

GUIDELINES for ADMISSION TO MusA 115

FUNDAMENTALS OF TONE PRODUCTION

Sound should be generally in tune, with centered pitches, and tone should be pleasant. *Performance majors* should have a particularly well-developed, lyrical sound.

TECHNIQUE (scales, etc.)

All major scales, ascending and descending at quarter note = 60, slurred and memorized (desired but not required); B-flat major three octaves; all other scales should be two octaves. Chromatic scale, ascending and descending, low B-flat through high B-flat at quarter note = 50.

RHYTHM

Should keep a steady pulse and play accurate rhythms in standard meters.

REPERTOIRE

Be able perform a solo from your State Solo List or a comparable solo approved by instructor. An etude of appropriate difficulty from Weissenborn or Rubank Advanced Method or comparable etude approved by instructor. It is recommended that student 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 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 feedback; 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 by college graduation, an excellent student or professional instrument comparable to a Renard or Fox.

GUIDELINES for ADVANCEMENT TO MusA 124/134

FUNDAMENTALS OF TONE PRODUCTION

Sound should be generally in tune, with centered pitches, and tone should be pleasant. *Performance majors (134)* should have a particularly well-developed, lyrical sound.

TECHNIQUE (scales, etc.)

All major scales, ascending and descending in sixteenth notes, quarter note = 55, memorized, Fluency and Herzberg patterns, full range, with appropriate pattern articulations. Chromatic scale, ascending and descending, low B-flat through high B-flat in sixteenth notes, quarter note = 55. Some knowledge of tenor clef for MusA 124, and ability to read tenor clef for MusA 134.

REPERTOIRE

Be able perform a comparable solo approved by your instructor. An etude of appropriate difficulty from Milde Scale of Concert Studies, Weissenborn or comparable etude book approved by your instructor.

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. The necessity of devoting significant time to reed making is an additional consideration. 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, flicking/venting, and embouchure formation should now be corrected, and the student should have sufficient stamina to play the Upper Division Standing jury. Vibrato should be artistic (appropriate in speed and depth and even but not mechanical).

TECHNIQUE

Full range (to high E) major and minor Fluency and Herzberg scales and arpeggios (natural, harmonic and melodic) sixteenth notes at quarter note = 55, 80, and 92 (MusA 324) (MusA 334). Chromatic scale full range slurred sixteenth notes quarter note = 100 (B-flat to E). All scales should be played fluidly and musically with no hesitation. Fluent reading and sight-reading in tenor clef.

REPERTOIRE

For the Upper Division Standing jury, three works from contrasting style periods, to be chosen from course syllabus with the approval of the instructor, played in a stylistically appropriate manner. All pieces must be prepared with appropriate accompaniment if necessary. Performance majors may choose two full works from contrasting style periods and 10 standard orchestral excerpts from the bassoon repertoire.

MUSICIANSHIP (phrasing, musicality)

Playing should demonstrate connection between the notes, dynamic contrasts, and a sense of line shaping. In other words, by this time the student should be able to show the phrase drive to the cadence and play with fluidity.

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.

REED-MAKING

Students should be able to select suitable cane, keep their knives sharp, understand how to gouge and shape affect playability, and have coordination and control over their scraping technique. Performance majors should be able to bring their reeds to near playing condition. All majors should be ready to show a detailed reed journal.

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 bassoon 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.

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 and/or correct performance practice for the compositional time period. 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

Chromatic and all major and minor scales and arpeggios slurred and by memory.

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.

REED-MAKING

Bassoonists should come in with developed reed-making skills.

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.