

Purdue University Fort Wayne Performance Benchmarks

Revised Spring 2025



Benchmarks in Performance: The benchmarks for the 100-200 level are for undergraduate non-majors or music minors and the 300-level are for undergraduate music majors whose major is not performance. The 400-level is divided into two categories: music performance majors within undergraduate degree program and the 400-level for Performance Certificate students.

Applied Area: Piano	
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:	
200 (PreMusic or music minor or secondary study)	<ul style="list-style-type: none"> • A minimum of two pieces in contrasting styles, with at least one being performed by memory; scales and arpeggios; sight reading. <ul style="list-style-type: none"> ○ Pieces from J. S. Bach's <i>Anna Magdalena Notebook</i> ○ Haydn: <i>Gypsy Dance</i> ○ Schumann: <i>Album for the Young</i> ○ Kabalevsky: Pieces Op. 27 or 39 • Note: Music Majors who wish to take piano as a secondary instrument must have passed the Piano Proficiency Examination to be eligible.
300	<ul style="list-style-type: none"> • Memorized works chosen from three of the following categories, demonstrating variety in tempo, character, and playing style; major and minor scales and arpeggios; sight reading. <ul style="list-style-type: none"> ○ J. S. Bach: an Invention, dance movement, or similar work (example: Gavotte, from Bach's G Major French Suite) ○ Haydn, Mozart, or Beethoven: a sonata movement, set of variations, or similar work (example: Mozart's d minor Fantasy) ○ A short work from the romantic period, such as a <i>Song Without Words</i> by F. Mendelssohn ○ A short twentieth-century work, such as a piece from Bartók's <i>Mikrokosmos</i>, vol. 4
400	<ul style="list-style-type: none"> • Memorized works in each of the following categories, demonstrating variety in tempo, character, and playing style; major and minor scales and arpeggios; sight reading. <ul style="list-style-type: none"> ○ J. S. Bach: a Prelude and Fugue from <i>The Well-Tempered Clavier</i> (preferably) or a similar work, such as a Toccata or at least two movements from a dance suite ○ A work of the Classical period, such as a representative sonata movement or set of variations by Haydn, Mozart, or Beethoven (example: Beethoven, Sonata Op. 10, No. 1, first movement) ○ A work of the romantic period, such as a character piece by J. Brahms or a Nocturne by F. Chopin ○ A 20th or 21st century work, such as a Prelude by Debussy
400 Performance Certificate	<ul style="list-style-type: none"> • A minimum of 30 minutes of music drawn from at least three style periods at the level of a Performance Major's Senior Recital • Examples of repertoire are Bach's Preludes and Fugues, Mozart's Sonata K. 576, Beethoven's Sonata Op. 22, and Liszt's <i>Funérailles</i> • The repertoire presented at the audition must be memorized
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty from memory with accuracy, expression, and confidence:	
300	<ul style="list-style-type: none"> ○ Bach: <i>Sinfonias</i> ○ Haydn, Mozart, and Beethoven rondos, variations, and easier sonatas ○ Schumann, Brahms, Mendelssohn, Schubert character pieces

<ul style="list-style-type: none"> ○ Prokofieff, Shostakovich, Gershwin suites and preludes
<p>400</p> <ul style="list-style-type: none"> ○ Bach: <i>Well-Tempered Clavier, English Suites and Partitas</i> ○ Mozart, Beethoven, Schubert, Schumann, Chopin and Brahms sonatas ○ Moderately difficult works of Bartók, Barber, Prokofieff and Copland ○ Chopin and Liszt études
<p>Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed from memory with accuracy, expression, and confidence:</p>
<p>Concentration recital (300)</p> <ul style="list-style-type: none"> ○ Moderately difficult works of Bach, Beethoven, Chopin, Schumann, Liszt, Brahms, Scriabin, Rachmaninoff, Debussy, Ravel, Copland, Poulenc and others
<p>Junior recital (400)</p> <ul style="list-style-type: none"> ○ Bach: <i>Italian Concerto</i> ○ Beethoven Sonata in D Minor, Op. 31, No. 2 ○ Chopin: <i>Ballade in F Major</i>, Op. 38 ○ Copland: <i>Piano Variations</i>
<p>Senior recital (400)</p> <ul style="list-style-type: none"> ○ Bach: <i>Chromatic Fantasy and Fugue</i> ○ Mozart: Sonata in D Major, K. 576 ○ Liszt: <i>Funérailles</i> ○ Schoenberg: <i>Sechs Kleine Klavierstücke</i>
<p>Performance Certificate Recital (400)</p> <ul style="list-style-type: none"> ● Bach: Preludes and Fugues, English Suites, Partitas, Toccatas ● Beethoven: Sonata Op. 31, No. 3 ● Schumann: Carnival, Op. 9 ● Ravel: <i>Miroirs</i>

Applied Area: Organ	
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:	
200 (PreMusic or music minor)	<ul style="list-style-type: none"> • Completion of Gleason or Ritchie/Stauffer organ methods • Bach <i>Eight Little Preludes and Fugues</i>, g minor or C major • Selections from <i>English Organ Music for Manuals Only</i>
300:	<ul style="list-style-type: none"> • Clarke <i>Trumpet Voluntary</i> • Howells <i>Miniatures for Organ</i> • Sweelinck <i>Chorale Variations</i> (manuals only) • Hudson <i>Trios</i>
400:	<ul style="list-style-type: none"> • Bach <i>Orgelbuchlein</i> • Buxtehude <i>Prelude and Fugue in g minor</i>
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:	
300:	<ul style="list-style-type: none"> • Chorale Preludes from Bach's <i>Orgelbuchlein</i> (e.g. <i>In Dir ist Freude, Ich ruf zu dir</i>) • Franck <i>Prelude, Fugue and Variation</i> • Brahms <i>Chorale Preludes</i>, Op. 122 • Vaughn Williams <i>Three Chorale Preludes</i>
400:	<ul style="list-style-type: none"> • Franck <i>Three Chorales</i> • Bach <i>Prelude and Fugue in Eb (St. Anne)</i>
Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:	
Concentration recital (300):	<ul style="list-style-type: none"> • Bach <i>Tocatta, Adagio and Fugue</i> • Handel <i>Organ Concerto in F, Op. 4</i> • Alain <i>Litanies</i>
Junior recital (400)	<ul style="list-style-type: none"> • Bach Trio Sonatas in C, G • Couperin excerpts from <i>Messe pour les Convents</i> • Mendelssohn <i>Andante</i> from Sonata in D • Hindemith sonatas 1 & 4
Senior recital (400):	<ul style="list-style-type: none"> • Major preludes and fugues by Bach, or Schübler chorales • Messiaen <i>L'Ascension</i> or <i>La Nativite</i> • Vierne <i>Finale</i> from Symphony No. 1
Performance Certificate Recital	<ul style="list-style-type: none"> • • Major preludes and fugues by Bach, or Schübler chorales • Messiaen <i>L'Ascension</i> or <i>La Nativite</i> • Vierne <i>Finale</i> from Symphony No. 1

Applied Area: Voice	
Audition. To be accepted as a music major, the student should perform two contrasting pieces, at least one in a foreign language, at the level of difficulty found in <i>Twenty-Four Italian Song and Arias</i> , and demonstrate potential for further accomplishment	
200 (PreMusic or music minor)	<ul style="list-style-type: none"> Students are placed at this level if they demonstrate deficiencies in technical ability, language proficiency, stage presence, deportment, musicality, or musicianship in the two pieces offered
300	<ul style="list-style-type: none"> Students are placed at this level if they demonstrate no serious deficiencies in technique, language proficiency, musicality, or musicianship. Stage presence and deportment must be present even if not highly developed.
400	<ul style="list-style-type: none"> Students are placed at this level if they exhibit an instrument of clear potential along with a demonstrated skill in languages, musicality, and stage deportment. Students should provide a resume of accomplishments, including private study, competitions entered, works performed
Upper Division. To successfully pass the Upper Division exam, the student should perform nine songs (six from memory) from the Baroque, Classical, Romantic, and modern style periods with accuracy, expression, and confidence and demonstrate capability in these technical areas:	
300	<ul style="list-style-type: none"> Technical development in the areas of breathing, registration, resonance, and freedom Proficiency in Italian, French, German and English Idiomatic performances from the required style periods
400	<ul style="list-style-type: none"> Exemplary vocal technique (breathing and support, resonance, flexibility and freedom), stage presence, and communication Appropriate performances from the required style periods, including an operatic aria Idiomatic use of foreign languages Maintenance of a dossier with resume, headshot, cover letter, and bio
Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:	
Concentration recital (300) Literature from all stylistic periods and sung in Italian, German, French and English. Examples:	
<ul style="list-style-type: none"> Handel: <i>Ombra mai fu</i> Bizet: <i>Ouvre ton Coeur</i> Vaughan Williams: <i>Bright is the Ring of Words</i> Schubert: <i>Der Jäger</i> 	
Junior recital (400) At least one aria from opera or oratorio appropriate to Fach and level. Examples:	
<ul style="list-style-type: none"> Puccini: <i>O mio babbino caro</i> from Gianni Schicchi Mozart: <i>Der Vogelfänger bin ich ja</i> from Die Zauberflöte Lalo: <i>Vainement ma bien aimée</i> from Le Roi d'Ys Mendelssohn: <i>O Rest In The Lord</i> from Elijah 	
Senior recital (400) Repertoire appropriate for graduate school auditions, usually to include representative works in Italian, German, French, and English; an aria from opera and/or oratorio; contemporary works.	

Students should consult pre-audition and audition requirements for graduate programs in which they are interested, and consult with their instructor to choose repertoire accordingly.

Performance Certificate

To be admitted to study vocal performance at the 40004 level student should be able to demonstrate the following in their audition:

- Good intonation
- Strong concept of appoggio
Even registration throughout the range and laryngeal stability
- Proficiency of German, French, and Italian lyric diction

Audition requirements: Four pieces in three languages, one opera or oratorio aria required

Functional Goals:

- Continued refinement of bel canto methods
- Continued development of performance practice for specific student interest
- Preparation for graduate school auditions
- Preparation for certificate recital

Skill Goals:

- Mastery of at least three lyric diction languages
- Repertoire Goals:
- Preparation for 50 minute recital to be given in the second semester of their enrollment. No more than two arias from the lyric stage or oratorio literature may be programmed on a recital. Exceptions can be made if performing a whole cantata or other similar work in its entirety.

First semester jury requirements: Six pieces in four languages prepared for juries, three selected

- Examples of composers to be studied: Price, Strauss, Wolf, Duparc, Schubert, Bach, Laitman, Turina, Cipullo

Applied Area: Flute

Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:

200 (PreMusic or music minor)

- Fauré G, *Morceau de Concours*
- Telemann G, Fantaisies for solo flute (Choose between 1-12)
- Mozart WA, Andante in C, K.315
- Scales up to 4 sharps and flats

300

- Godard B, Suite op 116 (one movement)
- Perilhou, A, Ballade-or any French composer
- Telemann G, Fantaisies for solo flute (choose between 1-12)
- Scales up to 4 sharps and flats

400

- Bach J-S or Bach CP.E, any Sonata

<ul style="list-style-type: none"> • Taffanel P, Andante Pastoral and Scherzettino- or any French Composer • Mozart WA, Concerto (G or D) 1st movement • Scales up to 4 sharps and flats
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:
300 <ul style="list-style-type: none"> • Bach C.P.E, Hamburger Sonata in G • Debussy C, Syrinx • Burton E, Sonatina
400 <ul style="list-style-type: none"> • Bach J-S , Sonata in B minor • Muczysnki R, Sonata op.14 • Doppler F, Fantaisie Pastorale Hongroise
Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:
Concentration recital (300) <ul style="list-style-type: none"> • Bach J-S, Sonata in E min • Hue G, Fantaisie • Hindemith P, Sonata
Junior recital (400) <ul style="list-style-type: none"> • Bach J-S, Partita • Ganne Louis, Andante and Scherzo • Poulenc F, Sonata
Senior recital (400) <ul style="list-style-type: none"> • Prokofiev Sonata for flute and piano in D maj • Taffanel, Fantaisie on themes from Der Freischutz • Ibert, Concerto for Flute

Applied Area: Clarinet
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:
200 (PreMusic or music minor) <ul style="list-style-type: none"> • Danzi-Sonata • Reade, Victorian Kitchen Garden Suite • Pierne Canzonetta • Telemann, Sonata • Weber, C. Variations, Op. 33
300 <ul style="list-style-type: none"> • Stamitz, K.-Concerto #3 in B flat Major, Mvt. I or III • Saint Saens, C.-Sonata, Mvt I or II
400 <ul style="list-style-type: none"> • Weber Concertino, Op. 26 • Rabaud, Solo de Concours

Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:
300 <ul style="list-style-type: none"> • Weber, C.-Concertino • Finzi- Five Bagatelles • Rabaud, Solo de Concours
400 <ul style="list-style-type: none"> • Mozart-Concerto, K.622 All mvts. • Weber, C.-Concerto No. 1, Op. 73 All mvts. • Saint Saens, C.-Sonata • Messenger, Solo de Concours
400 Performance Certificate <ul style="list-style-type: none"> • Weber, Concerto No. 2, Op. 74 • Mozart, Concerto, K.622 All mvts. • Brahms, Sonata No. 2, Op. 120
Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:
Concentration recital (300) <ul style="list-style-type: none"> • Bernstein, L.-Sonata • Saint Saens, C.-Sonata • Hindemith, P.-Sonata
Junior recital (400) <ul style="list-style-type: none"> • Bernstein, L.-Sonata • Brahms, Sonata No. 2, Op. 120 • Weber, Concerto No. 1, Op. 73
Senior recital (400) <ul style="list-style-type: none"> • Debussy, C.-Premiere Rhapsody • Stravinsky, I.-Three Pieces • Weber, C.-Grand Duo Concertante
Performance Certificate (400) <ul style="list-style-type: none"> • Brahms, Sonata No. 1, Op. 120 • Debussy, C.-Premiere Rhapsody • Muczynski, Time Pieces

Applied Area: Saxophone
Audition. To be accepted as a music major, the student should perform literature, scales, and technical studies at this level of difficulty and demonstrate potential for further accomplishment:
200 (PreMusic or music minor) <ul style="list-style-type: none"> • Full chromatic scale from low Bb to high F or F# slurred in 8ths at q=100 • 2 major scales in two octaves slurred in 8ths at q=120 • Eccles - <i>Sonata</i> • Frackenpohl - <i>Dorian Elegy</i> • Handel - <i>Sonate in Cm (Adagio et Allegro arr. Rousseau), or Sonate 2, or 3</i>

300

- Full chromatic scale from low Bb to high F or F# slurred in 8ths at q=120
- G, F, D, Bb, C in two octaves where possible slurred in 8ths at q=144
- Delvincourt - *Croquembouches*
- Frackenpohl - *Air, or Rhapsody*
- Ibert - *Aria*
- Rachmaninoff - *Vocalise*
- Teal - *Solos for Alto Saxophone (any piece)*

400

- Full chromatic scale from low Bb to high F or F# slurred in 16ths at q=120
- G, F, D, Bb, C slurred full range in 16ths at q=120
- Bozza - *Pulcinella, or Aria, or Improvisation et Caprice*
- Hartley - *Petite Suite, or Duo*
- Heiden - *Fantasia Concertante, or Diversion*
- Still - *Romance*

Upper Division. To successfully pass the Upper Division exam, the student should perform literature, scales, and etudes at a minimum of this level of difficulty with accuracy, expression, and confidence:

300

- Full chromatic scale from low Bb to high F# slurred in 16ths at q=120
- All melodic minor, dorian minor, mixolydian, whole-tone, half-whole diminished, and blues in all 12 keys (each) full range in 8ths at q=160 slurred.
- J.M. Londeix - *Les Gammes* all Major & Harmonic Minor in 2nds, 3rds in 8ths in all 12 keys (each) full range q=120 slurred.
- Complete the Larry Teal *Saxophonist's Workbook*.
- Etudes like: #1-30 *Ferling 60 Etudes (Mule edition)*, Karg-Elert #1-5 from *25 Caprices*, Guy Lacour *50 Progressive Etudes Easy to Difficult (vol. 2)*.
- Jazz Etudes: Mintzer *15 Easy Jazz, Blues, & Funk Etudes*, Niehaus *Jazz Conception for the Saxophone (Adv.)*, Snidero *Jazz Conception for alto/bari or tenor*, *Charlie Parker Omnibook (3-4 solos)*.
- Fiocco - *Allegro*
- Heiden - *Sonata*
- Maurice - *Tableaux de Provence*

400

- Full chromatic scale from low Bb to high F# slurred in 16ths at q=144

- All melodic minor, dorian minor, mixolydian, lydian, phrygian minor, locrian, aeolian minor, whole-tone, half-whole diminished, blues, major pentatonic, minor pentatonic in all 12 keys (each) full range in 16ths at q=120 slurred.
- J.M. Londeix - *Les Gammes* all Major & Harmonic Minor in 2nds, 3rds in 16ths in all 12 keys (each) full range q=120 slurred.
- Etudes: #1-48 *Ferling 60 Etudes (Mule edition)*, #1-12 *Karg-Elert 25 Caprices*, #1-10 *Berbiguier 18 Studies (Mule edition)*, #1-5 *Schmidt 10 Contemporary Etudes*.
- R. Caravan *Preliminary Exercises in Contemporary Techniques* (intro exercises)
- Jazz Etudes: *Mintzer 14 Blues & Funk Etudes*, *Mintzer 12 Contemporary Jazz Etudes*, *Fishman Jazz Saxophone Etudes vol. 1, 2, (3)*, *Charlie Parker Omnibook* (8 solos).
- *Bonneau - Caprice en Forme de Valse*

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300)

- Glazounov - *Sonata*
- Heiden - *Sonate*
- Ibert - *Concertino da Camera*
- Larsen - *Holy Roller*
- Lunde - *Sonata*
- Noda - *Improvisation I, II, or III*

Junior recital (400)

- Benson - *Aeolian Song*
- Creston - *Sonata, Op.19*
- Glazounov - *Sonata*
- Morosco - *Blue Caprice*
- Muczynski - *Sonata*
- Noda - *Improvisation I, or II; or Mai*

Senior recital (400)

- Creston - *Concerto*
- Demersseman - *Le Carnaval de Venice*
- Descenclos - *Prelude, Cadence et Finale*
- Dubois - *Concerto, or Le Livre et la Tortue*
- Engrebretson - *Energy Drink*
- Gotkovsky - *Brilliance*
- Milhaud - *Scaramouche*

Applied Area: Horn	
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:	
200 (PreMusic or music minor)	<ul style="list-style-type: none"> • Mozart <i>Concerto No. 1, first movement exposition</i>
300	<ul style="list-style-type: none"> • Mozart <i>Concerto No. 3, first movement exposition</i> • Kopprasch <i>etude of choice</i>
400	<ul style="list-style-type: none"> • R. Strauss <i>Concerto No. 1, first movement exposition</i> • Mozart <i>Concerto No. 2 or No. 4, first movement exposition</i>
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:	
300	<ul style="list-style-type: none"> • Beethoven <i>Sonata, Op. 17</i> • F. Strauss <i>Concerto, Op. 8</i> • Cherubini <i>Sonatas</i>
400	<ul style="list-style-type: none"> • Heiden <i>Sonata</i> • Mozart <i>Concerto No. 4</i>
400 Performance Certificate	
Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:	
Concentration recital (300)	
	<ul style="list-style-type: none"> • Mozart <i>Concerto No. 2</i> • Saint-Saens <i>Morceau de Concert</i>
Junior recital (400)	
	<ul style="list-style-type: none"> • Dukas <i>Villanelle</i> • Bozza <i>En Foret</i>
Senior recital (400)	
	<ul style="list-style-type: none"> • Hindemith <i>Sonata</i> • Schumann <i>Adagio and Allegro</i> • R. Strauss <i>Concerto No. 1 or No. 2</i>
Performance Certificate (400)	
	<ul style="list-style-type: none"> •

Applied Area: Trumpet	
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:	
200 (PreMusic or music minor)	<ul style="list-style-type: none"> • Getchell <i>Practical Studies Vol. 2</i> • Ropartz <i>Andante and Allegro</i> • Some major scales
300:	<ul style="list-style-type: none"> • Arban <i>Complete Method</i> • Concone <i>Lyrical Studies</i> • Balay <i>Petite Piece Concertante</i> • Thome <i>Fantasie</i>
400:	<ul style="list-style-type: none"> • Arban <i>Complete Method</i> • Schlossberg <i>Daily Drills and Technical Studies</i> • Kennan <i>Sonata</i> • Clarke <i>Bride of the Waves</i>
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:	
300:	<ul style="list-style-type: none"> • Peeters <i>Sonata</i> • Nestico <i>Portrait of a Trumpet</i> • Bozza <i>Badinage</i> • Brandt <i>Concert Etude</i>
400:	<ul style="list-style-type: none"> • Arutunian <i>Concert Scherzo</i> • Pilss <i>Sonata</i> • Hummel <i>Concerto</i> <ul style="list-style-type: none"> • Orchestral excerpts (Beethoven <i>Leonore Overtures</i>, Mussorgsky <i>Pictures at an Exhibition</i> Tchaikovsky <i>Symphony #4</i>)
Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:	
Concentration recital (300):	<ul style="list-style-type: none"> • Honegger <i>Intrada</i> • Pachmutova <i>Nostalge</i> • Giannini <i>Concerto</i>
Junior recital (400)	<ul style="list-style-type: none"> • Wormser <i>Fantasie, Theme, et Variations</i> • Kaminski <i>Concertino</i>

<ul style="list-style-type: none"> • Halsey Stevens <i>Sonata</i>
Senior recital (400): <ul style="list-style-type: none"> • Fasch <i>Concerto</i> • Enesco <i>Legend</i> • Anthiel <i>Sonata</i>
Performance Certificate Recital (400) <ul style="list-style-type: none"> • Fasch <i>Concerto</i> • Enesco <i>Legend</i> <i>Anthiel Sonata</i>

Applied Area: Trombone
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:
200 (PreMusic or music minor) <ul style="list-style-type: none"> • Major scales from 4 sharps to 4 flats. • Perform a selection from any technical and/or etude books he/she has worked from. Examples: <ul style="list-style-type: none"> ○ Rochut Melodious Etudes, book 1 ○ Rubank Intermediate Studies ○ Fink Studies in Legato. • Group 1 solo - easy. Examples: <ul style="list-style-type: none"> ○ Barat Andante and Allegro ○ Alary Concert Piece
300 <ul style="list-style-type: none"> • Major scales from 4 sharps to 4 flats. • Perform a selection from any technical and/or etude books he/she has worked from. Examples: <ul style="list-style-type: none"> ○ Rochut Melodious Etudes, book 1 ○ Rubank Advanced Studies ○ Fink Studies in Legato. • Group 1 solo of moderate difficulty. Examples: <ul style="list-style-type: none"> ○ Guilmant Morceau Symphonique ○ Davison Sonata ○ Rimsky-Korsakov Concerto ○ Barat Andante and Allegro ○ Blazhevich Concert Piece No. 5
400 <ul style="list-style-type: none"> • Major scales from 4 sharps to 4 flats. • Perform a selection from any technical and/or etude books he/she has worked from. Examples: <ul style="list-style-type: none"> ○ Rochut Melodious Etudes, book 1 ○ Rubank Advanced Studies ○ Fink Studies in Legato.

<ul style="list-style-type: none"> • Group 1 solo of moderate to high difficulty. Examples: <ul style="list-style-type: none"> ○ Larsson Concertino ○ David Concertino ○ Gaubert Morceau Symphonique ○ Blazhevich Concerto No. 5 (any movement)
<p>Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:</p>
<p>300</p> <ul style="list-style-type: none"> • Student must know all major and minor scales, playable in at least 2 octaves. • Larsson Concertino • David Concertino • Serocki Sonatine • Sulek Sonata
<p>400</p> <ul style="list-style-type: none"> • Student must know all major and minor scales, playable in at least 2 octaves. • Casterede Sonatine • Hindemith Sonata
<p>Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:</p>
<p>Concentration recital (300)</p> <ul style="list-style-type: none"> • Sulek Sonata • Serocki Sonatine • Davison Sonata • David Concertino • Albrechtsberger Concerto • Moderate Arthur Pryor solo (Love Thoughts Waltz, The Little Chief) • Ewazen Sonata (any one movement)
<p>Junior recital (400)</p> <ul style="list-style-type: none"> • Hindemith Sonata • Casterede Sonatine • Ewazen Sonata (entire) • Grondahl Concerto (1st or 3rd movement) • Pryor Blue Bells of Scotland • Koetsier Sonatine or Concertino • Bozza Ballade
<p>Senior recital (400)</p> <ul style="list-style-type: none"> • Tomasi Concerto • Grondahl Concerto (entire) • Creston Fantasy • Hindemith Sonata • Defaye Deux Danses • Martin Ballade
<p>Performance Certificate:</p> <ul style="list-style-type: none"> • Tomasi Concerto • Grondahl Concerto (entire) • Creston Fantasy • Hindemith Sonata • Defaye Deux Danses

- Martin Ballade

Applied Area: Tuba

Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:

200 (PreMusic or music minor)

- Major Scales 4 flats through 4 sharps in one octave
- Cohen *Romance and Scherzo*
- Holmes *Lento*
- Sowerby *Chaconne*

300

- All Major Scales and Arpeggios in one octave
- Bach/Bell *Air and Bouree*
- Holmes *Tarantella*
- Haddad *Suite for Tuba*

400

- All Major and Minor Scales and Arpeggios in at least two octaves
- Vasiliev selected etude from *24 Melodious Etudes*
- Beversdorf *Sonata*
- Lebedev *Concerto in One Movement*
- Barat *Introduction and Dance*
- Gabrielli-Morris *Ricercar*

Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:

300

- All Major and Minor Scales and Arpeggios in two octaves
- Beversdorf *Sonata*
- Lebedev *Concerto in One Movement*
- Barat *Introduction and Dance*

400

- Demonstrate proficiency on F and CC tuba on selected orchestral excerpts.
- Gregson *Concerto*
- Koetsier *Sonatina*
- Broughton *Sonata*

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300)

- Gregson *Concerto*
- Koetsier *Sonatina*

- Broughton *Sonata*
- Curnow *Concertino*
- Stevens *Variations in an Olden Style*

Junior recital (400)

- Hindemith *Sonata*
- Spillman *Two Songs*
- Vaugh Williams *Concerto*
- Wilhelm *Concertino*
- Koetsier *Concertino*

Senior recital (400)

- Pendereki *Capriccio*
- John Williams *Concerto*
- Kraft *Encounters II*
- Plog *Three Miniatures*
- Barry *Concerto*

Performance Recital (400)

- Pendereki *Capriccio*
- John Williams *Concerto*
- Kraft *Encounters II*
- Plog *Three Miniatures*

Applied Area: Percussion

Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:

200 (PreMusic or music minor)

- **Snare Drum:**
 - Any early etude from an intermediate snare drum method by composers such as Peters, Cirone, Goldenberg, or Wilcoxon.
- **Mallets:**
 - A two mallet etude by composers such as Goldenberg or Peters, or a four mallet etude from Ford or Quartier
- **Timpani:**
 - An etude for two drums from the Saul Goodman timpani book or Richard Hochrainer timpani book 1.

300

- **Snare Drum:**
 - A concert intermediate to advanced etude by composers such as Peters, Cirone, Goldenberg, or equivalent, or a rudimental piece by Pratt, or Wilcoxon. **Mallets:**
 - A two mallet piece by composers such as Goldenberg, Peters, or any four mallet work similar to “Sea Refractions” or “Yellow After the Rain” by Peters.
- **Timpani:**
 - Any two, three, or four drum etude by composers such as Goodman, or Hochrainer , or a solo by Firth from the Solo Timpanist or similar collection

400

- **Snare Drum:**
 - An advanced etude by composers such as Cirone, Delecluse, Peters, Pratt or Wilcoxon
- **Mallets:**
 - A four mallet solo work by composers such as Stout, Burrirt, Abe, Ford, Peters, Sammut, or a transcription of a Bach work for cello or violin
- **Timpani:**
 - Any two, three, or four drum etude by composers such as Goodman, Hochrainer or Delecluse, or a solo by similar to those from Firth, Bergamo, or Carter

Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:

300

- **Snare:**
 - An etude or solo by composers such as Cirone, Delecluse, Peters (advanced), Pratt, Tompkins or Wilcoxon
- **Mallets:**
 - A four mallet solo by composers such as Abe, Gomez, Quartier, Sammut, Stout, or a transcription from the Bach cello suites
- **Timpani:**
 - An intermediate to advanced etude or solo by composers such as Bergamo, Carter, Firth, Delecluse, or Hochrainer.

400

- **Snare:**

- An advanced solo work by composers such as Delecluse, Peters, Pratt, or Tompkins.
- **Mallets:**
 - An advanced four mallet solo by composers such as Abe, Burritt, Druckman, Miki, Sammut, Sejourne, Stout, or Tanaka.
- **Timpani:**
 - An advanced etude or solo from composers such as Carter, Firth, or Delecluse, or a small collection of orchestral excerpts

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300)

- **Snare:**
 - A solo work or etude by composers such as Delecluse, Martynciow, Peters, Pratt, or Tompkins
- **Multi Percussion:**
 - A solo work by composers such as Cangelosi, Kraft, Kopetzki, or Tagawa.
- **Mallets:**
 - A four mallet solo by composers such as Abe, Burritt, Druckman, Miki, Sammut, Sejourne, Stout, or Tanaka.
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- **Timpani:**
 - A solo by composers such as Carter, Firth, or Igelsrud.

Junior recital (400)

- **Snare:**
 - A solo or etude by composers such as Delecluse, Martynciow, Peters, Pratt, or Tompkins
- **Multi Percussion:**
 - A solo work by composers such as Cangelosi, Hollinden, Kopetzki, Lindroth, or Xenakis
- **Mallets:**
 - A four mallet solo by composers such as Abe, Burritt, Druckman, Miki, Sammut, Sejourne, Stout, Tanaka, Trevino, or Viñao
- **Timpani:**
 - A solo by composers such as Carter, Cahn, or Kopetzki

Senior recital (400)

- **Snare:**
 - A solo or etude by composers such as Delecluse, Martynciow, Peters, Pratt, or Tompkins
- **Multi Percussion Solo:**
 - A solo work by composers such as Cangelosi, Hollinden, Kitazume, Kopetzki, Lang, Lindroth, Volans, or Xenakis
- **Mallets:**
 - A four mallet solo by composers such as Abe, Burritt, Druckman, Miki, Sammut, Sejourne, Stout, Tanaka, Trevino, or Viñao
- **Timpani:**

<ul style="list-style-type: none"> ○ A solo by composers such as Carter, Cahn, or Kopetzki
Performance Certificate Recital (400) <ul style="list-style-type: none"> • Snare: <ul style="list-style-type: none"> ○ A solo or etude by composers such as Delecluse, Martynciow, Peters, Pratt, or Tompkins • Multi Percussion Solo: <ul style="list-style-type: none"> ○ A solo work by composers such as Cangelosi, Hollinden, Kitazume, Kopetzki, Lang, Lindroth, Volans, or Xenakis • Mallets: <ul style="list-style-type: none"> ○ A four mallet solo by composers such as Abe, Burritt, Druckman, Miki, Sammut, Sejourne, Stout, Tanaka, Trevino, or Viñao • Timpani: <ul style="list-style-type: none"> ○ A solo by composers such as Carter, Cahn, or Kopetzki

Applied Area: Harp	
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:	
200 (PreMusic or music minor)	<ul style="list-style-type: none"> • <i>Bach</i> Prelude No. 1 in C Major • <i>Bach</i> Minuet in G
300	<ul style="list-style-type: none"> • <i>Pozzoli</i> Etude No. 14 from Studi Di Media Difficolta • <i>Salzedo</i> Tango from Suite of Eight Dances
400	<ul style="list-style-type: none"> • <i>Bach/Grandjany</i> Etude No. 6 • <i>Dussek</i> Sonatina No. II
400 Performers Certificate	<ul style="list-style-type: none"> • Handel Concerto • Boieldieu Concerto • Grandjany Aria in Classic Style
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:	
300	<ul style="list-style-type: none"> • <i>C.P.E. Bach</i> Solfeggietto • <i>Haydn</i> Theme and Variations • <i>Godefried</i> Etude
400	<ul style="list-style-type: none"> • <i>Handel</i> Passacaille • <i>Prokofiev</i> Prelude in C • <i>Scarlatti</i> Sonata in A minor, Andante e Cantabile

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:
Concentration recital (300) <ul style="list-style-type: none"> • <i>Norman Dello Joio</i> Bagatelles • <i>Prokofiev</i> Prelude in C • <i>Handel</i> The Harmonius Blacksmith
Junior recital (400) <ul style="list-style-type: none"> • <i>Handel/Grandjany</i> Prelude and Toccata • <i>Debussy</i> La Fille de Cheveux de Lin • <i>Pierne</i> Impromptu Caprice
Senior recital (400) <ul style="list-style-type: none"> • <i>Dusseck</i> Sonata in C minor, Allegro Moderato • <i>Hindemith</i> Sonate fur Harfe • <i>Debussy</i> Danses Sacree et Profane
Performance Certificate Recital (400) <ul style="list-style-type: none"> • Ravel Introduction and Allegro • Mozart Flute and Harp Concerto • Debussy Danses sacree et profane

Applied Area: Violin

Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:

200 (Pre-Music or music minor)

- Applicants should be able to perform literature from Suzuki book 3, and be able to perform 2-octave scales up to two flats or two sharps.

300:

- Seitz, Concerto in G Major, No. 1, Op. 13
- Vivaldi, Concerto in A Minor
- Vivaldi, Concerto in G Minor

400:

- J.S. Bach, Concerto in A Minor
- Accolay, Concerto in A Minor
- Monti, Csardas

Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:

300:

- 2 octave scales major and minor in all keys
- Wolfahrt Etudes
- Beethoven, Romance in F
- Mozart: Concerto in G
- Rieding: Concerto in D

400:

- 3 octave scales major and minor in all keys
- Kreutzer Etudes
- Kabalevsky Concerto
- Vitali: Chaconne
- Mozart: Sonata for Violin and Piano in e-minor

400 Performance Certificate

- Flesch scales
- Rode, Dont, or Gavinies Etudes
- Repertoire such as Tchaikovsky Concerto, Paganini Etudes, Brahms Sonatas

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300):

- Beriot: Concerto in a-minor
- J.S. Bach: Partita in d-minor
- Kreisler: Sicilienne and Rigaudon

Junior recital (400)

- Beethoven: Sonatas 1-8
- J.S. Bach: Concerto in E-Major

Senior recital (400):

- Khatchaturian: Concerto
- Bruch: Concerto in g-minor
- Sarasate: Zigeunerweisen

Performance Certificate Recital (400)

- Brahms Sonatas

- Wieniawski or Vieuxtemps Concerto
- Short works such as Heifetz encores or transcriptions

Applied Area: Viola

Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:

200 (Pre-Music or music minor)

- Applicants should be able to perform literature from Suzuki book 3, and be able to perform 2-octave scales up to two flats or two sharps.

300:

- J.S. Bach Gavotte (From Orchestral Suite No. 3)
- Dvorak: Humoresque
- Boccherini Sonata in g-minor

400:

- Bohm: Perpetual Motion
- Brahms: Two Hungarian Dances
- Campagnoli: Theme and Variation

Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:

300:

- 2 octave scales major and minor in all keys
- Wolfahrt Etudes
- G.P. Telemann, Concerto in G
- Debussy, Beau Soir
- Eccles, Sonata in g minor

400:

- 3 octave scales major and minor in all keys
- Kreutzer Etudes
- J.S. Bach, Cello Suite No. 1 in G Major
- Hoffmeister: Concerto
- Faure: Apres un Reve

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300):

- Ries: Perpetuum Mobile
- Dvorak: Romance

Junior recital (400)

- Corelli: La Folia for Viola
- Bruch: Kol Nidrei for Viola and Piano
- Fioco: Allegro

Senior recital (400):

- Hindemith: Trauermusik
- Stamitz: Concerto
- J.S. Bach: Cello Suites 2-6

Performance Certificate Recital (400)

- Shulman Variations 1984
- Britten Lachrymae
- Walter May Concerto

Applied Area: Double Bass

Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:

200 (Pre Music or music minor)

- Bach/F. Zimmerman: Gavotte in g minor
- Bach/F. Zimmerman: Menuet in G major
- E. Ratez: *Parade*
- John Merle: *Caballero*
- Franz Simandl method book 1 (etudes in Eb, E F, or G Major and e minor)

300:

- Marcello: Sonatas #4 in g minor or #5 in C Major
- Capuzzi: Concerto in F major (Mvt. 1)
- Simandl Book 1 (etudes in Ab and A major; a, b, f, f#, and g minor)

400

- Vivaldi: Sonata #3 in A minor
- Fesch: Sonata in G major
- Concerti by Cimador, or Pichl
- Simandl Method Book 2 (etudes in Bb, B, C, Db, D major; also Bb, b, c, c#, and d minor); or select one from the 30 Etudes book

400 Performers Certificate

- Koussevitzky Concerto
- Dittersdorf E Major Concerto

Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:

300:

- Marcello: Sonatas #1, 2, or 3
- Capuzzi: Concerto mvt. 3

400:

- Cimador: Concerto mvt. 1
- Marcello: Sonata #6
- Faure: *Sicilienne*
- Vivaldi: Sonata #1 in Bb major

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300) or Junior recital (400):

- Vivaldi: Sonata #5 in e minor
- Bottesini: *Reverie*

Senior recital (400)

- Vivaldi: Sonatas # 2 in F major or #6 in Bb major
- Dragonetti: Concerto in D

<ul style="list-style-type: none"> • Eccles: Sonata in g minor • Bottesini: Concerto in 1 mvt in f# minor • Dittersdorf: Concerto in D • Koussevitzky: Concerto in e minor
Performance Certificate Recital (400) <ul style="list-style-type: none"> • Dragonetti Concerto • Tubin Concerto • Menotti Concerto

Applied Area: Guitar	
Audition. To be accepted as a music major, the student should perform literature at this level of difficulty and demonstrate potential for further accomplishment:	
200 (PreMusic or music minor)	<ul style="list-style-type: none"> • Two pieces/songs that best represent the candidate’s proficiency on the guitar. Must be performed on acoustic or classical guitar. • Pieces may be in any style: jazz, finger-style acoustic, rock, etc. • Must demonstrate solid rhythm skills, knowledge of fundamental finger-board theory and technique. • Scale knowledge
300	<ul style="list-style-type: none"> • Must demonstrate basic command of classical technique, including left and right hand position, apoyando/tirando articulation, use of fingernails in tone production. • Must be performed on classical guitar. • <i>Pezzo Tedesco</i> - Anon. • <i>Bransle Haulbaroys</i> - Adrian Le Roy • <i>Prelude in C</i> - G.F. Handel, arr. Norbert Kraft • <i>Etude Op. 241 No. 19</i> - Ferdinando Carulli • <i>Allegretto Op. 60 No. 7</i> - Fernando Sor
400	<ul style="list-style-type: none"> • Must demonstrate advanced classical technique, sound production and artistic interpretation. • One movement of choice from <i>Cello Suite 1</i> – J.S. Bach • Pavan (1-5) Luis Milan • One study between 4-20 from <i>Twenty Studies</i> – Fernando Sor (Segovia Edition) • One study between 5-10 from <i>Etude Simples</i> – Leo Brouwer
Upper Division. To successfully pass the Upper Division exam, the student should perform literature at a minimum of this level of difficulty with accuracy, expression, and confidence:	
300	<ul style="list-style-type: none"> • Francesco da Milano: <i>Fantasias</i> • Narvaez: <i>Diferencias sobre “Guardame las vacas”</i> • Two contrasting movements from <i>Cello Suites 1-6</i> by J.S. Bach • Scarlatti: <i>Sonata K333, K334, or K335</i> • Sor: <i>Fantasy Elegia, Op. 59</i> • Giuliani: <i>Etudes Op. 48, Sonatine Op. 71 No. 1</i> • Tarrega: <i>Marieta, Vals en re</i> • Mertz: <i>Tarantella</i>

- Barrios: *Julia Florida*
- Villa-Lobos – one prelude from *Cinq Preludes*

400

- Byrd: *Fantasia*
- Francesco da Milano: *Ricercare III*
- Dowland: *Melancholy Galliard*
- J.S. Bach – *Two contrasting movements from Lute Suites*
- Weiss – *two contrasting movements from selected suites*
- Scarlatti: *Sonatas K. 322, K 208*
- Aguado – *Introduction and Rondo Op. 2*
- Giuliani – *Sonata Op. 15*
- Sor – *Variations on La Folia and Minuet*
- Brouwer- *Danza Charactericas*
- Villa-Lobos – *one Populaire Bresilienne or two etudes movement from Suite*
- Moreno-Torroba – *Suite Castellana*
- Albeniz- *Capricho Catalan, Op. 165*

Recitals. A successful recital at each level should include a variety of literature at a minimum of this level of difficulty, performed with accuracy, expression, and confidence:

Concentration recital (300)

- Mudarra – *Fantasia*
- Dowland - *Farewell Fantasia*
- J.S. Bach – *Selections from Cello or Lute Suites*
- Frescobaldi – *Aria Con Variazioni*
- Handel – *Saraband and Variations*
- Sor – *Introduction and Variation, Op. 28*
- Coste – *Valse Favorite, Op. 46*
- Giuliani – *Variations on a Theme of Marlborough*
- Mompou – *Suite Compostelana*
- Ponce – *Tres Canciones Populares Mexicanas*
- Morel – *Sonatina*
- Villa-Lobos – *Choros No. 1*

Junior recital (400)

- Cimarosa – *Three Sonatas*
- Narvaez – *Cancion del Emperador*
- J.S. Bach – *Selections from Cello or Lute Suites*
- Weiss, *Passacaille, Sonata Dresden No. 5*
- Tarrega – *Caprico Arabe*
- Mertz – *Elegy*
- Legnani – *Caprices*
- Dyens – *Songe Capricorn*
- Torroba – *Madronos*
- Villa-Lobos, H. – *Two etudes from Twelve Etudes*

Senior recital (400)

- Weiss – *London Sonata in A minor No. 15*
- Bach – *Prelude Fugue and Allegro*
- Dowland – *The King of Denmark's Galliard*

- Da Milano, F. *Fansatias*
- Sor – *Grand Solo Op. 14*
- Giuliani – *Variations on a Theme of G. F. Handel Op. 107*
- Ponce – *Sonata Mexicana, Sonata Romantica, Sonata Classica*
- Torroba – *Castles of Spain, Piezas Caracteristicas*
- Albeniz – *Mallorca, Cadiz, Cordoba,*
- Piazzolla – *5 Pieces*

Performance Certificate Recital (400)

- Dowland – *Fantasia No.3*
- Bach – *Two contrasting movements from Lute Suite or a complete Cello Suite*
- Sor – *Variations on a Theme of Mozart Op. 9*
- Mertz – *Elegy*
- Albeniz – *Granada, Sevilla*
- Rak – *Romance*
- Brouwer – *El Decameron Negro, Eligio de la Danza*
- Dyens – *Tango en Skai*