

## **GUIDELINES for ADMISSION TO MusA 115**

### **FUNDAMENTALS OF TONE PRODUCTION**

Students will demonstrate an understanding of the fundamentals of sound production including embouchure formation, tongue position, voicing, articulation, and use of air. Sound is centered, focused and pitch is stable.

### **TECHNIQUE**

All major scales in at least 1 octave, ascending and descending in two octaves in sixteenth notes, quarter note = 60, memorized, slurred and tongued. Chromatic scale, ascending and descending in three octaves, low E (below the staff) through high E (above the staff), in sixteenth notes, quarter note = 60, slurred and tongued.

### **RHYTHM**

Demonstrate a steady pulse and play accurate rhythms in standard meters.

### **REPERTOIRE**

The ability to perform a solo from an intermediate or advanced high school level repertoire collection. Examples of appropriate material are solos from The 16 Grande Solos de Concert (Southern Music), The Recital Clarinetist (Carl Fischer), Masterworks for Clarinet (Schirmer), Rubank/ed. Voxman Concert and Contest Solos or two contrasting etudes from Rubank/ed. Voxman Selected Studies. It is recommended that performance majors should have played at solo and ensemble competition at least one year.

### **MUSICIANSHIP (phrasing, musicality)**

Playing should show dynamic contrasts, and some sense of phrase shaping (or recognition).

### **CRITICAL THINKING (independent music learning and decision making)**

The student should enter ready to learn the ability to practice effectively: to isolate difficult passages, to determine the source of the difficulty, and to search for solutions.

### **PRIOR STUDY**

A prospective student should have studied privately for at least one year, preferably two or more.

### **ADDITIONAL CONSIDERATIONS**

A student must have the emotional stamina to withstand the difficulties inherent in the nature of the instrument itself; the ability to benefit from constructive criticism; and, above all, a genuine love for music. For performance majors, your primary instrument must be your highest academic priority.

### **INSTRUMENTS**

Students should have, or plan to purchase in the near future, a professional (wooden or greenline) B-Flat clarinet comparable to a B-Flat Buffet R13 Model. Students wishing to enter the Bachelor of Music degree Program (BM) should have, or plan to purchase in the near future, both a B-Flat and an A professional (recommended for 114/124; required for 134/334) clarinet comparable to a Buffet R13 (wooden or greenline material). Students wishing to declare Bass Clarinet as their principle must have a professional model instrument with a range to Low C, comparable to a Buffet 1193 Model.

## **GUIDELINES for ADVANCEMENT TO MusA 124/134**

### **FUNDAMENTALS OF TONE PRODUCTION**

Sound should generally be in tune, with centered pitches, and a pleasant tone. Performance majors (134) should have a particularly well-developed, lyrical sound. Students should be working to solidify a strong foundation of clarinet playing, i.e. embouchure formation, articulation, voicing, technical facility, breathing, and posture.

### **TECHNIQUE (scales, etc.)**

All major scales, ascending and descending in 2 octaves (134 full range) in sixteenth notes, quarter note = 60, memorized, slurred and tongued. Chromatic scale, ascending and descending in three octaves, low E (below the staff) (Low C for Bass Clarinet) through high G (above the staff), in sixteenth notes, quarter note = 60, slurred and tongued.

### **REPERTOIRE**

124: Be able to perform a solo from an intermediate or advanced high school level repertoire collection. Examples of appropriate material are solos from The 16 Grande Solos de Concert (Southern Music), The Recital Clarinetist (Carl Fischer), Masterworks for Clarinet (Schirmer), Rubank/ed. Voxman Concert and Contest Solos or two contrasting etudes from Rubank/ed. Voxman Selected Studies or Hite Melodious and Progressive Studies Book 1.

134: Students should be ready for etudes from the C. Rose 32 Etudes for Clarinet. Able to perform literature at a grade four or above.

### **MUSICIANSHIP (phrasing, musicality)**

Playing should show rhythmic accuracy, dynamic contrasts, and some sense of phrase shaping (or recognition).

### **CRITICAL THINKING (independent music learning and decision making)**

The student should enter ready to learn to practice effectively: to isolate difficult passages, to determine the source of the difficulty, and to search for solutions.

### **ADDITIONAL CONSIDERATIONS**

A music student must have the emotional stamina to withstand the difficulties inherent in the nature of the instrument itself; the ability to benefit from constructive criticism; and, above all, a genuine love for music. For performance majors (134), your instrument must be your highest academic priority.

## **STANDARDS for ADVANCEMENT to UPPER DIVISION STANDING (324/334)**

### **TONE PRODUCTION**

All notes should be centered, accurately in tune (A=440), consistent, and pleasing in sound. The sound should have matured in respect to the student's entering level. Any initial problems with breathing, articulation and embouchure formation should now be corrected, and the student should have sufficient stamina to play the Upper Division Standing jury.

### **TECHNIQUE**

All Music Degree Candidates must complete the following sequence of technical requirements prior to and during the semester of their Upper Division Standing Jury. These requirements are cumulative and must be performed from memory during the technique exam as explained in the course syllabus. Each student must score an 80% or above to pass into 324/334 and must complete the exam in the allotted time (1 hour). All requirements must be played fluidly and without hesitation. All requirements must be performed in Baermann Style from the Baermann Daily Technical Studies Book III.

Semester 1	Chromatic scale, e to g <sup>''</sup> ; all major scales, tonic chord exercises, dominant-seventh chord exercises, extended form
Semester 2	All minor scales (all forms) and arpeggios, extended form
Semester 3	Major Scales in Thirds
Semester 4	Minor Scales in Thirds (harmonic and melodic)

#### REPERTOIRE

For the Upper Division Standing jury, three standard selections representing different periods, played in a stylistically appropriate manner. All pieces must be prepared with appropriate accompaniment.

124: Students should be ready for etudes from the C. Rose 32 Etudes for Clarinet.

#### MUSICIANSHIP (phrasing, musicality)

Playing should demonstrate connection between the notes, dynamic contrasts, and a sense of how harmony and form support the melodic line.

#### CRITICAL THINKING (independent music learning and decision making)

The student should be able to practice effectively, to learn the notes independently, so that lessons may be devoted to coaching the interpretive aspects. Also, students at this level should be able to apply concepts from music theory and history classes to their repertoire.

#### JOURNAL

Your studio journal must be complete through semester four assignments prior to your UDS attempt.

#### ACADEMICS

Please refer to the online catalog for the most up-to-date academic standards for Upper Division Standing.

<http://www.uidaho.edu/registrar/classes/catalogs> - Departments of Instruction –Music –Music Undergraduate Curricular Requirements – Upper Division Standing

#### **STANDARDS for PASSING the DEGREE RECITAL AUDITION** (applies to both Full and Half Recitals)

Schedule the recital audition at least 2 weeks prior to the recital date. The recital should consist of literature from the standard clarinet solo and chamber music repertoire, selected to cover “expected” works, highlight student strengths, and develop weaker areas.

A Half Recital should consist of approximately 25 minutes of music; a Full Recital should consist of 45 to 50 minutes of material.

All music must be at performance level at the time of the audition: the program should be thoroughly learned, adequately rehearsed and coached with collaborating musicians, and the student should have developed his or her tone, technique, stylistic and phrase mastery, and endurance to a sufficient level to play the program.

Students must have a score of 80% or above in their technical requirements in the semester before their recital audition. Students who do not, may elect to present a technique exam at any point up to two weeks prior to the requested recital audition date. Students who fail to receive an 80% or above will not be permitted to present a recital audition.

#### **STANDARDS for GRADUATION**

A student who successfully completes recital requirements has achieved the necessary standards in tone, technique, musicianship, repertoire, and critical thinking.

## **STANDARDS for ENTRANCE to the GRADUATE PROGRAM in PERFORMANCE**

### **TONE PRODUCTION**

All notes should be centered, accurately in tune (A=440), consistent, and pleasing in sound. When appropriate, the sound should display a well-shaped vibrato. The sound should project to the back of the recital hall without forcing. Dynamics from piano to forte should be evident without major intonation problems.

### **TECHNIQUE**

Students should have completed exercises in all major and minor keys in a technique book such as Baermann Daily Studies Book III. Students must be able to complete a technique exam at the end of their second semester of study meeting the following minimum requirements:

Chromatic scale, e to g <sup>'''</sup> ; all major scales, tonic chord exercises, dominant-seventh chord exercises, extended form
All minor scales (all forms) and arpeggios, extended form
Major Scales in Thirds
Minor Scales in Thirds (harmonic and melodic)
Major Scales in Interrupted form
Minor Scales in Interrupted form (harmonic and melodic)
Chromatic scales within the octave, Whole tone scales beginning on the tonic of each major scale
Diminished seventh arpeggios, octatonic scales

### **REPERTOIRE**

Three complete solo works, representing different periods, played in a stylistically appropriate manner. In place of one work, the candidate may play several standard orchestral excerpts. Repertoire must display knowledge of standard advanced repertoire for the instrument.

### **MUSICIANSHIP**

Candidates must demonstrate clear and shapely phrasing and relationship between phrases, planning the hierarchy of an entire work. They should perform music of various eras in appropriate styles.

### **CRITICAL THINKING**

Candidates should be able to choose and prepare appropriate repertoire independently, drawing a wide knowledge of theory and history to develop a thoughtful interpretation.

### **ACADEMICS**

Students should have successfully completed all academic requirements for a music undergraduate degree as in a parallel degree in the Lionel Hampton School of Music.

## **STANDARDS for PASSING the GRADUATE DEGREE RECITAL AUDITION**

Schedule the recital audition at least 2 weeks prior to the recital date

The recital should consist of contrasting literature from the standard solo and chamber music repertoire, selected to cover “expected” works, highlight student strengths, and develop weaker areas.

All music must be at performance level at the time of the audition: the program should be thoroughly learned, rehearsed both independently and coached, and the student should have developed his or her tone, technique, stylistic and phrase mastery, and endurance to a sufficient level to play the program.

**STANDARDS for COMPLETION OF THE MASTER'S DEGREE**

The student should have developed a wide repertoire in various styles, a professional level ability in tone, technique, and musicianship, and a capacity to further a career through independent work.