

# COMPREHENSIVE EXAMINATION INSTRUCTIONS AND UPDATES

August 2014

A Comprehensive Examination Check-Form is included for both INSTRUMENTAL and CHORAL majors. You should select the appropriate form (see below) and have appropriate faculty sign each component as you pass this off. Comprehensive Examinations **must** be completed and this form **must** be submitted to the appropriate Dean by the specified deadline prior to the student teaching experience. (It is recommended that students keep a copy of their completed check form for their records.)

**INSTRUMENTAL MAJORS** are defined as students who have a major applied instrument as follows: Flute, Clarinet, Saxophone, Oboe, Bassoon, Trumpet, Horn, Trombone, Euphonium (Baritone), Tuba, Percussion, Violin, Viola, Cello, String Bass.

**★ Instrumental majors, with the exception of piano and guitar, are not required to take a comp on their major instrument.**

**VOCAL MAJORS** are defined as students who study major applied voice, guitar\* or piano\*.

**\*Piano and Guitar majors may opt to be Instrumental Majors.**

## INSTRUMENT CHECK OUT PROCEDURE

If you need to check out a VanderCook instrument to prepare for a comprehensive examination, please keep the following in mind:

1. All instruments are issued through the ensembles office, with the exceptions of cellos and basses. These must be checked out through Prof. Eccles.
2. Students may check out an instrument for a period of no longer than 2 weeks. A fine of \$1.00/day will be charged for overdue instruments.
3. Students may have no more than two instruments checked out for comprehensive exams at one time.
4. Students needing a cello or bass should check one out through Prof. Eccles. Cellos and basses should be kept in their assigned storage lockers in the basement.
5. Students are not to use VanderCook instruments checked out to other students.
6. Students must check in and check out instruments in person. Do not leave the instrument in the ensembles office unattended. Instruments dropped off in the band office with a note are not considered checked in until the paperwork is signed.

**Note for Woodwinds and Brass:** It is expected that only minimal marks (alternate fingerings, trill fingering, etc.) will be penciled on the examination music. If the examiner feels that too much is written in, they may require performance from a clean copy.

*Comprehensive Examinations will be performed as defined below:*

## **WOODWINDS** (vocal majors choose one)

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- See **Woodwind Comp Exam Guidelines PDF**

## **BRASS** (vocal majors choose one)

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### **Trumpet**

- Example 1 – use the alternate fingering of first and third valve throughout this exercise, on all but the first note. You do not need to extend the third valve slide.

### **Horn**

- As instructed
- Example 5 – play each measure twice: open horn the first time, and stopped horn on the repeat. Please remember that stopped horn fingerings are different than open horn fingerings. You can consult your notes or textbook from High Brass Techniques or Brass Methods to find the correct fingerings.

## **BRASS** (cont.)

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### **Trombone**

- Play exercises 1-7
- Example 1 – play the first measure in first position then play measure two to the end in 6th position.
- Ignore the Euphonium/Baritone instructions on exercise 2.
- Exercise 8 is for Euphonium/Baritone only.

### **Euphonium/Baritone**

- Exercises 1-7 are in bass clef.
- Example 1 – play the first measure open then play measure two to the end using valves 1 & 3, or 4th valve. This information appears on line two but should be found on measure two of exercise one.
- Exercise 8 is for Euphonium/Baritone only and is played in treble clef.

## **PERCUSSION** (vocal majors choose one)

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### **Snare Drum**

- As written

### **Timpani**

- One page
- Line 3 of exercise – a two measure rest occurs between written measure one and measure three (Db)

### **Marimba**

- Two exercises
  - Tarantella
  - Love's Old Sweet Song

## **STRINGS** (vocal majors play guitar and choose one orchestral string)

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### **Guitar**

- Exercise 1 must be played with a pick.
- Examples 4 and 5 must be played with right hand fingers. (Choose finger or pick for all other examples).
- Example 6 is for INSTRUMENTAL MAJORS ONLY and may be played in any key.
- Example 7 is for CHORAL MAJORS ONLY. Strum chords while melody is sung. May be played in any key.

### **Violin**

- Two pages as written
  - Scales
  - *Minuet #1* – J.S. Bach

### **Viola**

- Two pages as written
  - Scales
  - *Minuet in C* – J.S. Bach

### **Cello**

- Two pages as written
  - Scales
  - *Minuet #2* – J.S. Bach

### **Bass**

- Two pages as written
  - Scales
  - *March in D* – J.S. Bach

## PIANO

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### Instrumental

- Perform the *Star-Spangled Banner*
  - Choice of Version A or B
- Perform *Pomp and Circumstance*
  - Choice A – as written
  - Choice B – play melody in the right hand, and blocked chords in the left hand on every beat
- Harmonization of Melodies – choose one

### Choral

- Perform the *Star-Spangled Banner*
  - Choice of Version A or B
- Perform *Pomp and Circumstance*
  - Choice A – as written
  - Choice B – play melody in the right hand, and blocked chords in the left hand on every beat
- Perform Piano Harmonizations
  - *Jeanie with the Light Brown Hair*
  - *Hine Ma Tov*
  - *Annie Laurie*
- Score Reading
  - *The Heavens are Telling*
  - *Liebeslieder Waltzes*
  - *Kyrie*
- Perform Accompaniment – *Lullaby*
- Perform Accompaniment – *Ah, Leave Me Not*
- Perform Accompaniment – *Poor Wandering One*
- Prepare ALL Major Scales – NOT INCLUDED IN PDF

## VOICE

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### Instrumental

- A Hymn or Song of their choice (not included) that demonstrates ability to sing in tune and on pitch.
- Perform up to seven melodic sight reading exercises with correct pitches, rhythms and solfege syllables in both the treble and bass clefs.

### Choral

- Prepare a vocal solo (not included) that demonstrates ability to sing in tune and on pitch.
- Perform required melodic sight reading exercises with correct pitches, rhythms and solfege syllables in both the treble and bass clefs.
- Prepare to sight read any or all of the parts in a choral selection.
- Prepare to sing all lines and discuss the challenging factors in each of:
  - *Let Us with a Gladsome Mind*
  - *To the Glory of the Father*

## CONDUCTING

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The conducting component of the Comprehensive Examination is fulfilled upon successful preparation and participation in the annual Spring Student Conductor Concert. See Dr. Sinclair for approval.