OBJECTIVES AND ASSESSMENTS
Learning Outcomes
- Progression in technical skills
- Theoretical contextual knowledge
- Historical contextual knowledge
- Cultural contextual knowledge
- Artistry appropriate for level

Assessment Measure
- Upper level and non-upper level juries
- Junior and senior recitals
- Applied lessons and studio classes
- Chamber and large ensemble public performances

ENTRANCE AUDITION REQUIREMENTS
Flute
1) Two contrasting etudes from "Melodious and Progressive Studies", Book one, revised by Robert Cavally.
2) Flute solo of choice (e.g., Telemann Sonata, Faure Fantaisie, Mozart Concerto in D, Hindemith Sonata, etc.)

Oboe
1) Any study from the Barret Oboe Method or the 48 Ferling Studies
2) Oboe solo of choice (e.g., Albinoni Concerto in d minor, Britten Six Metamorphoses after Ovid, Cimarosa Concerto in C, Nielsen Two Fantasy Pieces, Saint-Saens Sonata, Vaughan Williams Concerto, etc.)

Clarinet
1) Two contrasting etudes from “32 Studies” by Cyrille Rose
2) Clarinet solo of choice (e.g., Hindemith Sonata, Saint-Saens Sonata, Poulenc Sonata, Osborne Rhapsody, Stravinsky 3 Pieces, etc.)

Bassoon
1) 2 Weissenborn or Advanced Rubank études
2) Bassoon solo of choice (e.g., Galliard Sonata, Telemann Sonata in f minor, Hindemith Sonata, Weber Concerto, etc)

Saxophone
1) Two studies from Ferling 48 Famous Studies, Rubank Selected Studies, Klose 25 Exercises or Niehaus Jazz Studies
2) Saxophone solo of choice (e.g., Glazunov Concerto, Ibert Concertino de Camera, Villa-Lobos Fantasia, Bozza Aria, Ibert Aria, etc.)
**APPLIED INSTRUCTION REQUIREMENTS**

BMus Woodwind students with a Performance Concentration must enroll in applied instruction each quarter they are in residence. At least three credits in both Music 314 and Music 414 must be completed.

BMus Woodwind students in Music Education must enroll in applied instruction each quarter they are in residence, except during their student teaching quarter. At least three credits must be in Music 314.

BMus Woodwind students with a Music History and Literature Concentration must enroll in applied instruction each quarter they are in residence. At least three credits must be in Music 314.

BMus Woodwind students with a Composition Concentration must enroll in applied instruction each quarter they are in residence. At least six credits must be in Music 214. At least three credits must be in Music 314. Other applied lessons in composition are required. See composition area coordinator for more details.

BA 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 pending instructor teaching load availability.

Students must participate in a major WWU wind or orchestral ensemble during each quarter in which they are enrolled in applied instruction.

End of quarter jury performance grades will be worth 10% of final Applied Lesson grade.

**JURY AND RECITAL REQUIREMENTS**

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

Fall Quarter Juries: All BM (performance) students, and all third year and above BM (composition, education and history/literature) students.

Winter Quarter Juries: All BM (performance) students, and all first and second year BM (composition, education and history/literature) students, and all BA students.

Spring quarter: All BM (performance, composition, education and history/literature) will present juries. Music minors and non-music majors may present a jury by recommendation from their applied instructor.

Third year BMus (Performance) students must present a Junior Recital (maximum of 50 minutes of music). Fourth year BMus (Performance) students must present a Senior Recital (minimum of 50 minutes of music). Students must present a "Recital Hearing" 2 weeks prior to the recital date, and must pass this hearing in order for the recital to take place. Students performing a degree recital are excused from playing a jury if the recital is performed within 30 days of the scheduled juries.
All Woodwind 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 Woodwind 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 for each jury to be presented. It is the student’s responsibility to schedule a make-up Jury. Failure 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 Woodwind 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.

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**ADVANCEMENT TO UPPER DIVISION STATUS**

Students in the BMus degree programs will be expected to move to the 314 level (upper-division) at the end of their sophomore year (Performance, Composition and History and Literature 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, in addition to successful completion of a Junior Recital.

Advancement will be based on the student’s readiness to meet the particular technical, musical, and academic requirements for each level as stated above. An advancement jury is successful if 1) the majority of the panel of faculty vote their approval, and 2) if the applied instructor votes their approval.

BMus students who have not been advanced to upper-division status by the end of their third year at Western will be required to meet with the appropriate area coordinator and advisor regarding timely progress. They 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>FLUTE</th>
<th><strong>214 to 314 - Requirements</strong></th>
<th><strong>Suggested Repertoire</strong></th>
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<tbody>
<tr>
<td></td>
<td>“Proficient” skill level in the following techniques:</td>
<td>Examples of solos appropriate for 214 to 314 juries:</td>
</tr>
<tr>
<td></td>
<td>● Characteristic tone quality</td>
<td>● Burton Sonatina</td>
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<td></td>
<td>● Vibrato appropriate to the style of music being performed</td>
<td>● Chaminade Concertino</td>
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<td></td>
<td>● Dynamic contrast</td>
<td>● Enesco Cantabile et Presto</td>
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<td>● Faure Fantaisie</td>
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<td>OBOE</td>
<td>CLARINET</td>
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<td><strong>OBOE</strong></td>
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<td>Clear articulation</td>
<td>Dynamic contrast</td>
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<td>Consistent intonation</td>
<td>Consistent note accuracy</td>
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<td>Strong range from E3 – G6</td>
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<td>Range from B3 - C7</td>
<td>Beginning reed adjustment</td>
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<td>Musical phrases appropriate to the style of music being performed</td>
<td>Chamber Music (clarinet duets, trios and quartets)</td>
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<td></td>
<td>Understanding the historical context</td>
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<td>Hindemith Sonata</td>
<td>Berio Lied</td>
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<td>Hue Fantaisie</td>
<td>Bitsch Rhythmic Etudes</td>
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<td>Martinu Sonata</td>
<td>Crusell Concerto No. 2 (Op. 5) in F Minor</td>
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<td>Mozart Concerto in D</td>
<td>Hindemith Sonata</td>
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<td>Poulenc Sonata</td>
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<tr>
<td>Telemann Fantasies</td>
<td>Rabaud Solo de Concours</td>
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<td>Rose 32 and 40 Studies</td>
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<td>Saint-Saens Sonata</td>
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<td>Stravinsky 3 Pieces</td>
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<td>Instrument</td>
<td>Proficiency Level in the Following Techniques</td>
<td>Examples of Solos Appropriate for 214 to 314 Juries</td>
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</table>
| Bassoon    | “Proficient” skill level in the following techniques:  
  - Characteristic tone quality  
  - Vibrato appropriate to the style of music being performed  
  - Dynamic contrast  
  - Clear articulation  
  - Consistent intonation  
  - Consistent note accuracy  
  - Accurate rhythm and time  
  - Range from low Bb - Bb4  
  - Musical phrases appropriate to the style of music being performed | Examples of solos appropriate for 214 to 314 juries:  
  - Bourdeau Premier solo  
  - Devienne Sonatas  
  - Hindemith Bassoon Sonata  
  - Phillips Concert Piece  
  - Telemann Sonatas or any Baroque sonata or 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. |
| Saxophone  | “Proficient” skill level in the following techniques:  
  - Play all 12 major scales in the full range of the instrument  
  - Posses good tone quality in all ranges and dynamic levels  
  - Consistent intonation  
  - Clear articulation  
  - Accurate rhythm  
  - Jazz: Play in appropriate jazz styles and be able to improvise a 12 bar blues | Examples of solos appropriate for 214 to 314 juries:  
  - Creston Sonata  
  - Glazunov Concerto  
  - Villa Lobos Fantasia  
  - Eccles Sonata | 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. |
### FLUTE

**“Excellent” skill level in the following techniques:**

- Characteristic tone quality
- Vibrato appropriate to the style of music being performed
- Dynamic contrast
- Clear articulation
- Consistent intonation
- Consistent note accuracy
- Accurate rhythm and time
- Range from B3 - D7
- Musical phrases appropriate to the style of music being performed

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

#### Suggested Repertoire

Examples of solos appropriate for 314 to 414 juries:

- Bach Partita
- Copland Duo
- Dutilleux Sonatine
- Gordeli Concerto
- Griffes Poem
- Messiaen Le merle noir
- Mozart Concerto in G
- Muczynski Sonata
- Schubert Introduction and Variations on "Trockne Blumen"
- Taktakishvili Sonata

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.

### OBOE

**“Excellent” skill level in the following techniques:**

- Characteristic tone quality
- Vibrato appropriate to the style of music being performed
- Dynamic contrast
- Clear articulation
- Consistent intonation
- Consistent note accuracy
- Accurate rhythm and time
- Range from low Bb to high G
- Musical phrases appropriate to the style of music being performed

#### Suggested Repertoire

Examples of solos appropriate for 314 to 414 juries:

- Britten Six Metamorphoses for solo oboe
- Dutilleux Sonata
- Hummel Introduction, Theme and Variations in F, Op 102
- Mozart Concerto in D K314
- Mozart Oboe Quartet K370
- Poulenc Sonata
- Schumann Three Romances
- Telemann Fantasies for solo oboe (flute)
- Vaughan Williams Concerto
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<td>• Bach (arr. Delecluse) 15 Etudes&lt;br&gt;• Berg 4 Pieces&lt;br&gt;• Brahms Sonatas 1 and 2&lt;br&gt;• Cavallini Caprices&lt;br&gt;• Copland Concerto&lt;br&gt;• Debussy Premiere Rhapsodie&lt;br&gt;• Jettel The Accomplished Clarinetist&lt;br&gt;• Mozart Concerto&lt;br&gt;• Muczynski Time Pieces&lt;br&gt;• Penderecki Prelude&lt;br&gt;• Weber Concerto 1 and 2&lt;br&gt;• Widmann Fantasie&lt;br&gt;• Widor Introduction and Rondo</td>
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<tr>
<td>BASSOON</td>
<td>• Characteristic tone quality&lt;br&gt;• Vibrato appropriate to the style of music being performed&lt;br&gt;• Dynamic contrast&lt;br&gt;• Clear articulation&lt;br&gt;• Consistent intonation&lt;br&gt;• Consistent note accuracy&lt;br&gt;• Accurate rhythm and time&lt;br&gt;• Range from low Bb - Eb4&lt;br&gt;• Musical phrases appropriate to the style of music being performed</td>
<td>• Hummel Concerto&lt;br&gt;• Mozart Concerto&lt;br&gt;• Osborne Rhapsody&lt;br&gt;• Pierre Solo de Concert&lt;br&gt;• Saint Saens Sonata&lt;br&gt;• Weber Concerto&lt;br&gt;• Weber Hungarian Rondo</td>
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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.

**SAXOPHONE**

“Excellent” skill level in the following techniques:

- Play all 12 major and harmonic minor scales full range of the instrument
- Posses good tone quality in all ranges and dynamic levels
- Consistent intonation
- Clear articulation
- Accurate rhythm
- Jazz: Demonstrate ability to improvise in various styles including latin, swing, and bop

Examples of solos appropriate for 314 to 414 juries:

- Maslanka Sonata
- Swerts Klonos
- Albright Sonata
- Dahl Concerto
- Ibert Concertino da Camera

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.