literature.”

#### **VOICE**

- Three songs, one from each of the following time periods. At least one must be in a foreign language.
  1. One song or aria composed before 1800
  2. One song from the standard foreign-language art song repertoire in the original language (except selections which are typically sung in translation)
  3. One song from the 19th–21st C. British or American art song repertoire
- All songs must be memorized.
- An interview with three members of the voice faculty.