

Saxophone Studio – 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 sixteenth notes, quarter note = 60, memorized and slurred. G, A-flat, and A may be one octave; all other scales should be two octaves. Chromatic scale, ascending and descending, low B-flat through high F-sharp (or F) above the staff, in sixteenth notes, quarter note = 60.

RHYTHM

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

REPERTOIRE

Be able to perform a solo or two contrasting etudes at an advanced high school level. Examples of appropriate solos may be found on your state's solo list. Examples of appropriate etudes may be found in Voxman's *Selected Studies* or Ferling's *48 Famous Studies for Saxophone*, ed. Marcel Mule.

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

Because the vast majority of classical saxophone literature is written for the alto saxophone, all students will be expected to own and take the majority of their lessons on a functioning alto saxophone. Professional-level instruments are recommended.

Saxophone Studio – 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 sixteenth notes, quarter note = 80, memorized and slurred, full range. Chromatic scale, ascending and descending, low Bb through high F-sharp (or F) above the staff, in sixteenth notes, quarter note = 80.

REPERTOIRE

Be able to perform a solo or two contrasting etudes at an advanced high school level. Examples of appropriate solos may be found on your state's solo list. Examples of appropriate etudes may be found in Voxman's *Selected Studies* or Ferling's *48 Famous Studies for Saxophone*, ed. Marcel Mule.

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.

Saxophone Studio—University of Idaho
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. Vibrato should be artistic (appropriate in speed and depth and even but not mechanical)

TECHNIQUE

Chromatic, major, harmonic minor, melodic minor and natural minor scales memorized and played musically in sixteenth notes, quarter=120. Major, harmonic minor, melodic minor and natural minor scales in thirds memorized and played musically in sixteenth notes, quarter = 100. All scales and thirds will be full range.

REPERTOIRE

For the Upper Division Standing jury, three selections to be determined with assistance of private instructor, 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

Saxophone 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 saxophone 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.

Saxophone 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.

Saxophone 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, minor, chromatic, whole tone, and diminished scales and all major and minor thirds. Scales and thirds should be full range, at any tempo requested, memorized and played musically.

REPERTOIRE

Three complete solo works representing different periods, played in a stylistically appropriate manner. 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.

Saxophone 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.

Saxophone 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.