I. Welcome to the Brass Department

We hope that you will find your participation in the Brass Department to be a rewarding and pleasant experience. We offer comprehensive brass education consisting of private instruction in trumpet, trombone, French horn, tuba, and euphonium, taught by professional faculty who are specialists on their instruments. We encourage you to experiment with various styles that interest you, so that you can challenge yourself and improve your skills. We respect the classical traditions that you may have established in your studies. We also know how your instrument fits in today's music world, and give it the respect it deserves. Trumpet, trombone, French horn, tuba, and euphonium are all extremely flexible and expressive instruments and can be effective in any musical style.

If you have any questions, comments, or suggestions, feel free to stop by my office during the office hours posted on my door.

Tom Plsek, Department Chair
Office - 3H Phone: (617) 747-2291

Department Advisors

Tiger Okoshi and Jeff Stout are the Brass Department Advisors. They keep office hours in their offices to answer questions about course offerings, departmental activities, and the Performance Major for brass principals.

All Brass Department Performance majors also are expected to meet with Department Chair Tom Plsek (Room 3H) at least once each semester to monitor their progress in the major.

Technique and Foundation

In all instruction offered by the Brass Department, we emphasize the achievement of a solid foundation in technique (as described in the final exam requirements for Private Instruction). We stress the basics (i.e., breathing, embouchure, articulation, and valve or slide technique) as well as theoretical studies involving scales, chords, arpeggios, and prepared repertoire. We also provide training in sightreading and many advanced brass playing styles.
II. Private Instruction

Private Lesson Scheduling
Private lessons, which are 30 minutes in length, begin during the first week of classes. No lessons (other than make-ups) are given during final exam week.

*During Check-in Week, entering students will be auditioned by Brass department faculty for the purpose of determining their ensemble rating and to help the department choose the appropriate private teacher.* We will match individual learning needs with the strengths of a particular instructor. During *Registration for the next semester, continuing students may sign up on line for the teacher of their choice, on a first come, first served basis. Some teachers have restricted schedules and permission must be given by the teacher for a student to sign up with them.*

Private Lesson Teacher Profiles
Most of the Brass Department faculty offices are located at 1140 Boylston Street, on the third floor. If a teacher's office is not at 1140 Boylston, the building is noted along with the room. Teachers are listed by instrument and alphabetically by last name.

HORN

**Michael Weinstein,** Office: 3P1
In addition to stressing the basics of horn playing, Michael specializes in contemporary music as a composer, performer, and theorist. B.F.A., S.U.N.Y. Purchase; M.M., New England Conservatory of Music; Ph.D. in Composition and Theory, Brandeis University. Second horn of the Cape Cod Symphony Orchestra and third horn with the Nashua Symphony Orchestra (New Hampshire). Michael is a founding member of the Capital Brass, a quintet dedicated to performing contemporary works for brass with particular emphasis on premiering works of New England composers. His honors and awards include the Arnald D. Gabriel award of the U.S. Air Force Band, a Wheelock College Faculty Grant, and three "Patenring" fellowships to play with the studio ensembles of the contemporary music festival in Darmstadt, Germany.

TROMBONE

**Jeff Galindo** Office: 190 (150 Mass. Ave.)
Jeff's trombone teaching is centered in two areas: technique (basic to advanced) and improvisational concepts. Alumnus, Berklee College of Music. Jeff has toured with Phil Woods, and performed with Johnny Griffin, Tony Bennett, Don Byron, Aretha Franklin, Jerry Bergonzi, Ray Charles, Clark Terry, Natalie Cole, Slide Hampton, Danilo Perez, the Artie Shaw Orchestra, Herb Pomeroy, George Garzone and Gary Valente. His recordings include "Locking Horns", with his sextet, on TTwin TTower Records, "10cent Wings" with Jonathan Brooke, and "Sledgehammer soul...." with Mighty Sam McClain.

**Tony Lada**, Office: 3P2
Tony emphasizes jazz conception and improvisational techniques in his teaching. B.M., Berklee College of Music. Tony has been the featured trombonist with numerous jazz groups; a former member of the Glenn Miller Orchestra, Buddy Rich Big Band, and Woody Herman and his Thundering Herd. He has also performed with Arturo Sandoval. The Tony Lada Quintet recording, *On the Edge*, has been released on VEE Records.

**Tom Plsek (Department Chair)**, Office: 3H
Tom's teaching is based on developing a firm command of the basic techniques of breathing, embouchure, articulation, and slide control, enabling students to create music in any style they wish. B.M., Texas Christian University; M.M., University of Houston; trombone studies with Al Lube. Tom has performed with the Phil Wilson Trombone Ensemble, Merce Cunningham Dance Company, Experimental Intermedia Foundation, and New Music America. Tom is a specialist in the performance of new music utilizing improvisation, digital sound processing, performance art, video, and dance. He is a member of Mobius Artists Group. He is also a featured soloist on the CD *Jump or Die*, performed by the groups Splatter Trio and Debris, devoted to the compositions of Anthony Braxton; as well as the CD *Firehouse Futuruties* with drummer Gino Robair & woodwind performer Steve Norton.

**Phil Wilson**, Office: 3P2
Phil is widely respected for his unique approaches to the teaching of improvisation, as well as basic techniques. He has performed with Woody Herman, Louis Bellson, Clark Terry, Buddy Rich, Herbie Hancock, and the Dorsey Brothers Orchestra. He is a Getzen/Edwards Artist. Phil has recorded for Famous Door, The Boston Pops, Polydor, Freeform, Columbia, SESAC, and RCA.
Former Director of Clinics at Mellon Arts Center, Harvard University, Yale University, Kansas State University, and the University of California. Phil is former Chairman of Jazz Division, New England Conservatory of Music, and serves on the Board of Directors of the International Trombone Association. Phil's CD with the North German Radio Big Band, *The Wizard of Oz Suite*, has received much critical acclaim in periodicals such as *Downbeat* and *Cadence* magazines.

TRUMPET

**Lin Biviano**, Office: 3P1
Lin specializes in teaching the concept of lead trumpet playing, basic and advanced approach to breathing, and embouchure development. He is internationally known as lead trumpet player with such notables as Woody Herman, Buddy Rich, Maynard Ferguson, Stan Kenton, Count Basie, Lawrence Welk, Frank Sinatra, Tony Bennett, Sarah Vaughn, and Ella Fitzgerald. Lin has also performed in numerous Broadway shows. He has recorded on Columbia, RCA, Creative World Records and numerous independent labels.

Ken's teaching emphasizes jazz conception and improvisation as well as the development of strong fundamentals. Ken is very active in New England in diverse performances, specializing in small jazz group settings. He has recorded with Gunther Schuller, Orange Then Blue, and Oliver Lake. He has also performed with George Russell's Living Time Orchestra, James Williams, Mick Goodrick, Mike Stern, and Arturo Sandoval. Ken was featured on the recording *Shut Wide Open* on Double-Time Records.

**Christine Fawson**, Office: 3J
Christine teaches basic technique and jazz style and fluidity. BM Berklee College of Music; Also a vocalist, Fawson is a member of the vocal jazz quartet Syncopation which will release its second CD in September 2004. Fawson has performed with artists and groups such as Joe Lovano, Christian McBride, The New York Pops, and The Honolulu Symphony. Fawson has performed at numerous festivals and conventions around the world including the Darling Harbour Jazz Festival in Sydney, Australia, the International Association of Jazz Educators Conventions in Long Beach, CA and New York, NY and the Boston Globe Jazz Festival. Her first CD *Happy Talk* received
excellent reviews in Singer Magazine and DownBeat. Fawson is a clinician for the Edwards Instrument Company.

**Greg Hopkins**, Office: 3J /Faculty Center 4 (150 Mass. Ave.)
Greg's teaching emphasizes jazz conception and improvisational techniques. B.M., Michigan State University. He has been a professional performing artist with Motown; an arranger and jazz trumpet player with the Billy Maxted and Buddy Rich Orchestras, and a performer and arranger on RCA. Greg leads his own big band and quintet; has performed in numerous Boston theatre productions, and played with Frank Sinatra, Joe Williams, Lena Horne, Dizzy Gillespie, and Gladys Knight. Greg is also director of the Berklee Faculty Brass Ensemble, a prestigious group that has performed at the International Association of Jazz Educators convention, the New York Brass Conference, the New England Brass convention, and on numerous occasions at Berklee.

**Charlie Lewis**, Office: 3K
Charlie's specialty is embouchure awareness and development through complete air support. B.M., Peabody Conservatory; M.M., New England Conservatory. Charlie's credits include international classical and jazz solo trumpet performances with the Duke Ellington Orchestra, New York Philharmonic, Boston Symphony Orchestra, Boston Pops, Baltimore Symphony, Minnesota Orchestra, and Commonwealth Brass Quintet. Charlie received a Grammy for *Scott Joplin, the Red Back Book* with Gunther Schuller (Angel Records). He is a founding member of the Naumburg Awardwinning Empire Brass Quintet. Charlie's recent recordings include *Season of the Light* with Carol Comune, *Paradox* with the Commonwealth Brass Quintet, *Big Bang Sessions* with Big Bang, and Don Byron's *Bug Music*. He received the *Brass Department Achievement Award* in the spring of 2001.

**Tiger Okoshi**, Office: 3J
Tiger teaches basic as well as advanced trumpet techniques, and how to develop an individual improvisational style. B.M., Berklee College of Music. Tiger is a JVC recording artist (8 CD's as leader). He is a clinician for the Yamaha Corporation. He has performed and recorded with Gary Burton, Dave Grusin's LA-NY Dream Band, Dave Liebman, Pat Metheny, Jack DeJohnnette, Dave Holland, Mike Stern, Peter Erskine, Buddy Rich Orchestra, George Russell Orchestra, Tony Bennett, Gunther Schuller, Joe Lovano, Amy Mann's *Til Tuesday*, rock band Boston's Brad Delp. Tiger's latest
CD, *Color of Soil* was released in 1998 on JVC records.

**Jeff Stout, Office: 3K**
Jeff specializes in teaching jazz improvisation at both beginning and advanced levels. B.S., Westchester State University; M.M., New England Conservatory of Music; special studies, Berklee College of Music. Jeff has been a featured soloist with the Buddy Rich Orchestra, has recorded with Buddy Rich and Gary Burton, and has appeared with Budd Johnson, Al Cohn, Buddy Tate, Mel Torme, and Lionel Hampton. Jeff is a featured soloist on the recently released CD *Big Band Blues Celebration*, composed by Berklee Faculty member Ted Pease.

**TUBA & EUPHONIUM**

**Greg Fritze, Office: Faculty Center - 526 (150 Mass. Ave.)**
A versatile member of the brass faculty, Greg offers a complete course of study for students interested in orchestral music, jazz, and everything in between. B.M., Boston Conservatory of Music; M.M., Indiana University; doctoral studies, Indiana University; composition studies with Thomas Beversdorf; tuba studies with Harvey Phillips. Greg is a professional performing artist with the Boston Ballet, Robert Brink, and other orchestras. Greg's compositions have been published by Minuteman Music, Seesaw Music, and Musica Nova. He is a recipient of Walt Disney Fellowship and Meet the Composer Grant. Greg coordinates the Annual New England Tuba Festival. He is an active composer, clinician, and recitalist and is the Assistant Chair of the Berklee Composition Department.

Professional Performance Division: Teacher's Grading Criteria  
http://www.berklee.edu/majors/performance/grading_criteria.html  
Private lesson grading consists of one assessment (50%) that is the final exam and a second assessment (50%) which is the teacher's way of measuring a student's performance and progress in the private lesson using a number of different criteria.  
Listed below are the criteria with which students will be graded.  
GRADE - A (90-100)  
• Shows up to lessons on time, tuned up and ready to play  
• Makes the private lesson a priority and keeps the teacher well informed as to musical and academic activities  
• Focuses on weaknesses as well as strengths, takes suggestions, and at the same time, has own inner direction  
• Works above and beyond teacher's expectations, prepares assigned materials, and performs at a high level
• Shows improvement of instrumental skills and musicianship
• Is an active student player/performer, seeks playing (as well as listening) opportunities around the college, and is self-motivated
GRADE - B (80 - 89)
• Shows up to lessons on time, but is not always prepared
• Makes the private lesson a priority, but not his/her top priority
• Focuses on weaknesses and makes progress
• Prepares assignments most of the time, but sometimes makes excuses for not preparing lesson, because other work gets in the way
• Shows improvement of instrumental skills and musicianship
• Is an active student player/performer and is self-motivated
GRADE - C (70 - 79)
• May show up to lessons on time, but not always prepared
• Private lesson is not a priority
• Avoids weaknesses and rarely makes progress
• Occasionally prepares assignments, has frequent excuses, and lacks self-motivation
• Shows little improvement of instrumental skills and musicianship
• This student is inconsistent
• This student may or may not be an active student player/performer
GRADE - D (60 - 69)
• Rarely shows up to lessons on time and is rarely prepared
• Shows little interest in improving instrumental skills and/or musicianship
• Rarely takes suggestions
• This student is probably not an active student player/performer
• This student barely performs at the level, however, there is some evidence of musical ability that warrants a passing grade
• This student receives a grade of 60 or higher on the final exam
GRADE - F (Below 60)
• Rarely shows up to lessons on time and is rarely prepared
• Shows little interest in improving instrumental skills and/or musicianship
• Rarely takes suggestions
• This student is probably not an active student player/performer
• This student does not perform at level and/or fails the final exam
I. Private Instruction Residency
All majors at Berklee require at least four semesters of participation in private lessons (8 credits earned) and successful completion of four final exams on a principal instrument. Students in the Performance, Professional Music, and Music Education majors must earn private lesson credits, and pass final exams, as follows:
• Performance: 24 credits (eight semesters) eight final exams; plus four Recital Preparation
• Professional Music: 12 credits (six semesters) six final exams
• Music Education: 12 credits (six semesters) six final exams

II. Absence
A documented medical excuse or a family emergency constitutes an excused absence. Otherwise, it is at the teacher's discretion whether an absence is recorded as excused or unexcused. If the student has three unexcused absences before the mid-term exam, the teacher may withdraw the student from the class. Faculty keep accurate records of student absences, but ultimately it is the student's responsibility to withdraw from a class.

III. Incomplete
An Incomplete grade is given by the teacher, not the department chair. It is granted in private lessons only in extreme circumstances. These circumstances include a documented medical excuse or family emergency.
To receive an Incomplete grade, the student must be passing the course and have satisfactory attendance.
An Incomplete must be made up the next semester, provided the student is enrolled at the college. If not enrolled, the student has one calendar year to complete the make up exam.

IV. Make Up Exam Fee
A fee of $20.00 must be paid to the Bursar's Office for late final exams. The student must bring the receipt to the make up and present it to the teacher.

V. Credit By Exam
Credit By Exam (CBX) will not be available for courses in which both proficiencies and participation are the criteria for credit. Theses courses include private lessons, ensembles, and labs.
However, the chair of the department may grant CBX for private lessons for those students who have advance-placed on their entering placement exam and need to line up their residency requirements. Generally, CBX for private lesson is granted for levels 1-4. The student should see the chair of the department with any questions concerning CBX and private lessons.

To receive Credit By Exam, students will be expected to perform above and beyond the minimum criteria for the exam level in question because both proficiency and participation are included in the criteria for credit. All students will be awarded their CBX credit after their senior recital or the final project of their program.

VI. The Syllabus
Each teacher will provide each student with a syllabus at the beginning of the semester. The syllabus is the contract between the student and the teacher.

Private Instruction Final Exams
Brass lessons which include a final performance exam are titled "Private Instruction - Brass". See the end of this handbook to check out the exam requirements for each level.

These exams have been designed by the Brass Department to evaluate your progress in technical proficiency, musicality, and sight reading on your instrument. Comment sheets from each final exam performance will be sent to your student mailbox after the exam is taken.

Final exam requirements are not the only materials that will be covered in your private lesson. Depending on your own skills and rate of progress, however, you may need to spend a large portion of lesson time on exam-related material.

Scheduling of Private Instruction Final Exams
Final exams for Private Instruction are given during the final exam week of each semester. They will not be given early. Sign-up for exam times begin approximately two weeks before finals week and takes place in the Brass Department office. Notices of sign-up times will be posted on the Brass Department bulletin board.

You must receive approval from your private teacher to miss a scheduled exam. If you miss an exam, you will be required to pay a late final exam fee of $20 to the teacher in order to take a make-up exam.

Additional Lessons: Non-leveled & Non-principal
All instrumental instruction credit for graduation must be earned on a single principal instrument. As a brass principal, you may use credit earned on other brass instruments to meet the graduation requirement. If you change your principal instrument, however, you may jeopardize your graduation status. Non-leveled lessons, which do not include a final exam, may be available to students who are already enrolled in an exam-based lesson and wish to take an additional lesson on their principal instrument. Non-leveled lessons are not included in your full-time tuition. In addition, approval by Tom Plsek is required. Non-leveled lessons do not satisfy the graduation requirement for private instruction; instead, they are applied to your general elective credit, within the established limits. Private instruction on instruments outside of the Brass Department may be available, depending on teacher availability. Approval by the appropriate department chair is required. As a brass principal, any private instruction credit you earn on a non-brass instrument will be applied to your general elective credit, within the established limits.

III. Ensemble/Lab Program

General Information
- All first-year students are required to participate in the ensemble/lab program.
- The graduation requirements sheet for your major, which is available from the Counseling Center or on the wall outside of the Registrar's Office (room 126, Uchida Building, 921 Boylston) shows how many credits you must earn in each area of instruction. All students must earn at least five credits in the ensemble/lab program before graduation; some majors require more (for example, Performance majors must earn 12 ensemble/lab credits).

Required Labs
Required labs are designed to support private lessons and develop your performance skills. The following labs are required of all brass principals:
- ILBR 111 - Brass Lab - Reading 1
- ILBR 112 - Brass Lab - Reading 2
- ILBR 121 - Brass Improvisation Lab 1
ILBR 122 - Brass Improvisation Lab 2
The following labs, while not required, are strongly recommended for brass principals:
ILBR 211 - Brass Lab - Reading 3
ILBR 221 - Brass Improvisation Lab 3
ILBR 212 - Brass Lab – Advanced Reading
ILBR 222 – Brass Lab – Advanced Improvisation
Placement in required labs, or advanced placement out of them is determined through your initial audition in the brass department. You may request that your lab level be changed if you believe that the level you are in is too easy or too difficult. Your lab instructor must officially recommend the change.

The brass department also offers the following:
ILBR 335 Exploring Technology for Brass Players - provides training and hands-on experience using digital sound processing equipment in real-time performance situations. No previous experience with this technology is necessary. The lab currently features a Lexicon MPX-1, Yamaha SPX900, and a Yamaha D5000 Digital Delay, plus supporting equipment.
The Brass Department also offers ENBR 321 Brass Quintet: a quintet that performs a mixture of traditional and twentieth century music.

Ensemble Auditions & Additional Offerings
All entering students perform an audition, which determines their first semester placement in ensembles.
Students who wish to upgrade their ensemble ratings (in order to enroll in upper level ensembles in the following semester) may audition during midterm week or final exam week. Students who intend to register for the fall or spring semesters should plan to audition during midterm week of the preceding semester. (In the summer semester, ensemble auditions are only scheduled during final exam week.)
You must go to the Ensemble Department Office (Room A01, 150 Mass. Ave.) to schedule an audition. Auditions are scheduled on a first come, first served basis, and the Ensemble Department posts notifications of the sign-up period throughout the College. Students may audition only once per semester (with the exception of students who are in their first semester) either during midterm week or final exam week.
If you plan to audition for ensemble ratings, you should discuss this
with your private lesson instructor early in the semester, so that you can work on audition material in your private lessons. All ensembles carry ratings levels as prerequisites. Prerequisites and descriptions for each ensemble are listed in the College Bulletin. You may also visit the Ensemble Department to discuss ensemble auditions and offerings.

IV. The Performance Major

Students majoring in Performance concentrate their studies on mastering concepts, techniques and musical styles that are necessary for a successful performance career. Required courses emphasize improvisation, ensembles, styles analysis, rehearsal techniques, four levels of recital preparation (culminating in the Senior Recital, which is the required final project for Performance majors) and eight levels of private instruction on a principal instrument. Performance majors are required to pass 8 final exam levels on their principal instrument. (See the end of this handbook for the complete final exam requirements for private instruction.)

It is highly recommended that students declare a major in Performance during their second semester of study. Please review the grids for Performance Majors at the Performance Major home page (http://www.berklee.edu/majors/performance.html). If you are entering the Performance Major in your fourth semester or above, you must fulfill the 30-credit requirement in Performance Concentrate courses by completing one or more Approved Specified Electives.

It is strongly recommended that students have a GPA of 2.7 or higher in private instruction, ear training, and ensemble/lab in order to declare a major in Performance.

Students who are accepted into the major must maintain a 2.7 minimum GPA in Performance Concentrate courses to remain in good academic standing.

If you are interested in declaring the Performance Major, you must:

- Make an appointment with your Department Chair and request an “Intent to Declare Performance Major” form. If you wish, you can get a copy of the form at the Performance Major home page
Go to the Professional Performance Division (PPD) Office (fifth floor of 1140 building) and ask for a proposed student program report (PSPR)

• Submit a completed Intent to Declare Performance Major /PSPR form to the Instr. Dept. Chair, who will give you a Declaration/Change of Major Form.

• Bring the declaration form to the PPD Office for signature by the Chair of the Performance Major (Dean of the Performance Division). Then bring the completed declaration form to the "Front Line" at the Office of the Registrar (1st floor, 921), or PPD can route it via interoffice mail.

Required Courses in the Performance Major

**PFBR-231** - Performance Major Private Instruction 3 is required of all third semester Performance majors. This course, combined with PIBR-211, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the third semester Private Instruction (PIBR-211) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the third semester Private Instruction (PIBR-211) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.

**PFBR-232** - Performance Major Private Instruction 4 is required of all fourth semester Performance majors. This course, combined with PIBR-212, is a college hour (fifty minute) private lesson on your principal instrument that meets on a weekly basis. Similar to the fourth semester Private Instruction (PIBR-212) for non-Performance Majors, the Instrumental Departmental Final Exam is a major component of the final grade determination. It differs from the fourth semester Private Instruction (PIBR-212) for non-Performance Majors in that the longer format allows more time for detailed instruction and learning required for a Performance Major. Course
instruction provides students with individual guidance in developing performance technique, learning repertoire, ear training and transcription, and strengthening their sense of musical direction in preparing for performance of music.

PFSS 321 - Survey of Brass Styles – Phil Wilson
A study of the history of brass instruments (trumpet, trombone, French horn, euphonium, and tuba) in American music. Emphasis is on the performance styles of major players, including Herbert L. Clarke, Arthur Pryor, Louis Armstrong, Bix Beiderbecke, Jack Teagarden, Clifford Brown, Dizzy Gillespie, Miles Davis, J.J. Johnson, Harry James, Julius Watkins, Rich Matteson, and Harvey Phillips. Study will include videos, recordings, and transcribed musical examples.

PSHR 321 - Harmonic Considerations in Improvisation 1

Recital Preparation Lessons
Recital Preparation lessons are required of Performance majors in the 5th through 8th semesters and build toward the Senior Recital, which is the Performance Major's required final project. Recital Preparation lessons focus on developing performance technique, expanding your repertoire, and honing your sense of musical direction in building a performance.

If you are inexperienced in on-stage performance, the Recital Preparation series can help you to select and prepare pieces with which you can build confidence and performance skills. If you are an experienced performer, Recital Preparation lessons and performances present a great opportunity to experience new challenges and grow beyond your proven strengths.

Performance majors are required to take the 4 levels of Recital Preparation in 4 successive semesters, and they must take the corresponding Private Instruction levels (5 through 8) at the same time. Students cannot receive credit by exam for Recital Preparation lessons.

RPBR 311 Recital Preparation 1 - 5th semester
Along with Recital Preparation 1, all 5th semester Performance majors are required to take the Recital Workshop for Performance Majors.

ILRE 375 Recital Workshop for Performance Majors
Topics covered include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs three solos during the semester and participates in discussion of in-class performances. Your "Recital Preparation 1" private instructor will help you prepare your solos for this class.

**RPBR 312 Recital Preparation 2 - 6th semester**
Recital Preparation 2 includes a 10-minute performance (which you will schedule through the Brass Department office). Your Recital Preparation 2 teacher must approve your program for this performance.

**RPBR 411 Recital Preparation 3/Jury - 7th semester**
Recital Preparation 3 includes the Jury - a preview of the Senior Recital - as the final exam. In order to receive credit for Recital Preparation 3 and proceed to Recital Preparation 4, you must receive a passing grade for your Jury. A panel made up of at least two teachers from the brass department will evaluate your Jury performance.
The Jury is a 30-minute performance of material, which will be included in the Senior Recital. Juries are scheduled through the Brass Department office. Before you schedule your Jury, you must have your Jury program approved and signed by your private instructor(s) and by Tom Plsek, Chair of Brass.

**RPBR 412 Recital Preparation 4/Senior Recital - 8th semester**
Recital Preparation 4 (required of 8th semester Performance majors) includes the Senior Recital as the final exam.
Your Senior Recital program must consist of at least 60 minutes of music and should offer a broad selection of idioms and styles.
Your Recital program must be approved and signed by your private instructors and then by Tom Plsek, Chair of at least 7 weeks before your Recital is presented. No changes may be made to your program after the department has approved it. Recital protocol and procedures must be observed.

**Approved Specified Electives in the Performance Major**
Beginning in 04FA, students who place beyond semester level 3 and/or 4 private instruction must fulfill those credits (one credit for PFBR-231 and one credit for PFBR-232) by completing Approved Specified Electives (ASE's). Beginning in 04FA, PFET-361 & PFET-362 are ASE's. These are one-credit courses.

PS-495, Professional Performance Internship will continue to be an ASE. This is a two-credit course. Beginning in 07SP, courses with the prefix
PSI(x) will be accepted as ASE's. PSI(x) courses are Performance Studies courses where focused study of improvisation is central to the curriculum.

**PFET 361 and PFET 362 - Performance Ear Training for Woodwinds, Brass, Strings, and Mallets 1 & 2 – Various teachers**

This course reinforces the connection between the bass and the ear. By responding with the ear and instrument students will develop an approach to recognizing pitch, rhythm and harmony as it applies to the bass in the rhythm section as well as a solo instrument. Some syllabic and non-syllabic singing.

**PS-495 - Professional Performance Internship - Matt Marvuglio**

Monitored and evaluated professional work experience for the Performance Major. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department Chair or a designee.

**Recital Preparation Lessons**

Recital Preparation lessons are required of Performance majors in the 5th through 8th semesters and build toward the Senior Recital, which is the Performance Major's required final project. Recital Preparation lessons focus on developing performance technique, expanding your repertoire, and honing your sense of musical direction in building a performance. If you are inexperienced in on-stage performance, the Recital Preparation series can help you to select and prepare pieces with which you can build confidence and performance skills. If you are an experienced performer, Recital Preparation lessons and performances present a great opportunity to experience new challenges and grow beyond your proven strengths.

Performance majors are required to take the 4 levels of Recital Preparation in 4 successive semesters, and they must take the corresponding Private Instruction levels (5 through 8) at the same time. Students cannot receive credit by exam for Recital Preparation lessons.

**RPBR 311 - Recital Preparation 1 - 5th semester**

Along with Recital Preparation 1, all 5th semester Performance majors are required to take the Recital Workshop for Performance majors.

**ILRE 375 - Recital Workshop for Performance Majors**
Topics covered include repertoire, stage presence, mental preparation, memorization, and constructive criticism. Each student performs three solos during the semester and participates in discussion of in-class performances. Your Recital Preparation 1 instructor will help you prepare your solos for this class.

**RPBR 312 - Recital Preparation 2 - 6th semester**
Recital Preparation 2 includes a 10-minute performance for Brass Department Faculty. The performance should be scheduled through the Brass Department office, room 3H. Your RP 2 teacher must approve your program for this performance, which will be recorded on cassette and reviewed with your teacher.

**RPBR 411 - Recital Preparation 3/Jury - 7th semester**
Recital Preparation 3 includes the Jury-a preview of the Senior Recital-as the final exam. In order to receive credit for Recital Preparation 3 and proceed to Recital Preparation 4, you must receive a passing grade for your Jury. Your Jury performance will be evaluated by a panel made up of usually three teachers from the brass department.
The Jury is a 30-minute performance of material, which will be included in the Senior Recital. Juries are scheduled through the Brass Department office (Room 3H, 1140 Boylston building). Two weeks before your Jury performance, you must have your Jury program approved and signed by your private instructor(s) and Tom Plsek. Failure to do this will result in the cancellation of your Jury.

**RPBR 412 - Recital Preparation 4 / Senior Recital - 8th semester**
Recital Preparation 4 (required of 8th semester Performance majors) includes the Senior Recital as the final exam.
Your Senior Recital program must consist of at least 60 minutes of music and should offer a diverse selection of idioms and styles. Your recital program must be discussed with and approved by your RP instructor, as well as approved in writing by Tom Plsek, at least four weeks before your Recital. No changes may be made to your program after it has been approved by the department. Recital protocol and procedures must be observed.
Recitals will be evaluated by your Recital Preparation instructor and other members of the Brass Department.
V. Performance Studies Electives

Improvisation Courses
Most Berklee students say that developing their improvisation skills is an important musical goal. As a woodwind player here, you can strengthen your improvisation techniques in styles including jazz, rock, Latin and world music.
We especially recommend improvisation studies for students who are Performance majors.
The following courses are electable by students in all majors.

PSIJ 371 - Performing Harmony Workshop 1
Recommended for performers interested in developing their musical ear.

JAZZ

PSIJ 211 Jazz Improvisational Techniques
Highly recommended if you are considering any of the Performance Studies' jazz improvisation classes and would like to begin to develop the language used in jazz improvisation.

PSIJ 215 Standard Jazz Repertoire 1
Recommended for students who take the Jazz Improvisation Techniques 1-5 series: These classes are leveled and instrumentally balanced; students perform weekly.

PSIJ 216 Standard Jazz Repertoire 2
A sequel to PSIJ 215, this course continues the process of building and retaining a functional repertoire of jazz standards in bebop, Latin, ballad and contemporary styles.

PSIJ 271 Ready, Aim, Improvise!
Using the lecture/demonstration format, this course explores in detail the critical areas involved in learning how to improvise in the jazz idiom. This course is recommended for serious, career-minded students of jazz improvisation at beginning, intermediate and advanced levels, especially those who take the Jazz Improve 1-6 course series.

PSIJ 331 The Jazz Line
A performance-centered class covering jazz vocabulary and the construction of jazz melodies based on the traditions of players including Charlie Parker, John Coltrane, Sonny Rollins, Sonny Stitt, Kenny Dorham, and others.

PSIJ 335 Melodic Structures in Improvisation
A performance-centered class covering melodic cells and their permutations applied to improvising in a variety of settings. Study of multi tonic systems (Coltrane changes) and their application as either harmony or substitutions.

**PSIJ 341 Pentatonics in Improvisation**
A performance-centered class covering minor 7, minor 6, minor 7(b5), major b6 and all diminished related pentatonics and their application to improvisation and the creation of melodies and usage charts. Voice leading and approach systems as used by master improvisers including Wayne Shorter, John Coltrane, Joe Henderson, and others.

**PSIJ 221, 315, 321, 322, 421, 422, 433**: These classes are instrumentally balanced; students perform weekly.

**PSIJ 221 - Jazz Improvisation Techniques 1**
An ideal follow-up to PSIJ 211 Jazz Improvisational Techniques.

**PSIJ 255 - The Music of Wayne Shorter**
Historic, stylistic, and performance-based overview of the compositions and improvisations of Wayne Shorter, covering the period from the late 1950s to the present.

**PSIJ 315 - Improvisation on Standard Songs**
This class is recommended for students considering taking PSIJ 322 Jazz Improvisation Techniques 3.

**PSIJ 321 - Jazz Improvisation Techniques 2**
An expansion of the fundamental improvisational skills developed in PSIJ 221, with the introduction of techniques that will further enhance your personal improvisational style.

**PSIJ 322 - Jazz Improvisation Techniques 3**
An intermediate-level course introducing approaches to improvisation that requires a solid background in harmonic and tonal concepts.

**PSIJ 421 - Jazz Improvisation Techniques 4**
An upper-level course recommended for students with well-developed improvisational skills and concepts who are interested in further developing their own personal style through detailed application.

**PSIJ 422 - Jazz Improvisation Techniques 5**
An advanced course recommended for students who have already begun to develop their own personal music styles.

**PSIJ 423 - Jazz Improvisation Techniques 6**
An advanced course offering sophisticated approaches and concepts.
PSIJ 311 - Chord Scale Theory in Improvisation
Designed for performers, this course will examine the application of chord scales to harmonic progression.

PSIJ 325 - Jazz Interpretation
Development of a personal and individual jazz style through emphasis on reading, improvisation, and interpretative techniques.

PSIM 327 - Improvisation in the Jazz - Blues Idiom
A study of basic blues playing in the jazz idiom. Recommended for the beginning-to-intermediate improviser interested in this genre.

PSIJ 425 - Advanced Jazz Improvisational Techniques
Recommended for students who have ensemble ratings of 6666.

PSIJ 351 - Performance and Analysis of Bebop Music
Analysis and performance of music in the style of Charlie Parker, Dizzy Gillespie, Clifford Brown, Kenny Dorham, and others.

ROCK

PSIM 231 - Rock Improvisational Techniques 1
Major techniques discussed in this course include pacing, rhythmic density, melodic and rhythmic embellishment, chord scale practice, and non-harmonic melody notes.

PSIM 235 - Improvisation in the Rock - R&B Idiom
A study of basic blues playing in the rock/R&B idiom. Recommended for the beginning-to-intermediate improviser interested in this playing idiom.

PSIM 335 - Improvisation in the Jazz - Rock / Fusion Idioms
Major players and groups to be analyzed will be The Yellowjackets, Michael Brecker, David Sanborn, and Chick Corea. This class will perform original compositions in an end-of-the-semester final performance.

ADDITIONAL COURSES IN THE ROCK IDIOM

PSPR 381 - Commercial Band Workshop
Performances of music in various styles appropriate to general business jobs.

PSPR 363 - Progressive Rock Performance
A study integrating performance of the progressive rock style of the '70's: repertoire, instrumentation, forms, sound, and other musical elements leading to emulation and creative reproduction of this musical genre.

LATIN

PSIM 341 Improvisation in the Latin/Jazz Idiom
Performance and analysis of Latin/Jazz music and related song
forms. Concentration on samba, calypso, bossa and contemporary Latin grooves. The class will include a rhythm section plus varied instrumentation and will perform in a recital at the end of the semester.

WORLD MUSIC

**LHAN 345 - Music of Africa, Latin and South America**
A study of the major musics and cultures of Africa, and of the interaction of African and European cultures in the New World of Latin America and South America, focusing on the way these cultures have produced new musical forms as a result.

**LHAN 346 - Music of India, the East and Eastern Europe**
A study of the music of North India and other musics and cultures of the Near East and Far East, including Japan, Indonesia, and Turkey, as well as Eastern Europe, including Greece, Bulgaria, and Georgia. The focus of study will be on the interaction of cultures to produce new musical forms.

ADDITIONAL PERFORMANCE STUDIES COURSES

R&B

**PSPR 361 - Motown**
Analysis and performance of music by such artists as Stevie Wonder, Martha Reeves and the Vandellas, Smokey Robinson, Marvin Gaye, Diana Ross and the Supremes, the Temptations, and Gladys Knight and the Pips. An end-of-semester public performance is normally scheduled.

STAGE PERFORMANCE

Stage performance workshops are open to students in any major.

**PST 351 - Stage Performance Techniques**
Recommended for instrumentalists and vocalists interested in developing on-stage performance presentation skills.

**PST 471 - Stage Performance Workshop 1 - Rock & Pop Idiom**
A performance class for vocalists and instrumentalists interested in developing skills involved in live performance. In-class performances will be videotaped and critiqued for effectiveness in movement and presentation. All performances will be in a rock/pop band format; topics to be discussed include microphone and rehearsal techniques, lead sheet preparation, stage presence, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

**PST 472 - Stage Performance Workshop 2 - Rock & Pop Idiom**
Continuation of PST-471. In-class performances will be videotaped
and critiqued for effectiveness in movement and presentation. Topics to be discussed will include stage dress, emcee techniques, stage setups, music and show programming, and other activities necessary for effective live performance. Classes will present an end-of-semester final performance.

CONCERT/THEATRE PRODUCTION

PST 451 - The Musical Director
Each student will be assigned to a specific faculty-directed concert (Jazz-Rock Ensemble, Singers' Showcase, Recording Ensemble, etc.) as a production assistant to the concert and will write and conduct some of the music.

PST 385 - Elements of Theatre Production
Staging and directing musical productions, acquisition of materials budgeting, organization of production staff. How to audition; responsibilities of production departments; conducting rehearsals and performances.

INJURY PREVENTION

PSH 238 - Awareness Training for Musicians
Self-awareness exercises will be used to improve the kinesthetic sense - one's sense of oneself in movement - enabling the instrumentalist to avoid injuries due to overuse and/or misuse, as well as helping to develop sensitivity, clarity, and power in musical production.

INTERNSHIP

PSX-495 - Professional Performance Internship - Matt Marvuglio
Monitored and evaluated professional work experience for the Performance Major. To apply for an internship, students must see the internship coordinator in the Office of Experiential Learning prior to registering. Placement is limited to situations available from or approved by the Office of Experiential Learning and the appropriate Performance Department Chair or a designee.

Performance Major Advisor
Jim Odgren is the advisor for the Performance Major. He is available in room 5Z1 (1140 Boylston) to talk with you about Improv and Performance Studies courses, and to help you select the courses that best meet your goals and interests.

VI. ETC
Faculty Artist Series and Visiting Artist Series
Berklee's Faculty and Visiting Artist Series offers opportunities for students to meet and learn from experts in a wide variety of musical fields. These events are advertised on posters around the school. The Faculty Artist Series is designed to put you in touch with teachers both within the brass department and from throughout the college. At clinics, concerts, and informal rap sessions, faculty artists showcase their specialties, answer your questions, and inform you about special department offerings. These events are a good way for faculty and students to get acquainted. Some Faculty Artist clinics sponsored by the Brass Department include:
"Digital Technology for Brass Players" - Tom Plsek
"A Bow and an Arrow, an Instrument and a Note" - Tiger Okoshi
"Getting Your Best Blowing Start - The Buzz" - Charles Lewis
The Boston musical community supports and attracts many professional musicians. The Visiting Artist Series invites many of these professionals to share their expertise in clinics, master classes, and concerts. Recent visiting brass professionals have included:
• Andre Hayward
• Sam Burtis
• Randy Brecker
• Roswell Rudd
• Darren Barrett
• Curtis Fuller
• Arturo Sandoval
• Allen Vizutti
• Bobby Shew
• Nicholas Payton
• Steve Turre
• Leroy Jones
• Ingrid Jensen
• J.J. Johnson
• Marvin Stamm
• Claudio Roditi
• Dave Taylor
• Ray Anderson

Suggestions for Practice and Performance to Avoid Strain and Injury
Daily practice is essential for musical progress, but too much practice, or incorrect practice and performance habits, can lead to
chop problems and even long-lasting damage. The approach of "no pain, no gain" or "exercise until it hurts" is more likely to produce physical problems than faster progress. Pain and severe discomfort generally indicate problems with your chops and should warn you that you are working too hard or that you are using incorrect technique. Often, in the excitement and enjoyment of playing, musicians may push themselves beyond reasonable limits. To decrease the risk of physical problems, you should be aware of the common causes and plan your work accordingly.

**Endurance**
There is a limit to the total number of hours of daily playing that can be done without the risk of strain. You should become aware of your own limits of endurance, and any increase in your total number of practice and performance hours should be made gradually. Often in performance you may be tempted to play louder and/or faster than you can physically endure, and you must learn to take breaks, hold back, play softly and slowly sometimes, and discuss balance problems within the group.

**Strategies for Practice**
Be aware of practice goals and consider carefully how to accomplish them in the most economical way. Avoid mechanical, unthinking practice; learn to focus and concentrate on the task at hand. Try to set up a balanced daily workout, including some breathing work, embouchure development, articulation (i.e., tonguing) exercises, and valve or slide technical studies. Try to break up long practice sessions into several smaller sessions, and allow for periods of rest in between when possible. Try to schedule practice sessions for times of the day when you are not tired and your energy level is high. Within each practice session, avoid too much strenuous playing (especially of one particular type) - instead, distribute this work over several sessions and alternate it with other, less demanding types of playing. If your day's work includes a large amount of strenuous playing in ensembles and maybe a playing job, balance this with some low-register long tones in your practice session(s).

**Professional Organizations**
Membership in the following organizations is strongly encouraged for brass players interested in developing musical careers in which playing will be a significant component. Membership applications are available in the Brass Department office (Room 3H). On-line
applications are available at the organization web site.

International Trombone Association
www.ita-web.org/

The ITA is dedicated to the artistic advancement of trombone teaching, performance and literature, and its membership includes 4200 members from over 50 countries. The ITA produces a quarterly publication, the ITA Journal, with important articles about advancements in all aspects of the trombone, biographies of notable trombone teachers, performers and technicians, calendars of events, and literature and record reviews. Subscriptions to the ITA Journal are included with your annual ITA membership dues. The membership fee for students is $25 per year. Membership applications are available on-line.

The International Trumpet Guild (ITG)
http://www.trumpetguild.org/

The ITG is a non-profit organization founded in 1974 "to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet." ITG has more than 7,000 members in 64 countries who share a common love of the trumpet and the music it creates. Members receive the following publications:
• 4 journals each year
• special supplements to journals: CDs, music, booklets
• index of past journals, including hundreds of articles and music/record/book reviews
• annual Membership Directory (over 7,000 members)
• annual book of recent trumpet/brass programs
The membership fee for students is $25 (photocopy of full-time student ID required). You can join the organization online.

The International Horn Society (IHS)
http://www.hornsociety.org/

The International Horn Society was formed in 1970 for the purpose of furthering knowledge about the horn and its literature and promoting communications among its players. Members receive:
• detailed and scholarly research studies pertaining to the Horn, published in the Society's refereed journal, The Horn Call Annual
• an annual directory listing the membership of the IHS
• four newsletters published each year to keep the membership informed of immediate horn news and activities
The membership fee is $30.00/year. To become a member of the IHS, apply online.

International Tuba Euphonium Association:
http://www.iteaonline.org/

Officially founded in 1973 as the Tubists Universal Brotherhood Association, ITEA is dedicated to promoting and advancing the tuba and euphonium instruments. The organization comprises performers, educators, students, and amateurs of all backgrounds. As a non-profit organization, it is supported by membership dues and donations.

The membership fees for students are $25 (U.S. Citizen) and $30 (International). To become a member of TUBA, apply online.

Web Sites (with links to many other brass-related sites)
The following websites are specifically devoted to brass players. In addition to the information found at these sites, there are numerous links to others sites that are brass related. These sites are a tremendous resource for gathering information about companies, mouthpieces, equipment, music, recordings, teaching material and ideas, and performers. Check 'em out if you can!

International Women's Brass conference:
http://turnpike.net/~iwbc/

Trombone Home Page:
http://www.missouri.edu/~cceric/index.html

International Trombone Association Home Page:
http://www.ita-web.org/

International Trumpet Guild Home Page:
www.trumpetguild.org

Trumpet Player's International Network:
http://192.189.65.5/~trumpet/

International Tuba Euphonium Association:
http://www.iteaonline.org/

The International Horn Society (IHS)
http://www.hornsociety.org/

The Horn Players FAQ
http://www.boerger.org/horn/

**Boston Area Brass Resources** (in alphabetical order)
Robert King Music Sales, Inc.
140 Main Street
North Easton, MA 02356
Fax: 508/238-2571
Email: commerce@rkingmusic.com
Website: www.rkingmusic.com
Publishes the annual "Brass Players Guide," a catalog of virtually all music in print for brass. The guide is now available online at the website address

Osmun Brass Instruments
5 Forest Street
Arlington, MA 02476
Phone: 781/646-5756
Fax: 781/646-2480
Website: www.osmun.com
Brass instrument sales and repairs

Kenneth Pope
Pope Instrument Repair
80 Wenham Street #2
Jamaica Plain, MA 02130
617/522-0532
E-mail: hornrx@aol.com
E-mail: hornrx@earthlink.net
Brass instrument repairs

Rayburn Music Inc.
238 Huntington Ave
Boston, MA 02115
617-266-4727
Website: www.rayburn.com
Brass instruments sales and repairs.

S.E. Shires Co.
Steve Shires
4A Spaceway Lane
Hopedale, MA 01747
www.seshires.com
Phone: (508) 634-6805
Fax: (508) 634-6806
E-mail: seshires@tiac.net
Building of custom trombones; repairs.
VII. Private Instruction Final Exam Requirements - Brass

Here are the final exam requirements for Private Instruction. As you can see, the requirements for Levels 1 and 2 are the same for all majors. Starting at Level 3, there are two "tracks": one for Performance, Professional Music, and Music Education majors (Performance track), the other for all other majors (Standard track). The number of exam levels you must pass depends on your major.

All Writing Division, Music Technology Division, Music Business, and Music Therapy majors:
4 Levels on principal instrument (Standard track).

Professional Music & Music Education majors:
6 Levels on principal instrument (Performance track).

Performance majors:
8 Levels on principal instrument (Performance track).

Level 1 (All Students)

1 Scales and Arpeggios: All to be played in quarter note rhythm, quarter note =120, both tongued and slurred (one or two octaves, depending on range).

Ranges:
• Tpt: F#-A
• Tbn: E-Bb
• Horn: B-Eb
• Tuba/Euph: E-Bb

A All Major scales and arpeggios.
B All Natural Minor scales and arpeggios.
C Chromatic scales in eighth notes (@ quarter note=120).

2 Prepared Piece: Should be approximately 3-5 minutes long. (if pieces are too short, two should be done to give sufficient time.) Students are strongly encouraged to supply an appropriate accompaniment. Two copies of the piece to be performed must be presented to the jury administering the exam. The pieces can consist of one of the following types of pieces.

A Etude
B Movement of a sonata or concerto
C Single movement piece
D Jazz tune:

1 Play the tune and a transcribed solo.
2 Play the tune and an improvised solo of at least two choruses.

3 Sight-reading Several short pieces will be given in:
   • Tpt: Bb
   • Tbn: Bass Clef
   • Horn: F
   • Tuba/Euph: Bass Clef

Level 2 (All Students)
1 Scales and Arpeggios: All to be played in quarter note rhythm, quarter note =120, both tongued and slurred (one or two octaves, depending on range). Range: same as Level 1.
   A All Harmonic Minor scales
   B All Melodic Minor scales
   C Chromatic scales in eighth note triplets (@ quarter note =120)
   D All Major and Minor arpeggios in any inversion
   E All Major 7, minor 7, and major 6th and augmented triads.
   F All scales and arpeggio requirements for any previous levels.
2 Prepared Piece: Same as Level 1
3 Sight-reading: Same as Level 1

Level 3 (Standard Track; i.e. All except Performance Majors)
1 Scales and Arpeggios: Tempos as indicated; to be played tongued and slurred (one or two octaves, depending on range) Range: same as Level 1.
   A Dorian and Mixolydian scales starting on any note in quarter notes at quarter note =120.
   B All major scales in two patterns: first pattern quarter note =60; second pattern, eighth note =120.
   C Dominant 7th, diminished 7th arpeggios; to be played in eighth notes at quarter note=72.
   D All scales and arpeggio requirements for any previous levels.
2 Prepared Piece: Same comments as Level 1 apply, but with piece appropriate for level.
3 Sight-reading Several short pieces will be given in...
   • Tpt: Bb and C
   • Tbn: Bass Clef and C Treble sounding 8vb
   • Horn: F and C treble sounding 8vb
   • Tuba/Euph: Bass Clef and C Treble sounding 8vb

Level 3 (Performance Majors)
Performance majors are expected to perform at a significantly
higher level than those on the standard track.
1 Scales and Arpeggios: to be played tongued and slurred (one or two octaves depending on range) *Range*: same as Level 1.
A Dorian and Mixolydian scales starting on any note in quarter notes at quarter note = 120.
B All major scales in two patterns in eighth notes at quarter = 80.
C Dominant 7th, diminished 7th arpeggios, to be played in eighth notes at quarter note = 104.
D All scales and arpeggio requirements for any previous levels.
2 Two Prepared Pieces: Same comments as Level 1 apply, but with piece appropriate for level.
3 Sight-reading: Same as Level 3 (Standard Track).

Level 4 (Standard)
1 Scales and Arpeggios: to be played tongued and slurred.
*Range*: same as Level 1.
A Phrygian, Lydian, and Locrian scales starting on any note, in quarter notes at quarter note = 120.
B All Major scales in thirds in eighth notes at eighth = 120.
C Minor 7th(b5), Minor 6th, and Augmented 7th arpeggios starting on any note, to be played in eighth notes at quarter note = 104.
D All scales and arpeggio requirements for any previous levels.
2 Prepared Piece: Same comments as Level 1 apply, but with piece appropriate for level.
3 Sight-reading: same as Level 3 (Standard Track).

Level 4 (Performance Majors)
Performance majors are expected to perform at a significantly higher level than those on the standard track.
1 Scales and Arpeggios: to be played tongued and slurred (one or two octaves depending range). *Range*: same as Level 1.
A Phrygian, Lydian, and Locrian scales starting on any note, in eighth notes at quarter note = 80.
B All Major scales in thirds in eighth notes at quarter note = 80.
C Minor 7th(b5), Minor 6th, and Augmented 7th arpeggios starting on any note, to be played in eighth notes at quarter note = 100.
D All scales and arpeggio requirements for any previous levels.
2 Two Prepared Pieces: Same comments as Level 1 apply, but with piece appropriate for level.
3 Sight-reading: Same as Level 3 (Standard Track). Note: *Horn is required to read in Bass Clef also.*

Level 5

1 Scales and Arpeggios: to be played tongued and slurred.

Range:
- Tpt: F#-D
- Tbn: E-C
- Horn: B-F
- Tuba/Euph: E-C

A Lydian b7 and altered dominant scales. In quarter notes at quarter note = 120.
B Dominant 7 (Sus4) and dominant 7(b9) arpeggios. In quarter notes at quarter note = 120.
C All scales and arpeggio requirements for any previous levels. In eighth notes at quarter note = 120.

2 Prepared Piece: Same comments as Level 1 apply, but with piece appropriate for level, and students are required to supply an appropriate accompaniment.

3 Sight-Reading:
- Tpt: Bb, C, A trumpet
- Tbn: Bass Clef, Tenor Clef, C Treble, and C Treble 8vb
- Horn: F horn, C Treble Clef 8vb, and Bass Clef
- Tuba/Euph: Bass Clef, C Treble Clef 8vb (and two 8vb for Tuba)

Level 6

1 Scales and Arpeggios: to be played tongued and slurred, in quarter notes at quarter note = 120. *Range same as Level 5*

A Both Pentatonic scales (major and relative minor). In quarter notes at quarter note = 120.
B Minor/major 7 and Major 7(#5) arpeggios. In quarter notes at quarter note = 120.
C All scales and arpeggio requirements for any previous levels. In eighth notes at quarter note = 120.

2 Prepared Piece: Same comments as Level 1 apply, but with piece appropriate for level, and students are required to supply an appropriate accompaniment.

3 Sight-reading
- Tpt: same as Level 5
- Tbn: Bass Clef, Tenor Clef, Treble Clef, Treble Clef 8vb, and Bb Treble Clef
• Horn: same as Level 5
• Tuba/Euph: same as Level 5

Level 7
1 Scales and Arpeggios: *Range:* same as Level 5
   A Whole tone scales. In quarter notes at quarter note = 120.
   B Scales and arpeggios from all previous levels. In eighth note at quarter note = 120.
2 Prepared Piece: Same comments as Level 1 apply, but with piece appropriate for level, and students are *required* to supply and appropriate accompaniment.
3 Sight-reading:
   • Tpt: Bb, C, A, D
   • Tbn: same as Level 6
   • Horn: F, C, Eb, D, E, G, and Bass Clef
   • Tuba/Euph: same as Level 5

Level 8
1 Scales and Arpeggios: *Range:* same as Level 5
   A Both symmetrical diminished scales. In quarter notes at quarter note = 120.
   B Scales and arpeggios from all previous levels. In eighth notes at quarter note = 120.
2 Prepared Piece: Same comments as Level 1 apply, but with piece appropriate for level, and students are *required* to supply an appropriate accompaniment.
3 Sight-reading:
   • Tpt: same as Level 6
   • Horn: F, C, Eb, D, E, C, A and Bass Clef
   • Tuba/Euph: same as Level 6