ENTRANCE AUDITION REQUIREMENTS

Trumpet
1) One or two études from “34 Studies” by Brandt, edited by Nagel.
2) Haydn “Concerto” (first and second movements), or Vidal “Concertino” or Thome “Fantasy in Ea” or
Corelli “Sonata VIII,” edited by Fitzgerald.
3) Major and minor scales and arpeggios through four sharps and four flats (two octaves when possible).
4) Sight-reading may be requested at the audition

Horn
1) First or Third movement from any Mozart or Strauss Horn Concerto OR One recital solo such as Dukas
"Villanelle", Hindemith "Sonata", Saint-Saens "Morceau de Concert", or Beethoven "Sonata for Horn"
2) One technical etude from Kopprasch "60 Selected Studies"
3) Major and minor scales and arpeggios through four sharps and four flats (two octaves when possible)
4) Sight-reading may be requested at the audition

Trombone/Bass Trombone/Euphonium
1) Two or three studies from "Melodious Études" by Rochut, Book I (bass trombone should play one octave
lower where feasible)
2) One etude from Studies 1 - 10 of the Blazhevich Clef Studies, in either C, F or G Major
3) Five selected studies from the Arban Method, Book 1
4) Major and minor scales and arpeggios through four sharps and four flats (two octaves when possible)
5) Sight-reading may be requested at the audition

Tuba
1) Any two of the first four solos in “Solos for the Tuba Player” by Wekselblatt
2) First movement of Haddad “Suite for Tuba”
3) First ten studies from the “Studies for BB♭ Tuba” by Tyrell
4) Major and minor scales through four BB♭ Tuba” by Tyrell
5) Sight-reading may be requested at the audition

APPLIED INSTRUCTION REQUIREMENTS

BMus brass students with a Performance Concentration must enroll in applied instruction each quarter they
are in residence for a minimum of 30 credits. At least one quarters must be completed in Music 314, and
three credits in Music 414.

BMus brass students in Music Education must enroll in applied instruction each quarter they are in
residence, except during their student teaching quarter, for a minimum of 12 credits. At least three credits
must be in Music 314 or 414 .

B.A. students must complete a minimum of 6 credits of applied instruction at the 214 level.

Music Minor students have no applied instruction requirement, though they may enroll in applied instruction.
Students must participate in a major WWU wind or orchestral ensemble during each quarter in which they are enrolled in applied instruction.

**ADVANCEMENT TO UPPER DIVISION STATUS**

Students in the BMus degree programs, both in Performance and Music Education, will be expected to move to the 314 level (upper-division) at the end of their sophomore year (Performance majors), or at the end of their junior year (Music Education majors).

Advancement to the 414 level will be expected prior to the senior year.

Advancement will be based on the student’s readiness to meet the particular technical, musical, and academic requirements for each level as stated above.

BMus students who have not been advanced to upper-division status by the first quarter of their fourth year may be advised to apply and change to the BA degree path.

Students intending to advance to the 314 or 414 levels must have the applied instructor’s signature indicating approval on their Jury sheets.

<table>
<thead>
<tr>
<th>214 to 314 - Requirements</th>
<th>Suggested Repertoire</th>
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<tbody>
<tr>
<td><strong>TRUMPET</strong></td>
<td>Examples of solos appropriate for 214 to 314 juries:</td>
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<tr>
<td>“Proficient” skill level in the following techniques:</td>
<td>• Balay “Petite Piece Concertante”</td>
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<tr>
<td>● Characteristic tone quality</td>
<td>• Handel “Aria with Variations”</td>
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<tr>
<td>● Controlled changes of volume</td>
<td>• Haydn “Concerto in Eb”</td>
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<tr>
<td>● Smooth slurs</td>
<td>• Hindemith “Sonata”</td>
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<tr>
<td>● Clear articulations and starts of notes</td>
<td>• Hovhaness “Prayer of St. Gregory”</td>
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<tr>
<td>● Consistent intonation</td>
<td>• Kennan “Sonata”</td>
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<tr>
<td>● Consistent note accuracy</td>
<td>• Ketting “Intrada”</td>
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<tr>
<td>● Range from low F# to C above the staff</td>
<td>• Neruda “Concerto in Eb”</td>
</tr>
<tr>
<td>● Musical phrases appropriate to the style of the music being performed</td>
<td>• Ropartz “Andante et Allegro”</td>
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<tr>
<td>● Demonstrate transposition up and down one whole step</td>
<td>• Turrin “Caprice”</td>
</tr>
</tbody>
</table>

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.

Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury.
| **HORN** | **“Proficient” skill level in the following techniques:**  
- Characteristic tone quality  
- Controlled changes of volume  
- Smooth slurs  
- Clear articulations and starts of notes  
- Consistent intonation  
- Consistent note accuracy  
- Range from low C to A above the staff  
- Musical phrases appropriate to the style of the music being performed  
- Accurate rhythm and time  

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability. |
| --- | --- |
| **Examples of solos appropriate for 214 to 314 juries:**  
- Beethoven “Horn Sonata”  
- Glazunov “Reverie”  
- Gliere “Intermezzo”  
- Gliere “Nocturne”  
- Hindemith “Horn Sonata”  
- Mozart “Horn Concerto No. 1 and No. 3”  
- Saint-Saens “Morceau de Concert”  
- F. Strauss “Nocturno”  

Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury. |
| **TROMBONE** | **“Proficient” skill level in the following techniques:**  
- Characteristic tone quality  
- Controlled changes of volume  
- Smooth slurs  
- Clear articulations and starts of notes  
- Consistent intonation  
- Consistent note accuracy  
- Range from E to Bb above middle C  
- Musical phrases appropriate to the style of the music being performed  
- Accurate rhythm and time  

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability. |
| --- | --- |
| **Examples of solos appropriate for 214 to 314 juries:**  
- Blazhevich “Concert Piece No. 5”  
- Boda “Sonatina”  
- Guilmant “Morceau Symphonique”  
- Rousseau “Piece Concertante”  
- Transcribed Sonatas by  
  - Galliard  
  - Marcello  
  - Vivaldi  

Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury. |
| **BASS TROMBONE** | **“Proficient” skill level in the following techniques:**  
- Characteristic tone quality  
- Controlled changes of volume  
- Smooth slurs  
- Clear articulations and starts of notes  
- Consistent intonation  
- Consistent note accuracy  

Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury. |
| EUPHONIUM | "Proficient" skill level in the following techniques:  
| | • Characteristic tone quality  
| | • Controlled changes of volume  
| | • Smooth slurs  
| | • Clear articulations and starts of notes  
| | • Consistent intonation  
| | • Consistent note accuracy  
| | • Musical phrases appropriate to the style of the music being performed  
| | • Accurate rhythm and time  
| | Examples of solos appropriate for 314 to 414 juries:  
| | • Capuzzi “Andante and Rondo”  
| | • Curnow “Rhapsody”  
| | • Haddad “Suite”  
| | • Ritter George “Sonata”  
| | • Jacob “Concertino”  
| | Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury.  
| TUBA | "Proficient" skill level in the following techniques:  
| | • Characteristic tone quality  
| | • Controlled changes of volume  
| | • Smooth slurs  
| | • Clear articulations and starts of notes  
| | • Consistent intonation  
| | • Consistent note accuracy  
| | • Musical phrases appropriate to the style of the music being performed  
| | • Accurate rhythm and time  
| | Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury.  

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.
### 314 to 414 - Requirements

#### TRUMPET

“Excellent” skill level in the following techniques:
- Characteristic tone quality
- Controlled changes of volume
- Smooth slurs
- Clear articulations
- Consistent intonation
- Consistent note accuracy
- Strong range from low F# to high Eb above the staff
- Musical phrases appropriate to the style of the music being performed
- Standard orchestral transpositions

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.

**One of the works performed should feature the C, Eb or piccolo trumpet**

#### HORN

“Excellent” skill level in the following techniques:
- Characteristic tone quality
- Controlled changes of volume
- Smooth slurs
- Clear articulations and starts of notes
- Consistent intonation
- Consistent note accuracy
- Range from low C to A above the staff
- Musical phrases appropriate to the style of the music being performed
- Accurate rhythm and time

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.

#### TROMBONE

“Excellent” skill level in the following techniques:
- Characteristic tone quality
- Controlled changes of volume
- Smooth slurs
- Clear articulations and starts of notes
- Consistent intonation
- Consistent note accuracy
- Range from pedal Bb to D (a 9th above middle C)
- Musical phrases appropriate to the style of the music being performed
- Accurate rhythm and time

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.

### BASS TROMBONE

"Excellent" skill level in the following techniques:
- Characteristic tone quality
- Controlled changes of volume
- Smooth slurs
- Clear articulations and starts of notes
- Consistent intonation
- Consistent note accuracy
- Range from pedal E to Bb above middle C
- Musical phrases appropriate to the style of the music being performed
- Accurate rhythm and time

Examples of solos appropriate for 314 to 414 juries:
- Casterede "Fantaisie Concertante"
- Jacob "Cameos"
- Ritter George "Concerto"
- Spillman "Concerto"
- White "Tetra Ergon"

Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury.

### EUPHONIUM

"Excellent" skill level in the following techniques:
- Characteristic tone quality
- Controlled changes of volume
- Smooth slurs
- Clear articulations and starts of notes
- Consistent intonation
- Consistent note accuracy

Examples of solos appropriate for 314 to 414 juries:
- Jan Bach "Concerto"
- Ewazen "Concerto"
- Gillingham "Blue Lake Fantasies"
- Horovitz "Concerto"
- Spark "Fantasy"
- Spark "Party Piece"
### Musical Phrases and Technical Exercises

- Musical phrases appropriate to the style of the music being performed
- Accurate rhythm and time

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.

### Tuba

**“Excellent” skill level in the following techniques:**
- Characteristic tone quality
- Controlled changes of volume
- Smooth slurs
- Clear articulations and starts of notes
- Consistent intonation
- Consistent note accuracy
- Musical phrases appropriate to the style of the music being performed
- Accurate rhythm and time

Students must display the above qualities through a jury performance of two contrasting solo works that demonstrate both lyrical and technical ability.

**Examples of solos appropriate for 314 to 414 juries:**
- Bach “Cello Suites 1, 2, or 3”
- Broughton “Sonata”
- Hartley “Concertino”
- Hindemith “Sonata”
- Persichetti “Serenade for a Solo Tuba”
- Plog “Three Miniatures for Tuba”
- Premru “Concerto”
- Vaughn Williams “Tuba Concerto”

Students may also seek the advice of their applied instructor when choosing a piece not listed above in order to ascertain that the piece is of an appropriate level for the specific jury.

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### JURY AND RECITAL REQUIREMENTS

All students will participate in Juries and Junior/Senior recitals as scheduled:

#### Fall Quarter Juries:
All third and fourth year brass students, grad students (214, 314, 414, 514), and those wishing to advance (214 to 314, or 314 to 414)

#### Winter Quarter Juries:
All first and second year brass students (214, 314) and those wishing to advance (214 to 314 OR 314 to 414). Concerto Competition is also held in Winter (see below.)

#### Spring Quarter:
All brass students will present juries.

Third year BMus (Performance) students must present a Junior Recital (40-45 minutes of music). Fourth year BMus (Performance) students must present a Senior Recital (50-60 minutes of music). Students must present a "Recital Jury" 2 weeks prior to the recital date, and must pass this jury in order for the recital to take place. Students performing a degree recital are excused from playing a jury.
All brass students (majors) are expected to perform with a piano accompanist at least once per year. It is the student’s responsibility to sign up for a Jury time and to arrange for their accompanist to attend the Jury. Jury repertoire will be selected separately for each brass student by their applied instructor.

Students unable to play a Jury due to severe illness must present a doctor’s note before the end of finals week in order to avoid a failing grade. These students will receive an incomplete and must fulfill any missed Jury requirement at the end of the following quarter, in addition to their regularly scheduled jury. The student should sign up for one slot per jury to be presented. It is the student’s responsibility to schedule a make-up Jury. Forgetting to schedule a make-up Jury will cause the incomplete grade to revert to a failing grade.

Students who fail the Jury or choose not to play a Jury due to lack of preparation will receive an "F" for their final course grade. Students performing an unsatisfactory or borderline Jury will be placed on probation during the following quarter. During that following quarter’s Jury, the brass faculty will determine if probationary status should be removed. If the faculty does not feel that the removal of probationary status is appropriate, a change in degree objective will be recommended to the student.

Students entering Concerto Competition need to submit the corresponding entry form and bring two binders of music for the adjudicators.