

**The Rivers School Conservatory**  
**Departmental Curriculums**  
**November 1, 2009**

**WIND DEPARTMENT**

**Young Artist Diploma Program Requirements for all wind instruments:**

In addition to successfully completing the related instrumental curriculum (see below), and receiving marks of High Pass or Honors in year-end evaluations, the requirements in the Wind Department are:

Young Artist Level I:

Three workshops and recitals per year

Young Artist Level II:

Three workshops and recitals per year  
One year of ensemble  
Theory Levels I and II

Young Artist Level III:

Three workshops and recitals per year (including performance with pianist)  
One year of ensemble  
Theory Levels III and IV  
Participation in school or other non-RSC ensemble encouraged

Young Artist Level IV:

Three workshops and recitals per year (including performance with pianist)  
One year of ensemble  
Theory Levels V and VI  
Participation in school or other non-RSC ensemble encouraged

**Flute Curriculum**

Level I: (Sections IA, IB, IC)

1A:

Goals: Correct hand position and good posture; note recognition: E1 to C2; breathing: ability to hold breath for 4 beats; correct placement of tongue and clean, clear attacks; legato, staccato, slurring; cleaning and handling of flute; development of good fingering habits.

Technique:

5-note stepwise patterns

Scales and Triads: C,a; F,d; Bb,g; G,e, -- one octave, minor scales in natural form  
Play two scales, tongued, four notes in a breath. Demonstrate difference between  
major and minor scales; understanding of triad form and chromatic scale  
Play small pattern of chromatic notes.

Sight\_Reading: Recognize note names from E1 to C3. Clap to demonstrate  
rhythmic patterns of whole, half, and quarter notes.

Repertoire:

Etudes:

Trevor Wye, A Beginner's Book for the Flute, Part One (Novello)  
Breeze-Easy Method 1 (Valentine Anzalone)

Literature: Play three contrasting pieces, memory optional.

Mel Bay Book 1

The Really Easy Flute Book, Pearce/Gunning (Faber Music)

Suzuki Flute School, Vol.I (Summy-Birchard Co.)

Duets:

50 Rounds for Two or More De Smet (Fentone)

Flutes in duet from the beginning (Mel Bay, Band 1) CB1200

1B: Older beginners may start at this level if they have studied recorder, or if they can handle the concepts of material listed below at the judgment of the teacher.

Goals: Development of breathing to match phrase length; should be able to sustain for 8 beats; begin concept of a phrase as a musical unit, fueled by a breath; ability to judge the correct amount of air and embouchure strength to place note in correct octave; continue to work on slurring; introduction to 3rd register, chromatics, and tuning

Technique:

Scales and Triads: C,a; G,e; D,b; F,d; Bb, g; Eb, (F,G,Bb,a,b,e in one octave, two octaves if ready), minor scales in natural form; expand chromatic scale to one octave at teacher's discretion; demonstrate understanding of major, minor, triads, and chromatic scale; expand range to G3 if possible (minimum F3)

**For Evaluation: Play two scales, two eight notes to a breath; some form of the chromatic scale, preferably one octave; a short etude; three pieces (memory optional). Sight-reading at Level 1A; clap a rhythmic pattern.**

## REPERTOIRE

### Etudes

Breeze-Easy Books 1, 2  
Steensland Flute Student Bk 1  
Mel Bay Books  
Trevor Wye, Part 1

### Literature

Suzuki Flute School Vol.I (Summy-Birchard Co.)  
The Really Easy Flute Book Pearce/Gunning (Faber)  
Tune A Day (Boston Music)  
Music Through Time, Book 1 Paul Harris & Sally Adams (Oxford)  
Ian Denley Time Pieces, Vol. 1

### Duets

50 Rounds for 2 or More De Smet (Fentone)  
Duets are Fun Schaeffer (Pro Art Belwin Mills)  
Duet Time Burakoff (Sweet Pipes)  
Flutes in duet from the beginning (Mel Bay, Band 1) CB1200

1C:

Goals: Development of good breathing habits; ability to play a phrase in one breath; understanding of phrase--how to identify it, how to use breath to shape it; how to use dynamics and sound to add variety and contrast; ability to plan ahead for even support through a long slur; development of dynamics; ability to play an echo; long tones; discussion of tone and how to use breath support to develop a good sound; development of embouchure; knowledge of fingerings through G3; practice in tuning, adjusting to intonation, particularly in duet work; initial experience in small chamber group possible; exposure to metronome.

Technique:

Scales and triads: through 3 #'s and b's, in two octaves; minor scales in natural form; introduce harmonic form; chromatic scale in two octaves (if possible, 2 1/2 octaves to G3); expand range to Bb3 at teacher's discretion (minimum G3); introduction to scales in thirds

**For Evaluation: Play two scales and triads, major and minor, an octave in a breath (or if possible two to a breath); minor scales in natural, harmonic forms are optional; play chromatic scale to G3 or higher; play an etude; play three pieces, memory optional.**

Sight Reading at Level IB, add eighth notes and dotted half notes to rhythmic patterns of recognition

Repertoire:

Etudes

Breeze-Easy Books 1,2

Steensland Flute Student, Bk 1-2

Steensland Tunes Bk 1-2

Hunt High Register Book, Level 1

Trevor Wye, Part 2

Literature:

Fun with the Flute Bay (Mel Bay Co.)93274

Classical Repertoire for Flute, Mel Bay, Vol. 1

Skill Builders for Flute (Schirmer)

Solo Pieces for the Beginning Flutist, Book 1 (Mel Bay)

Suzuki Flute School, Vol. I (Summy-Birchard)

Tune a Day (Boston Music)

Music Through Time, Book 2 Paul Harris & Sally Adams (Oxford)

Ian Denley Time Pieces, Vol. 2

Purcell Air, Hornpipe (Carte)

Duets:

Duets are Fun Schaeffer (Pro Art, Belwin Mills)

Learn to Play Flute Duets (Alfred)

Level II: (Sections IIA, IIB)

IIA:

Goals: Attention to finger position with curved, relaxed position; work on curved left 4th finger and thumb. posture work--low shoulders, straight back, arms out to support lungs; introduction to trills, discussion of practice habits; use of varied articulation and rhythm patterns to develop fluid technique; tonal development; slurred octaves; work on color difference in the three registers; musicianship expressed through good breathing habits, phrasing, and consistent use of dynamics; understanding of phrase defined by breath; poise and presentation skills for performance; possible preparation for area competitions

Technique:

Scales and triads: Through 4 #s and 4bs, two octaves in one breath; minor scales in harmonic form; begin to learn high fingerings from G#3 up; play scales in varied patterns; chromatic scale in 3 octaves; introduction of scales in 3rds

**For Evaluation: Prepare 2 major scales and triads and 1 minor scale in harmonic form (scale in 3rds optional); 1 major and minor triad; play chromatic scale in 3 octaves if possible (minimum range 2 1/2 octaves to G3, expand range to C4 at teacher's discretion); play one etude; play three pieces, (one from memory, optional)**

Sight Reading: recognition of notes through G3

Repertoire:

Etudes:

Breeze-Easy Book 2

Steensland Flute Student Bk 1-2

Steensland Tunes Bk 1-2

Hunt High Notes, Bk 1

Wye, Part 2

Literature:

Andersen Scherzino

J.c. Bach Sonatas

Corelli Dance (Editio Musicus)

Fun with the Flute Bay (Mel Bay #93274)

Handel Sonata in A Minor

Harris Clowns (Novello)

Hindemith Echo (Schott)

Leclair Musette, Gigue (Barrere)  
Marcello Sonatas in Bb, F (Peters)  
Miscellany Book 1 & 2 Michael Rose (Asoc.Board Royal Schools)  
Mozart Magic Flute (Steensland)  
Music Through Time, Bk 2 Harris & Adams (Oxford)  
Suzuki Flute School Book II (Summy-Birchard Co.)  
Telemann Die Kleine Kammermusik (HM)  
22 Traditional Tunes, Vol 1 Patricia Ramsay (Fentone)  
Treasury of Flute Music, Moyse  
Vivaldi Sonata in C (Heinrichshofen)  
Wye A Very Easy Romantic, 20<sup>th</sup> cent. Albums

IIB:

Goals: Introduction to double tongue and simple vibrato study; continue tonal development; build breadth of sound; learn to taper phrase endings; mastery of phrase using good breathing, dynamics, vibrato if ready, and begin to build sense of the whole piece, understanding sections within it; development of musical skills and mature playing attitude; encourage upgrading of instrument; begin study of piccolo if interested; encourage attendance at master classes, recitals, listening to recordings; suggest summer music camp

Technique

Scales and triads: Minimum, 5 #'s, 5 b's, prefer Circle of Fifths in two octaves, m in harmonic form. Introduce melodic minor. Introduce diminished and augmented triads if appropriate. Continue work on scales in 3rds. Chromatic scale in 3 octaves. Optional: play scales in 4ths.

**For Evaluation: Play two major and minor scales and triads (minor in harmonic, melodic forms is optional); play one scale in 3rds; play chromatic scale in 3 octaves, 3 octaves in a breath; play one etude; play three pieces (one from memory optional); if playing a long concerto movement, select an excerpt; sight reading: Section III.**

Repertoire:

Etudes:

Steensland Flute Student Bk 2-3  
Steensland Tunes, Bk 2-3  
Hunt High Notes Bk 1  
Melodious and Progressive Studies, Book 1 (Cavally)

Literature:

Bach Arioso  
CPE Bach Sonata in G (Musica Rara)  
JS Bach Sonatas, selected movements (Henle, Barenreiter)

Bournonville Danse pour Katia  
Fauré Sicilienne (IMC)  
Gluck Minuet and Dance of the Blessed Spirits  
Handel Sonatas (Henle)  
Honegger Romance (IMC)  
Mozart Sonatinas (Peters); Menuetto from A Maj. Quartet  
Music Through Time Bk 3 Harris & Adams (Oxford)  
Pergolesi Sonata #12 (Edit.Musicus)  
Rorem Mountain Song (Peer)  
Saint-Saëns Pavane  
Scarlatti Sonatas in e,d, and G (Edition Musica Budapest)  
Solos for the Flute Player--Moyse (Schirmer)  
Solos for Flute, Peck (Fischer)  
Suzuki Flute School, Book III (Summy-Birchard Co.)  
Wye A Rameau Album

Concerti:

Bach Suite in B Minor, selected movements--Rondeau, Sarabande, Menuet  
(many, Schirmer)  
Leclair Concerto in C Major  
Sammartini Concerto in F Major (Amadeus Verlag)  
Telemann Concerto in D (Editio Musica)  
Telemann Suite in A Minor--Menuet 1,2, Bourée 1,2  
Vivaldi Concerto in F Major (IMC)

Level III: ( IIIA, IIIB, IIC)

IIIA:

Goals: Continue working on intonation; begin independent tuning; orchestral excerpts; work on long tones; develop gradation in dynamic control; work on vibrato and double tonguing; thorough understanding of phrasing. exploration of uneven phrases in contemporary writing; work on unconventional rhythms; regular sight reading practice in lessons and individual practicing; piccolo study.

Technique:

Scales: Circle of Fifths in two octaves, minor scales in melodic form; play scales in 3rds, C scale in 3 octaves; chromatic scale in three octaves--goal to play in 1 breath; optional: play scales in 4ths; triads: all forms of triads in 2 octaves; introduction of study of 7th chords (MM, mm, Mm); (optional: #12 in Taffanel and Gaubert 17 Grands Exercices); continue development of vibrato and double tongue

**For Evaluation: Play one major and one minor scale in 3rds, unless student chooses 4ths; one major and minor scale, straight; one chromatic scale in 3 octaves in varied articulation patterns; play one triad in all forms; play one etude; sight reading Section 4. Play three pieces, (two accompanied by staff**

**pianist.), these pieces should be from three different historical periods to help with recognition of historical styles in five main periods**

Repertoire:

Etudes:

Andersen, Op. 41

Steensland Flute Student Bk 3

Steensland Tunes Bk 3

Hunt High Notes Bk 2

Melodious and Progressive Studies, Bk 1 Cavally

Taffanel and Gaubert 17 Grands Exercices

Literature:

Fikret Amirov Six Pieces (Dance, Nocturne) (Sikorski)

CPE Bach Sonatas

JS Bach Sonatas--C, Eb (Henle, Barenreiter)

Beethoven Sonata in Bb (Zimmerman)

Bizet Menuet from L'Arlésienne

Bloch Suite Modale (Broude)

Bourmonville Danse Pour Katia

Georges Brun Romance, Op. 41

Fauré Morceau de Concours (Broude)

Flute Music of the Baroque (Schirmer)

Gaubert Madrigal (Belwin Mills)

Godard Suite--Allegretto, Idylle (Fischer, Chester)

Mozart Andante

Roussel Aria (Durand), " M. de la Péjaudie from Joueurs de Flute (Durand)

Scarlatti Sonatas (Editio Musica Budapest)

Telemann Sonata in G, F Minor (Schirmer), Suite in A Minor

Vaughan Williams Suite de Ballet (Oxford)

Vivaldi Sonatas, Il Pastor Fido (Barenreiter, SMC)

Concerti:

Bach Suite in B Minor

Pergolesi Concerto in G (IMC)

Telemann Concerto in D (IMC)

IIIB:

Goals: Continue work on vibrato, double tongue, and triple tongue; work on velocity and flexibility in scales and arpeggios; use of metronome; learn to sustain high notes on piano level; begin study of 7th chords; continue sightreading work; analysis of scales, arpeggios, chromatics, and sequential patterns

Technique:

Scales: circle of Fifths in 4ths optional; minor scales in melodic form (B and C scales in 3 octaves); scales in varied rhythmic and articulation patterns; chromatic scale in 3 octaves, in sixteenths, alternating slurred up, tongued down (in dt) or vice versa; triads: all forms of triads in 2 octaves; introduction of triple tonguing; begin development of ability to vary vibrato (speed, width) to suit music; piccolo study if student interested

**For Evaluation: Play one major and one minor scale and triads; optional, play one major and minor scale in 4ths; one chromatic scale in 3 octaves, up and down in 1 breath; play a section of #12 T & G 7th chords; play one etude; sight-reading: Section 5; play three pieces representing different periods**

Repertoire:

Etudes:

Andersen, Op. 37

Hunt, Bk. 2

Koehler 15 Easy Exercises, Op.33, Book 1 (Fischer)

Melodious and Progressive Studies, Book 2 (Cavally, SMC)

Morris Piccolo Study Book (Novello)

Moyse 25 Etudes Melodiques (Leduc)

Taffanel and Gaubert 17 Grands Exercices

Tulou Piccolo Studies

Literature:

CPE Bach Sonata in a minor (Barenreiter)

Beethoven Serenade

Blavet Sonatas (Rudall Carte)

Chopin Theme and Variations (IMC)

Flute Music of the Baroque (Schirmer)

Gaubert Sicilienne and Madrigal (Masters Music)

Handel Sonatas in a, F, g, e (Peters, Barenreiter)

Honegger Danse de la Chèvre (Salabert)

Ibert Aria

Ibert Histoires: La meneuse de la tortue d'or, Le petit âne blanc, Dans la maison triste (Leduc)

Marais Les Folies d'Espagne (Barenreiter)

Mozart Andante, Rondo (IMC)

Pessard Andalouse

Roussel Pan Joueurs de Flute (Durand)

Saint-Saëns Air de Ballet, Romance (Durand)

Schumann 3 Romances (Peters)

Stamitz 8 Caprices (Peters)

Telemann Fantasies for solo flute (Barenreiter); Sonatas in a, F, g (Barenreiter, IMC, Nagel);

Concerti:

J.S.Bach Suite in B minor

Boccherini Concerto in D (Southern)

Quantz Concerto in G (B &H)

Tartini Concerto in G Major (IMC)

Vivaldi Piccolo Concerto in C (Columbo)

IIC:

Goals: Continue work on double tonguing; learn triple tonguing; continue study of trill fingerings, baroque ornaments; work on vibrato, varying speeds and width; play in concerto competitions

Technique:

Scales: Circle of Fifths in 5ths; minor scales in all forms; chromatic scales slurred, DT, and TT; triads in 2 octaves

**For Evaluation: Play one major and one minor scale in 5ths optional; play two scales, one in DT; play a C chromatic scale, DT ascending, slurred descending; play a section of #12 T & G 7th chords from memory; play one etude; play shorter etudes for vibrato, double/triple tonguing, and an orchestral excerpt; sight-reading: Section 6; play three pieces from different periods**

Repertoire:

Etudes:

Andersen, Op. 33

Baxtresser Orchestral Excerpts (Presser)

Berbiguier 18 Etudes (Schirmer)

Filas Top Notes Study

Melodious and Progressive Studies, Book 2 (Cavally, SMC)

Moyse de la Sonorité (Leduc), 24 Short Melodious Studies with Variations (Leduc)

Quantz Caprices (Amadeus)

Taffanel and Gaubert 17 Daily Exercices (Leduc)

Literature:

Bach, J.S. Sonatas in C and Eb (Barenreiter, Peters) *easy movements can be given at earlier levels*

Dahl Variations on a Swedish Folk Tune

Debussy Syrinx (Jobert)

Enesco Cantabile and Presto (Enoch, Boosey & Hawkes)

Fauré Fantasy (IMC)

Handel Sonatas in a, b, c, e, G (Peters, Barenreiter)  
Hindemith Sonata (Schott)  
Ibert Histoires: Marchande d'eau fraiche, La cage de cristal (Leduc)  
La Montaine Sonata, Op. 24 (Broude)  
Poulenc Sonata (Chester)  
Reinecke Ballade, Op. 288 (Zimmerman)  
Roussel Andante et Scherzo, Op. 51 (Durand)  
Roussel Krishna, Tityre Jouers de Flute (Durand)

Concerti:

Chaminade Concertino (Fischer)  
Donizetti Concertino  
Gounod Concertino (Amadeus)  
Gretry Concerto in C (IMC)  
Mercadante Concerto in e minor (Zerboni)  
Quantz Concerti in C and D  
Mozart Concerti in G and D  
Stamitz Concerto in G (IMC)  
Telemann Concerto in E, e (Leukart, Barenreiter)  
Vivaldi Concerto in c, D (Edition Musicus), Vivaldi Concerto in a for piccolo (IMC)

Level IV: (IVA, IVB, IVC)

IVA:

Goals: Orchestral excerpts, sight reading skills for auditions, performance of a concerto.

Technique:

Scales: Circle of Fifths in 6ths, optional; straight scales in double tongue, varied patterns; chromatic scales in varied articulation; triads: M and m chords in 2/3 octaves, recognize inversions

**For Evaluation: Play one major and one minor scale in 6ths, optional; major and minor scale and triads; play a section of #10 T & G 7th chords; play one etude; play shorter etudes for vibrato, double/triple tonguing, and an orchestral excerpt; sight-reading: Section 7; play three pieces from different periods**

Repertoire:

Etudes:

Koehler 12 Medium Studies, Op. 33, Book 2 (Fischer)  
Maquarre Daily Exercises (Schirmer)  
Moyses de la Sonorité (Leduc)  
Taffanel and Gaubert 17 Grands Exercices (Leduc)

Literature:

Bach, C.P.E. Hamburger Sonata (Ricordi, UE)

Bach, J.S. Sonatas in A and g minor (Barenreiter, Henle)

Fauré Fantasy (IMC)

Hindemith Acht Stücke (Schott)

Hüe Fantasy (Masters Music)

Poulenc Sonata (Chester)

Reinecke Ballade, Op. 288 (Zimmerman)

Concerti:

Hoffmeister Concerto in G, D

Gluck Concerto in G Major (Amadeus)

Mozart D and G Concerti (Schirmer)

Vivaldi Concerto in G (Ricordi)

## IVB:

Goals: Work on musical applications of vibrato, its varying speeds and width; continue work on orchestral excerpts, memorize three excerpts; in the senior year a solo recital should be prepared

### Technique:

Scales: Circle of Fifths in sevenths, optional; straight scales in double/triple tongue; triads in all keys, slurred and tongued; chromatic scale slurred in sixteenths, double tongued when articulated; three octave chromatic

**For Evaluation: Play one major and one minor scale in 7ths, optional; play one straight scale in DT; play one chromatic scale; play one etude; play a section of #10 T & G 7th chords; play shorter etudes for vibrato, double/triple tonguing, and an orchestral excerpt; sight-reading: Section 8; play three pieces from different periods, one must be concerto movement from a fully learned concerto**

### Repertoire:

#### Etudes:

Andersen, Op. 30 (Schirmer)  
Koehler Studies, Book 3 (Fischer)  
Morris Piccolo Study Book (Novello)  
Moyses de la Sonorité (Leduc)  
Taffanel et Gaubert 17 Grands Exercices (Leduc)

#### Literature

Bach, J.S. Sonatas in E and e minor, Partita in A Minor (Henle, Barenreiter)  
Copland Duo  
François Suite for solo flute (Schott)  
Foote A Night Piece Zverov (SMC)  
Hindemith Sonata  
Kennan Night Soliloquy (Fischer)  
Martinu Scherzo Divertimento (Joshua Corp.)  
Martinu Sonata (AMC)  
Telemann Methodical Sonatas (Barenreiter)

#### Concerti:

Mozart Concerti in D and G (Schirmer)  
Quantz Concerti in e and G (Sikorski, B & H, SMC)

IVC:

Goals: Continue work on orchestral excerpts; schedule concerto auditions locally if possible; recital in senior year

Technique:

Scales: Review of all scales and triads in all forms; work on a warm-up pattern (such as V7, diminished triads) from memory

**For evaluation: Play any two scales; play one scale in triple tongue; play triads/7th chords in all forms; play one chromatic scale; play a section of #10 T & G 7th chords from memory; play one etude; play orchestral excerpt; sight-reading: Section 9; play three pieces from different periods. One must be memorized**

Repertoire:

Etudes:

Andersen, Op. 15 (Fischer)

Literature:

Bach, J.S. Partita in a minor (Barenreiter). Sonata in B Minor

Dohnanyi Passacaglia

Griffes Poem (Schirmer)

Haydn Sonata in G (Peters)

Ibert Jeux (Leduc)

Ibert Pièce solo (Leduc)

Muczynski Three Preludes

Prokofiev Sonata (IMC)

Telemann Methodical Sonatas

Concerti:

Ibert Concerto (Leduc)

Mozart Concerti in G and D

Reinecke Concerto

Mozart Flute Quartets

Beethoven Serenade

## Horn

Level I: (IA, IB)

IA:

### Scales and arpeggios:

- C, Bb, a natural minor

### Technique:

- Learn about good care of the instrument
- Breathing exercises and games
- Understanding of embouchure, mouthpiece placement, and buzzing
- Mouthpiece buzzing – siren, long tones, easy tunes
- Basics of relaxed posture and approach to instrument
- Ability to tongue and slur
- Ability to reliably find C-E-G starting pitches – getting a “feel”
- Comfort in producing pitches from low G to 3<sup>rd</sup> space C
- Understanding of simple phrases and breath marks

### Theory/Aural Skills:

- Ability to imitate and create simple intervals and phrases on the mouthpiece and horn
- Ability to read treble clef fluently
- Knowledge of intervals up to a 5<sup>th</sup>
- Rhythm: whole, half, quarter, and eighths – imitation and sight reading
- 4/4, 3/4, 2/4

### Studies:

- Learn to Play the French Horn (Alfred), pp. 1-27
- Standard of Excellence book 1 (Warner Bros?)
- Introducing the French Horn, Douglas Hill (GIA)
- Breeze-Easy Method 1 (Warner Bros)
- A Tune a Day (Boston Music Company)

### Repertoire:

- The Canadian Brass Book of Beginning Horn Studies (Hal Leonard)
- Meet the Great Masters (Curnow)
- Tunes for French Horn Technic (Warner Bros)
- The Really Easy Horn Book (Faber Music)
- F Horn Solos level 1 (Belwin Mills/Warner Bros)
- “Fun books” and transcriptions (Star Wars, Beatles, show tunes, etc)

### Duets and beyond:

- Sight-read duets found in “Breeze-Easy” Method Book

IB:

Scales and arpeggios:

- 2#/b major and minor (harmonic form)

Technique:

- Review and reinforcement of good playing habits (see level 1)
- Emphasize relaxed approach to instrument, low breathing, and a healthy embouchure
- Introduce warm-up routine of breathing exercises, buzzing, long tones, arpeggios (slurred and tongued), and scales
- Ability to play wide range of articulations (staccato, legato tongue, slurs, accents)
- Work on hearing and executing larger interval skips, both tongued and slurred
- Play scales and exercises to expand low and high range

Theory/Aural Skills:

- Continue imitation and creation of simple intervals and phrases
- Ability to sing, hear, and play all diatonic intervals within an octave
- Introduce half-steps and whole-steps and constructing scales
- Understanding of key signatures
- Introduce (if necessary) to piano layout
- Rhythm – introduce dotted rhythms, sixteenths, syncopation and off-beats within an eighth-note grid, and eighth-note triplets
- Begin 6/8, 2/2

Studies:

- Learn to Play, book 1, all (Alfred)
- First Book of Practical Studies, Robert Getchell (Warner Bros)
- Standard of Excellence, book 2 (Warner Bros?)
- Breeze-Easy Method 2 (Warner Bros)

Repertoire:

- Handel, “Bourree” from *Classical Festival Solos Vol 1* (Warner Bros)
- Ployhar, “The Hunt” from *F Horn Solos level 2* (Belwin Mills/Warner Bros.)
- Mendelssohn, “On Wings of Song” from *Classical Festival Solos Vol 2*
- Mozart, “Menuet” from *Classical Festival Solos Vol 1*
- Schubert, “Andante” from *F Horn Solos level 2*
- “Simple Gifts” from *Classical Festival Solos Vol 2*
- Telemann, “Menuett” (Kendor)
- Canadian Brass *Book of Easy horn solos* (Warner Bros.)
- “Fun books” and transcriptions (Star Wars, Beatles, show tunes, etc)

Duets and beyond:

- Learn Through Duets, Gordon Carr (Kevin Mayhew/Mel Bay)
- Rubank Selected Duets

Level II:

Scales and arpeggios:

- 4#/b major and minor (harmonic), chromatic 1 octave

Technique:

- Expand warm-up routine and add lip slurs and flexibility exercises
- Begin work on multiple tonguing
- Review and reinforcement of good playing habits
- begin lip trills
- begin basic transposition (horn in Eb, D, etc)
- work on ability to tune unisons, octaves, and 5ths
- expand dynamic range and control – long tone exercises
- Continue to expand range and ease of playing in the high and low registers

Theory/Aural Skills:

- Introduce all chromatic intervals within an octave
- Knowledge of circle of 5ths and key signatures
- Knowledge of major and minor triads, played alone and in context of pieces studied
- Introduce forms of the minor scale

Studies:

- Learn to Play, book 2 (Alfred)
- Practical Studies, book 1 and 2, Getchell (Warner Bros)
- Miersch, Melodious Studies for Horn (Carl Fischer)
- Pottag-Hovey Method, book 2 (Warner Bros)
- Studies and Melodious Etudes for the French Horn, Ployhar (Warner Bros)
- Brophy, Technical Studies (Carl Fischer)
- Exercises for Flexible Horn Playing, Ward O. Fearn, (Presser)
- Maxime-Alphonse, 200 Studies, book 1 (Editions Leduc)
- Schantl, Grand Theoretical and Practical Method (Wind Music, Inc)
- De Grave, Etudes op 13 (Wind Music)

Repertoire:

- Bach, “Air on the G String” from *Stout Master Solos-Intermediate*
- Beethoven, “Andromeda” (Belwin/Warner Bros)
- Bizet, “Toreador Song” from *French Horn Solos* (Amsco)
- Corelli, “Sarabanda and Gavotte” (Rubank/Hal Leonard)
- Gounod, *Six Melodies* (McCoy’s Horn Library)
- Grieg, “To Spring” from *Classical Festival Solos Vol 2*
- Handel, “I See a Huntsman” from *Solos*, ed. Jones
- Handel, “Come Unto Him” from *Stout Master Solos – Intermediate*
- Mussorgsky, “The Song of Khivria” from *First Solos*

- Pachelbel, “Canon” arr. Dorff (Presser)
- Ployhar, “March of the Grenadiers” from *Classical Festival Solos Vol 1* (Warner)
- Purcell, “I Attempt from Love’s Sickness” from *Solos for the Horn Player*, ed. Mason Jones (Schirmer)
- Shelukov, “Scherzo” from Rubank *Concert and Contest Collection* (Hal Leonard)
- “The Ash Grove” from Mason Jones, ed.: *First Solos for the Horn Player* (Schirmer)
- Schumann, “Air from Rosamunde” from *First Solos*
- Tchaikovsky, “Kamarinskaya” (Ludwig)
- Saint-Saens, “The Swan” from *Stout Master Solos-Intermediate*
- Scriabin, “Romance” from *First Solos* – ed. Mason Jones (Schirmer)
- Telemann, “Adagio and Presto” (Southern Music Co.)

Duets and beyond:

- Audition for local ensembles and districts, if possible
- Encourage listening, concert attendance, summer music camps
- Learn Through Duets, Gordon Carr (Kevin Mayhew/Mel Bay)
- Rubank Selected Duets
- Pottag 60 Horn Duets (Warner Bros)

Level III:

Scales and arpeggios:

- All M/m scales, 2 octave when possible, chromatic scale

Technique:

- Identify and work on specific individual problems: range, flexibility, tonguing, etc.
- Transposition in common keys: E, Eb, D, C, B basso, Bb basso, G, A
- Work on specific extended techniques as demanded by literature (e.g. lip trills, flutter tonguing, multiple tonguing)

Theory/Aural Skills:

- Begin work on identifying basic chord progressions, aural and written
- Continue singing/identifying of all intervals and chords
- Rhythm: continue review and sight reading
- Analysis of pieces studied
- Rhythm: continue in Starer or appropriate book
- Composition of an etude to solve a specific technical problem

Studies:

- Brophy, Technical Studies (Carl Fischer)
- Kopprasch, 60 etudes, (Carl Fischer)

- Maxime-Alphonse, books 1 and 2 (Leduc)
- Kling, 40 Etudes (International)
- Gallay, 12 Etudes for 2<sup>nd</sup> Horn (Southern Music Co.)
- Singer, Embouchure Building (Warner Bros.)

Repertoire:

- Arnold, *Fantasy for Horn* (Faber)
- Amram, *Blues and Variations for Monk* (Peters)
- Bach, *Cello Suites*
- Beethoven, *Sonata* (International)
- Chabrier, “Larghetto” (Masters Music)
- Eccles, *Sonata* (International)
- Frackenpohl, “Largo and Allegro” from *Solos* ed. Mason Jones
- Francaix, “Canon in Octave” from *French 20<sup>th</sup> Century Recital Pieces* (International)
- Glazunov, “Reveries” from *Solos* ed. Mason Jones (Schirmer)
- Gliere, op 35 (Romance, Valse Triste, Nocturne, Intermezzo) (International)
- Gliere, *Concerto* (International)
- Gryc, “Reflections on a Southern Hymn” (Robert King Music Co.)
- Heiden, *Sonata* (Schirmer)
- Krol, *Laudatio* (Simrock)
- Mozart, *Concerto No. 3*
- Mozart, *Concerto No. 1* (Schirmer)
- Mozart, *Concert Rondo*
- Rheinberger, *Sonata*
- Franz Strauss, *Nocturno* (Universal)
- Franz Strauss, *Concerto* (Carl Fischer)
- Richard Strauss, *Concerto No. 1* (International)
- Saint-Saens, *Concertpiece* (International)
- Saint-Saens, “Romance” from *Solos*, ed. Jones
- Telemann, *Sonata in Bb minor* (International)
- Orchestral excerpts

Duets and beyond:

- Encourage participation in competitions and chamber ensembles
- if interested, encourage to explore improvisation and jazz (see John Clark exercise book, Aebersold, etc.)

Level IV:

Scales and arpeggios:

- all major, minor scales, chromatic, modes and pentatonics

Technique:

- Identify and work on specific individual problems: range, flexibility, tonguing, etc.
- Transposition in all keys: E, Eb, D, C, B basso, Bb basso, G, A, etc
- Work on specific extended techniques as demanded by literature (e.g. lip trills, flutter tonguing, multiple tonguing)

Theory/Aural Skills:

- Continue to work on analyses of all pieces played (including historical background)
- Compose a piece incorporating horn in some way
- Continued study of common harmonic progressions – be able to play arpeggiated versions in all keys: I-V-I, etc.
- Rhythm: advanced sight-reading and notation
- Composition of a cadenza

Studies:

- Gallay, 12 Grand Caprices (International)
- Kopprasch, 60 etudes, (Carl Fischer)
- Maxime-Alphonse, 200 Etudes, Vols. 3-6 (Leduc)
- Reynolds, 48 Etudes for French Horn (Schirmer)
- Schuller, Studies for Unaccompanied Horn (Oxford)
- Singer, Embouchure Building for Horn (Warner Bros.)

Repertoire:

- Adler, Canto XI for horn solos (Ludwig)
- Bozza, *En Foret* (Leduc)
- Buyanovsky, *Pieces for Solo Horn*
- Dukas, “Villanelle” from *Solos*, ed. Mason Jones (Schirmer)
- Förster, *Concerto in Eb* (Schirmer)
- Haydn, *Concerto No. 1* (Kalmus)
- Hill, *Jazz Set* (Margun)
- Hindemith, *Sonata for Horn in F* (Schott)
- Hindemith, *Sonata for Alto Horn in Eb* (Schott)
- Jacob, *Concerto for Horn and Strings* (ECS)
- Mozart, *Concertos No. 2 and 4*
- Persichetti, *Parable for Solo Horn* (Elkan-Vogel)
- Poulenc, *Elegie* (Chester)
- Reynolds, *Elegy* (Belwin Mills)
- Reynolds, *Partita* (Southern Music Co.)
- Rossini, *Prelude, Theme, and Variation* (International)

- Schnyder, *le monde miniscule* (Hal Leonard)
- Schumann, *Adagio and Allegro* (International)
- Richard Strauss, *Concerto No. 2*, (Boosey and Hawkes)
- Telemann, *Concerto in D* (Sikorski)
- Wilder, *Sonatas and Suites* (Margun Music)
- Advanced orchestral excerpts

Duets and beyond:

## Trumpet

### Level I: IA, IB)

Goals (IA, B): Posture, breathing, tonguing, instrument care, fingering habits; phrasing, musicality, accurate breathing [not over-breathing], slurring, range; using dynamics and sound to add variety and contrast, long tones, strengthening embouchure, breath support, intonation, "echo" playing (copying-by-ear), listening to recordings, metronome.

#### IA:

Technique: Scales and arpeggios: Mini-Scales in C, D, Eb, Bb, A, G); one octave scales in C, Bb,A,G, a natural minor; simple triads; Cichowicz Flow Studies #1, 2, 3

#### Playing Techniques:

Learn about good care of the instrument.

Breathing exercises.

Understanding of embouchure, mouthpiece placement, and buzzing

Mouthpiece buzzing.

Basics of relaxed posture and approach to instrument.

Ability to tongue and slur.

Ability to reliably correctly recognize "beginning" pitches.

Comfort in producing pitches from low G to 2nd lineG.

Understanding of simple phrases and breath marks.

Theory/aural skills: Ability to imitate and create simple intervals and phrases; on the mouthpiece and trumpet; ability to read treble clef fluently; knowledge of intervals up to a 5<sup>th</sup>; rhythm: whole, half, quarter, and eighths – imitation and sight reading; 4/4, 3/4, 2/4.

#### IB:

Scales and arpeggios: 2#/b major and minor (harmonic form)

#### Playing Techniques:

Review and reinforcement of fundamental good playing habits (see level 1a).

Emphasize relaxed approach to instrument, deep breathing, and a healthy, relaxed and focused embouchure. Introduce warm-up routine of breathing exercises, buzzing lips and mouthpiece, long tones, arpeggios (slurred and tongued), and scales. Ability to play various articulations (staccato, legato tongue, slurs, accents). Work on hearing and executing larger interval skips, both tongued and slurred. Play scales and exercises to expand low and high range.

Theory/aural skills: Continue imitation and creation of simple intervals and phrases; ability to sing, hear, and play all diatonic intervals within an octave; introduce half-steps and whole-steps and constructing scales; understanding of key signatures; introduce (if necessary) to piano layout; rhythm – introduce dotted rhythms, sixteenths, syncopation and off-beats within an eighth-note grid, and eighth-note triplets; begin 6/8, 2/2

Repertoire (levels IA and IB):

Technique:

Ultra-Trumpet Practice Routine for Beginners (Bill Knevitt)

Embouchure Builder (Lowell Little)

Daily Play-Along Brass Builder (Jas. Thompson)

Tongue Trainers (Richard Shoebruk)

Lip Trainers (Richard Shoebruk)

Elementary Studies (Herbert L. Clark)

Ernest Williams Method for Trumpet, Vol. I

Foundations for Superior Performance (Williams & King)

Fundamental Flexibility Studies (Matthew Graves)

Master Theory, Vol. I

Rhythm Reader, Vol. I (Audrey Snyder)

Harold Mitchell Trumpet Method (Vol. I)

Breeze Easy Trumpet Method, Vol. I (Jon Kinyon)

Learn to Play Trumpet, Vol. I (Charles Gouse)

A New Tune-A-Day Book I (Brian Thomson)

Clifford Lillya Trumpet Method, Vol. I

Premier Performance, Vol. I (Ed Soeta)

Rubank Trumpet Method, Vol. I

Walter Beeler Trumpet Method, Vol. I

101 Rhythmic Rest Patterns (Grover C. Yaus)

Etudes:

Starter Studies (Philip Sparks)

First Book of Practical Studies (Robert W. Getchell)

A New Tune-A-Day Performance Pieces, w/ CD (Ned Bennett)

The Really Big Student Songbook (Eric Bolvin)

Progressive Elementary Solos & Duets (Ernest Williams)

Duets:

Learn to Play Cornet Duets (Wm. Eisenhauer)

114 Easy Duets (Ernest Williams)

Belwin Master Duets, Easy, Vol. I & II

Arban Method Duets

Evaluation: (IA) Scales and arpeggios: Mini-Scales in C, D, Eb;

One octave scales in C, Bb, a natural minor; (IB) Scales and arpeggios: 2#/b major and minor (harmonic form); one etude and three pieces or songs, all taken from repertoire list; sight reading to be presented by teacher, one level below present level

Level II:

Goals: Solid practice habits, understanding phrases defined by breaths; advanced tonguing, double and triple tonguing, development of musical skills and mature playing attitude; encourage upgrading of instrument, attendance at master classes, recitals, listening to recordings; suggest summer music camp.

Technique: Scales and arpeggios: major and minor scales, one octave: C, G, D, A, Bb, Eb; triads; some scales in thirds; chromatic 1 octave; Cichowicz Flow Studies: #1-5

Playing Techniques:

Expand warm-up routine and add lip slurs and flexibility exercises.

Begin work on multiple tonguing.

Use of mutes.

Review and reinforcement of good playing habits.

Expand dynamic range and control – long tone exercises, with "swells" of crescendo/dimnuendo for further embouchure development.

Continue to expand range and ease of playing in the high and low registers.

Theory/aural skills: Introduce all chromatic intervals within an octave; knowledge of circle of 5ths and key signatures; knowledge of major and minor triads, played alone and in context of pieces studied; introduce forms of the minor scale

Repertoire:

Technique:

Ultra-Trumpet Practice Routine:

Beginners, Intermediate (Bill Kneivitt)  
Harold Mitchell Trumpet Method, Vol. I  
Elementary Studies—Herbert L. Clarke  
Foundations for Superior Performance (Williams & King)  
Embouchure Builder (Lowell Little)  
Fundamental Flexibility Studies (Matthew Graves)  
Daily Play-Along Brass Builder (Jas. Thompson)  
Tongue Trainers (Richard Shuebruk)  
Lip Trainers (Richard Shuebruk)  
27 Groups of Exercises (Earl D. Irons)  
Scale Force (Rich Willey)  
Corners (Allan Colin)  
Arban Method for Cornet and Trumpet  
The Arban Manual: Organized Lessons (Eric Bolvin)  
Technical Studies (Herbert L. Clarke)  
Ernest Williams Method for Trumpet  
240 Double and Triple Tonguing Exercises (Victor Salvo)  
Rhythms Complete Bugs Bower  
Master Theory, Vol. 2 & 3  
Rhythm Reader, Vol II (Audrey Snyder)  
101 Rhythmic Rest Patterns (Yaus)  
Breeze-Easy Method, Vol II (Jon Kinyon)  
Learn to Play Trumpet, Vol. II (Chas. Goose)  
Walter Beeler Method, Vol. I  
A Tune-A-Day, Book 2 (C. Paul Herfurth)  
Clifford Lillya Method for Trumpet, Vol. I  
Rubank Method for Trumpet, Vol. II  
The Developing Trumpet Player (Bill Knevet)

Etudes:

Skillful Studies (Philip Sparke)  
First Book of Practical Studies (Robert W. Getchell)  
VanderCook Etudes for Trumpet (H.A. VanderCook)  
50 Recreational Studies Sigmond Hering  
40 Progressive Studies Sigmond Hering  
A New Tune-A-Day Performance Pieces, w. /CD (Ned Bennett)  
The Really Big Student Songbook (Eric Bolvin)  
Progressive Elementary Solos & Duets (E. Williams)  
Donald S. Reinhardt's Selection of Concone Studies  
Flow Studies (Vincent Cichowicz)  
Trumpet Velocity (David Gornston)

Duets:

Progressive Duets for Cornet or Trumpet (H.A. VanderCook)  
Learn to Play Cornet Duets (Wm. Eisenhauer)  
Duets for Cornet Students (Fred Weber & Acton Ostling)

113 Easy Duets (Ernest Williams)  
Belwin Master Duets, Intermediate, Vol I & II  
Celebrated Duets (Arthur Amsden)  
Arban Duets  
Classics: Jazz Duets (Leonard)  
Standards: Jazz Duets (Leonard)  
Trumpet Sessions

Repertoire:

Solos from Ernest Williams Method, Vol. I  
Little Classics for Trumpet Ernest Williams  
Rubank Book of Trumpet Solos, Easy and Intermediate Levels  
15 Selections from Arban's Art of Phrasing (Jas. Bovinette)  
English Suite R. Bernard Fitzgerald  
Classic Festival Solos, Vol I & II (Belwin)  
Concert Etude (Clifford Lillya)  
Home on the Range (arr. C. Lillya)  
Five Solo Anthologies:  
Everybody's Favorites, Elementary, Easy, and Selected Trumpet Solos

Beyond the Basics:

The Melody Lingers On, w. /CD: Jazz Etudes (Rich Willey)  
Scales for Jazz Improvisation (Dan Hearle)  
Jazz Conception, w/ CD Jazz Etudes (Jim Sniders)  
10 Jazz Inventions: Duets (Lennie Niehaus)

Evaluation: Scales and arpeggios: 4#/b major and minor (harmonic),  
chromatic 1 octave; one etude and three pieces or songs, all taken from repertoire  
list; sight reading to be presented by teacher, level one

Level III:

Goals: Orchestral excerpts, work on long tones; develop gradation in dynamic control; work on vibrato and double tonguing; begin work on orchestral excerpts; thorough understanding of phrasing; exploration of uneven phrases in contemporary writing; work on unconventional rhythms; regular sight reading practice in lessons and individual practicing; continue work on vibrato, double tongue, and triple tongue; listening to recordings; work on velocity & flexibility in scales and arpeggios; use of metronome; analysis of scales, arpeggios, chromatics, and sequential patterns, Apply Clarke's Technical Studies to Double and Triple Tonguing Practice

Technique: Scales and arpeggios: All M/m scales through 5#s and 5bs, 1 octave;  
Two octave: G, A, Bb, Ab; triads; scales in thirds; four different patterns;

Cichowicz Flow Studies: #1-7; chromatic scale

Playing Techniques:

Identify and work on specific individual technical demands:

range, flexibility, tonguing, etc.

Transposition in common situations: M2 and M3 higher

Work on specific extended techniques as demanded by literature

(e.g. lip trills, flutter tonguing, multiple tonguing, growls, smears, falls, rips).

Theory/aural skills: Begin work on identifying basic chord progressions, aural and written; continue singing/identifying of all intervals and chords; rhythm: continue review and sight reading; analysis of pieces studied; rhythm: continue in Starer or appropriate book; composition of an etude to solve a specific technical problem

Repertoire:

Technique:

Foundations for Superior Performance (Williams & King)

Scale Force (Rich Willey)

Ultra-Trumpet Practice Routine, Intermediate (Kneivitt)

Harold Mitchell Trumpet Method, Vol. I & II

Elementary Studies Herbert L. Clarke

Fundamental Flexibility Studies (Matthew Graves)

Tongue Trainers (Shuebruk)

Lip Trainers (Shuebruk)

27 Groups of Exercises (Earl D. Irons)

Lip Flexibilities (Bai Lin)

15 Advanced Embouchure Studies (David Hickman)

Trumpet Flow Studies (Cichowicz)

Corners (Allan Colin)

Arban Method

The Arban Manual (Eric Belvin)

Technical Studies (Herbert L. Clarke)

The Ernest Williams Method for Trumpet

High Notes, Low Notes (John J. Haynie)

The Secret of Technique Preservation (E. Williams)

240 Double and Triple Tonguing Exercises (Victor Salvo)

Rhythms Complete (Bugs Bower)

Progressive Steps to Syncopation (Tim Reed)

Master Theory, Vol IV & V

Rhythm Reader, Vol. II

101 Rhythmic Rest Patterns (Yaus)

Clifford Lillya Method for Trumpet, Vol. III

Walter Beeler Method, Vol. II

The Developing Trumpet Player, (Bill Kneivitt)

## 36 Warm-Ups (Bill Knevitt)

### Etudes:

VanderCook Etudes

50 Recreational Studies (Sigmond Hering)

40 Progressive Etudes (Hering)

32 Etudes (Hering)

30 Etudes (Hering)

Bach for the Trumpet (Michael Gisondi)

Trumpet Velocity (David Gornston)

Selected Studies (H. Voxman)

Characteristic Studies (Herbert L. Clarke)

The Really Big Student Songbook (Eric Bolvin)

Progressive Elementary Solos & Duets (E. Williams)

Transposition Studies (Jay Lichtman)

Donald S. Reinhardt's Selection of Concone Studies

Bel Canto Studies (w/CD, Smart Music Files) (J. Korak)

### Duets:

Celebrated Duets (Arthur Amsden)

Trumpet Sessions

Arban Duets

Two-By-Two, Mixed Ability Duets (Faber, John Miller)

Classics: Jazz Duets (Leonard)

Standards: Jazz Duets

Odd-Meter Duets (Everett Gates)

Arban Duets

### Repertoire:

Little Classics for Trumpet (Ernest Williams)

15 Selections from Arban's Art of PHrasing (Jas. Bovinette)

Five Solo Anthologies (see Level II)

English Suite (R. Bernard Fitzgerald)

The Magic Trumpet (James Burke)

Fauré Pavane (arr. Thierry Caens)

Classic Festival Solos, Vol I & II

Mont. St. Michel (Geoffrey Robbins)

### Beyond the Basics:

The Melody Lingers on, w/CD: Jazz Studies (Rich Willey)

Jazz Conception, w/CD (Jim Sniders)

Scales for Jazz Improvisation (Dan Hearle)

Modern Jazz Trumpet Method (Eric Bolvin)

The Art of Jazz Trumpet (John McNeil)

10 Jazz Inventions: Duets (Lennie Niehaus)

Evaluation: Scales and arpeggios: all M/m scales, 2 octave when possible, chromatic scale; scales in thirds (four varieties) up to 3 sharps and 3 flats; scales in fourths (four varieties), in keys of C, Bb, A, G; one etude and three pieces or songs, all taken from repertoire list; sight reading to be presented by teacher, level two

#### Level IV:

Goals: Orchestral excerpts; sight reading skills for auditions; performance of a concerto; and listening to recordings

Technique: Scales and arpeggios: all major, minor scales, 2 octaves up to C; all major scales in 3rds and 4ths; some minor scales in 3rds; triad patterns on each scale step: four different patterns; chromatic scale

#### Playing Techniques:

Identify and work on specific individual problems: range, flexibility, tonguing, etc.

Transposition in several keys: Eb, D, C, F; use of bass clef for transposing.

Work on specific extended techniques as demanded by literature (e.g. lip trills, flutter tonguing, multiple tonguing)

Using a C trumpet and a Piccolo trumpet

Theory/aural skills: Continue to work on analyses of all pieces played (including historical background); compose a piece incorporating horn in some way; continued study of common harmonic progressions – be able to play arpeggiated versions in all keys: I-V-I, etc.; rhythm: advanced sight-reading and notation; composition of a cadenza.

#### Repertoire:

#### Technique:

Harold Mitchell Trumpet Method, Vol. 2

Scale Force (Rich Willey)

Fundamental Flexibility Studies (Matthew Graves)

27 Groups of Exercises (Earl D. Irons)

Lip Flexibilities (Bai Lin)

15 Advanced Embouchure Studies (David Hickman)

Trumpet Flow Studies (Cichowicz)

Corners (Allan Colin)

Arban Method

The Arban Manual (Eric Bolvin)

Technical Studies (Herbert L. Clarke)

The Ernest Williams Method for Trumpet

High Notes, Low Notes (John J. Haynie)

The Secret of Technique Preservation (E. Williams)

240 Double and Triple Tonguing Exercises (Victor Salvo)

Rhythms Complete (Bugs Bower)  
Progressive Steps to Syncopation (Tim Reed)  
Master Theory, Vol. 6  
101 Rhythmic Rest Patterns  
Clifford Lillya Trumpet Method, Book 2  
Rubank Method for Trumpet, Book 3  
The Developing Trumpet Player (Bill Knevitt)  
36 Warm-Ups (Bill Knevitt)

Etudes:

40 Progressive Etudes (Hering)  
32 Etudes (Hering)  
30 Etudes (Hering)  
Etudes in All the Major & Minor Keys (Hering)  
36 Celebrated Studies (N. Bousquet)  
Bach for the Trumpet (Michael Gisondi)  
Trumpet Velocity (David Gornston)  
Selected Studies (Voxman)  
12 Etudes (J. Brahms)  
Dix Etudes (Sabarich)  
Characteristic Studies (Herbert L. Clarke)  
Transposition Studies (Jay Lichtman)  
Arban's Characteristic Studies  
36 Transcendental Etudes (Theo Charlier)  
Trumpet Flow Studies (Cichowicz)  
Bel Canto Studies, w/CD, Smart Music (John Korak)  
Arban's Art of Phrasing

Duets:

Celebrated Duets (Arthur Amsden)  
Complete Duets (Bob Nelson)  
Studies, Vol. 2 (Mel Broiles)  
Arban Duets  
Gatti Duets  
Classics: Jazz Duets (Leonard)  
Standards: Jazz Duets  
Six Jazz Duets, Vol. 1-3 (Lennie Niehaus)  
Trumpet Sessions  
Odd-Meter Duets (Everett Gates)

Repertoire:

15 Selections from Arban's Art of Phrasing (Bovinetto)  
5 Solo Anthologies (see Level II)  
Cornet Solos by Herbert L. Clarke  
Solos from Vol. 3, Ernest Williams Method  
Haydn Concerto in Eb

Corelli Sonata VIII (arr. Bernard Fitzgerald)  
Joseph Fiocco Allegro (arr. Bernard Fitzgerald)  
J. Guy Ropartz Andante and Allegro  
Alan Hovhanness Prayer of St. Gregory  
Hummel Concerto in Eb  
John Barns Chance Credo  
Handel Aria con Variazioni (arr. B. Fitzgerald)  
Pierre Gabaye Boutade  
Goedicke Concert Etude  
Cornet Solos from Arban's Method

Beyond the Basics:

The Melody Lingers On, w/CD: Jazz Etudes (Rich Willey)  
Jazz Conception, w/CD: Jazz Etudes (Jim Sniders)  
10 Jazz Inventions: Duets (Lennie Niehaus)  
Trumpets Today: Jazz Duets (Brisbois/Niehaus)  
Modern Jazz Trumpet Method (Eric Bolvin)  
The Art of Jazz Trumpet (John McNeil)  
Trumpeter's Guide to II-V-I's in 12 Keys (Rich Willey)

Evaluation: Scales and arpeggios: all major, minor scales, chromatic, modes and pentatonic; scales in thirds (four varieties) up to 5 sharps and 5 flats; scales in fourths (four varieties) up to 4 sharps and 4 flats; continue with 5ths as range permits; one etude and three pieces all taken from repertoire list; sight reading to be presented by teacher, level three

RECORDINGS FOR LISTENING, ALL LEVELS

John J. Haynie, Trumpet & Cornet Solos (Hickey's Music.com)  
Raphael Mendez CD's (Hickmanmusiceditions.com)  
Phil Smith Solo CD's  
Tim Morrison Solo CD's  
Rolf Smedvig Solo CD's  
Empire Brass CD's  
Canadian Brass CD's  
Philadelphia-Chicago-Cleveland Brass Recording of the music of Gabrieli

Herb Alpert and The Tijuana Brass  
Al Hirt  
Maynard Ferguson  
Warren Vaché  
Bobby Hackett  
Chris Botti

## EVALUATION

### SCALES

Scales and arpeggios:

All major, minor scales, chromatic, modes and pentatonics.

Scales in Thirds (four varieties) up to 5 sharps and 5 flats.

Scales in Fourths (four varieties) up to 4 sharps and 4 flats. Continue with 5ths as range permits.

One etude and three pieces all taken from repertoire list. Sight reading to be presented by teacher, level three.

## Clarinet Curriculum:

### Level I:

Technique:

Range – low register only

Scales and arpeggios

F,G,Bb major – one octave

Etudes:

Standard of Excellence Book 1 low register only

Learn to Play the Clarinet Book 1 by low register only.

Accent on Achievement Book 1 low register only

Literature: all low register selections only

Clarinet Solos – book 1(Belwin)

Starter Duets - Sparke

Learn to Play Clarinet Duets (Alfred)

Tunes for Clarinet Technique (Belwin)

Classic Festival Solos

### Level II:

Technique:

Range – Low E to high C – 2 ½ octaves

Scales and arpeggios

3 sharps and flats - 2 octaves/natural minor

Chromatic 2 ½ octaves

Etude Books:

Standard of Excellence Book 1 (finish) , Book 2

Accent on Achievement Book 2 (finish), Book 2

First Book of Practical Studies - Hovey

Literature:

Clarinet Solos – Book 2 (Belwin)  
The Joy of Clarinet (Yorktown Music Press)  
Summer Sketches Harris  
Music Through Time BK I- Harris  
Learn to Play Clarinet Duets (Alfred)  
Tunes for Clarinet Technique (Belwin)  
Clarinet Solos – Amsco  
Carol – Finzi from Five Bagatelles  
Clarinet Solos – SMC  
Classic Festival Solos – Volumes 1 and 2  
Duets- Rubank Volume 1

**Level III:**

Technique:

Range – 3 octaves (plus to high G)  
Scales and arpeggios:  
4 sharps and flats major/all forms minor  
Albert Scales  
Chromatic 3 octaves

Etudes:

Second Book of Practical Studies - Hovey  
Clarinetist - Lester  
Advancing Clarinetist – Lester  
Supplementary Studies- Rubank  
60 Rambles - Lester

Literature:

Solos for Clarinet – Carl Fisher  
Everybody's Favorite Clarinet Solos - Amsco Publications  
Famous Clarinet Favorites  
Clarinet Solos Book 2- Harris  
Concert and Contest Collection - Rubank  
First Classics for the Clarinet - Simon/Schirmer  
Lefevre Sonatas  
Music Through Time, books 2 and 3  
Famous Clarinet Favorites (Boston Music)  
Sicilienne - Francouer  
Chrysalis - Langenus  
Favorite Classics - Terry Catherine  
Chanson Moderne - Hovey  
Famous Melodies - Rossini, 1-3  
6 Studies in English Folk Song - Vaughn Williams  
Five Bagatelles - Finzi, (1-4 only)  
Duets Vol II Rubank

4 Short Pieces - Ferguson  
Petit Concert - Milhaud/Calmel  
Concerto #3, mvt 2 Stamitz

**Level IV:**

Technique:

Scales and arpeggios:  
all major/minor  
chromatic full range  
Baermann Book 3

Etudes:

Melodious and Progressive Studies - Book I and II Hite  
Rose 32/40 etudes  
Uhl Book 1  
Klose studies

Literature:

Stamitz - Concerto No.3  
Finzi Five – Bagatelles  
Weber – Introduction, Theme and Variations  
Baermann - Adagio  
Debussy Petite Piece  
Rabaud – Solo de Concours  
Pierne – Canzonetta  
Mercadante - Concerto  
Schumann – Fantasy Pieces  
Weber – Concerto No. 1  
Brahms Sonatas  
Weber Concertino  
Messenger – Solo de Concours  
Mozart - Concerto  
Cahuzac - Cantilene  
Lutoslawski - Dance Preludes  
Saint Saens - Sonata  
Weber Concerto No. 2  
Weber - Grand Duo  
Arnold - Sonatina  
Bernstein - Sonata  
Milhaud - Sonatine  
Hindemith – Sonata  
Poulenc – Sonata  
Debussy – Premiere Rhapsody

## Oboe:

### Level I:

#### Goals

- Correct hand position, good embouchure development and good posture.
- Correct breathing and breath support.
- Correct placement of tongue- clean, clear attacks.
- Care and handling of oboe and reeds.
- Development of good fingering habits.
- Note recognition C to C2.

#### Technique

- Major scale 3bs and 3#s, Natural Minor scales. 1b and 1# Rhythm:
- Arpeggios for scales above. Rhythm:
- Chromatic scale C to C2. Rhythm:

#### Repertoire Etude

- Learn to Play Oboe Vol. 1 and 2
- Gekeler: Oboe Method Book 1

#### Repertoire Solo

- Very Easy Oboe Book
- Oboe Solos
- Classic Festival Solos Vol. 1 and 2
- Jacob, 10 Little studies

#### Evaluation

- Play three scales. Two major scales and One minor scale.
- Play two arpeggios above.
- Play Chromatic scale C to C2
- Play three pieces (optional: one piece memorized)
- Play one short etude

### Level II:

#### Goals

- Consistent use of good breathing habits.
- Ability to identify phrases, taper last notes, and breathe accordingly.
- Consistent use of terraced dynamics.
- Beginning level of intonation with self, with teacher and with piano.
- Begin using metronome to establish tempo.
- Perform with poise and confidence.
- Knowledge of fingerings from Bb-E3

#### Reeds

- Learn to tie reed blanks – with weekly quota of 2 blanks tied and clipped.
- Student should be working on knife scraping technique to achieve “Day 2” blank

#### Technique

- Major Scale 5# and 5b and Minor Scales (natural, harmonic, melodic) 3# and 3b.
- Arpeggio for scales above.
- Chromatic Scale from Bb to E3 in sixteenth notes.

#### Repertoire Etude

- Gekeler: Vol 2
- Salviani: Studi per Oboe Vol.2
- Niemann: Method for the Oboe

#### Repertoire Solo

- Telemann, Sonate in a
- Handel, Concerto No. 8 in B flat major
- Cimarosa, Concerto
- Albinoni, Concerto in D minor, Op 9 No. 2
- Handel, three sonatas
- Telemann, Concerto in F

#### Evaluation

- Play four scales. Two Major and Two Minor
- Play four arpeggios above.
- Play Chromatic Scale Bb to E3
- Play one etude
- Play three pieces in different keys (optional- one piece, play by memory)

### **Level III:**

#### Goals

- Introduction to orchestral excerpts. (Student can audition for Rivers Youth Orchestra)
- Strong emphasis on beautiful, singing tone
- Increase tongue speed and finger speed (learn double tonguing, if necessary)
- Learn consistent use of beautiful vibrato

#### Reeds

- Make reeds that vibrate freely and play at pitch: weekly quota – 1 reed

#### Technique

- 12 Major and Minor scales (3 forms) Practice in thirds.
- Arpeggios above.
- Chromatic Scale from Bb-F3 in sixteenth notes
- Play triads in Pattern of major, minor, augmented and diminished forms

### Repertoire Etudes

- Salviani: Studi per oboe Vol. 2
- Ferling: 48 Famous Studies for Oboe
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### Repertoire Solos

- Schumann Three Romances
- Saint-Saens, Oboe Sonate in D
- Hindemith, Sonate
- Poulenc, Sonate
- Piston, Suite
- Mozart, Quartet

### Evaluation

- Play four scales Three major and Three Minor.
- Play one major and one minor scale in 3rds.
- Play one triads in all forms( see above)
- Chromatic scale Bb to F3
- Play one etude
- Play one orchestra excerpt
- Play 2 pieces of different style
- Sight reading

### **Level IV:**

#### Goals

- Develop strong reed making skills
- Develop an ability to vary vibrato speed and amplitude to suit music.
- Learn to play in tune with others

#### Reeds

- Begin to finish reeds with assistance from teacher: weekly quota – 1 reed

#### Technique

- Work on velocity and flexibility in scales and arpeggios, use of metronome.
- Scales: Circle of Fifth in two octaves (up to high G) in 4ths
- Chromatic Scales from Bb to high G in various articulation patterns
- Double tonguing

#### Repertoire Etude

- Ferling: 48 Famous Studies for Oboe
- Bach-Studien fur Oboe Book 1 and 2

#### Repertoire Solo

- Bach, G minor Sonata
- Haydn Concerto
- Marcello Concerto

- Mozart Concerto

#### Evaluation

- \* Play four scales from five major and five minor
- \* Play two major and two minor scale in 3rds.
- Play one triads in all forms
- Chromatic scale Bb to F#3
- Play one etude
- Play one orchestra excerpt
- Play 2 pieces of different style
- Sight reading