

*Clarinet Studios – University of Idaho*  
**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 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**

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

**REPERTOIRE**

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 Grands 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) B Flat clarinet comparable to a B-Flat Buffet R13. Performance majors should have, or plan

to purchase in the near future, both a B-Flat and an A professional (wooden) clarinet comparable to a Buffet R13.

*Clarinet Studios – University of Idaho*  
**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 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.

**REPERTOIRE**

**Clarinet:** 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 Grands 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*.

**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.

**PRIOR STUDY**

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

**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.

*Clarinet Studio—University of Idaho*  
**STANDARDS for ADVANCEMENT to UPPER DIVISION STANDING (324/334)**

**STONE 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 major, modal minor, harmonic minor and melodic minor scales and arpeggios, memorized, slurred and tongued, at quarter note = 168 for performance majors, quarter note = 132 for all other students, played fluidly, without hesitation.

**REPERTOIRE**

For the Upper Division Standing jury, three selections from Hadcock/Gold College Repertoire List second year or above representing different periods, played in a stylistically appropriate manner. All pieces must be prepared with appropriate accompaniment if necessary.

**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.

**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

*Clarinet Studio—University of Idaho*  
**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.

*Clarinet Studio—University of Idaho*  
**STANDARDS for GRADUATION**

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

*Clarinet Studio—University of Idaho*  
**STANDARDS for ENTRANCE to the GRADUATE PROGRAM**  
**In PERFORMANCE or MUSIC EDUCATION**

**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**

All major, modal minor, harmonic minor and melodic minor scales and arpeggios, memorized, slurred and tongued, at quarter note = 168. Students should have completed exercises in all major keys in a technique book such as Baermann Daily Studies Book Three or Jettel Clarinet School.

**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.

*Clarinet Studio—University of Idaho*  
**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.

*Clarinet Studio—University of Idaho*  
***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.