

Woodwind Area Policies and Guidelines

To be distributed to all students enrolled in Applied Lessons in the Woodwind Area.

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Revised February 2021

1. General Guidelines

Students pursuing a BM (or MM) degree and those pursuing a BA in Music or a Music Minor whose main instrument is the bassoon, the clarinet, the flute, the oboe or the saxophone will be enrolled in Applied Lessons on the appropriate instrument in the Woodwind Area for four to eight semesters of their degree program.

Students will have a weekly lesson with their assigned applied faculty member as well as a weekly studio class with other students enrolled in lessons on the same instrument. Length of the private lesson is determined by the degree plan and the number of credits in the course. The minimum number of lessons in each semester is 14, per course requirement. Subject matter in the weekly studio class is determined by the applied professor.

- MM Performance - 4 semesters of MU672, 3 credits each semester
- BM Performance - 4 semesters of MU272, 4 semesters of MU472, 2 credits each semester
- BM Performance (Jazz Studies) - 4 semesters of MU272, 1 credit each semester
- BM Education - 4 semesters of MU272, 3 semesters of MU472, 1 credit each semester
- BM Therapy - 4 semesters of MU272, 1 semester of MU472, 1 credit each semester
- BA in Music - 4 semesters of MU272, 1 credit each semester

NOTE: BA students approved for the "Recital Track" will be allowed to take additional semesters of MU472 to prepare for their recital, number of semesters to be determined by the Director of MTD.

Students wishing to exceed these degree limits must get permission for the Director of the School of Music, Theatre and Dance. Any students wishing to take applied lessons in the WW Area outside of their degree plan must also get permission from the Director of the School of Music, Theatre and Dance.

Three times a semester the entire woodwind area will meet for a Combined Studio Class which will feature performances by students from all instruments over the course of the semester. Determination as to which students will perform is made by the individual applied professors.

During Finals Week, all students enrolled in applied lessons who did not complete a degree recital that semester are required to complete a Jury in front of the entire woodwind faculty. Juries will consist of a ten minute performance of music selected by the applied professor and the student. Please refer to Accompanist Guidelines for information on how to schedule a collaborative pianist for your jury (and other performances throughout the semester).

Upper Division Qualifying Exams will be completed during the scheduled jury time frame at the end of each semester. (Please see the section on UDQE's for more information.)

Students wishing to switch to a Performance Concentration from their current degree program, must provide written support from their current applied instructor (via e-mail to the WW Area Coordinator), and receive a majority of 'A+/-' evaluations in their subsequent jury before being allowed to proceed. Students wishing to switch after their first year of study must also provide a letter from their Academic

Support Advisor indicating the additional semesters of study required to complete the new concentration, including acknowledgement from both parties of this new timeline before graduation. The letter should be a physical copy or PDF provided to the WW Area Coordinator by the last day of class for the current semester.

Criteria to be evaluated include demonstrated strengths in the areas of tone production, intonation, articulation, rhythmic and technical control, and expression and interpretation. Students are expected to perform at or near the level of a current student in the Performance Concentration degree track. Progress towards Woodwind Area Proficiencies will also be taken into account.

2. Grading System

Unless otherwise specified, the following criteria are used to assign a grade for all performances, juries, Upper Division Qualifying Exams and degree recitals.

'A' – The student is extremely well-prepared for the performance and demonstrates excellence or significant improvement in all areas of the performance, including the areas of expression, collaboration and performance conduct (attire, stage presence, etc.).

'B' – The student is adequately prepared for the performance and demonstrates excellence or significant improvement in some areas of the performance, including the areas of expression, collaboration and performance conduct (attire, stage presence, etc.).

'C' – The student is somewhat unprepared for the performance and fails to demonstrate excellence or significant improvement in most areas of the performance. These may include the areas of expression, collaboration and performance conduct (attire, stage presence, etc.).

'D' to 'F' – The student is generally to completely unprepared for the performance and/or demonstrates considerable weakness in key elements of the performance with little to no improvement. Degree of unpreparedness or deficiency determines grade ('D' or 'F').

3. Woodwind Area Proficiencies (updated January 2018)

Woodwind Area students who are pursuing Bachelor of Music degrees in Performance, Music Education, Music Composition and Music Therapy are required to complete (pass) the following Scale Proficiencies by the indicated deadlines in order to complete the listed degree milestones. Bachelor of Arts in Music students will also be required to complete these proficiencies if they wish to pursue the “Recital” senior project (with permission from the instructor) by the indicated deadlines.

Proficiency I and II must be completed by November 1 for students attempting an Upper Division Qualifying Exam in the Fall Semester and by April 1 for students attempting an Upper Division Qualifying Exam in the Spring Semester.

If a student does not pass the required proficiencies by the appropriate date, the student will be considered to have failed the UDQE and will perform a regular jury instead. This will count as one of the student’s two attempts at the UDQE.

- Proficiency I: Major Scales and Arpeggios in All 12 Keys and the Chromatic Scale
- Proficiency II: Harmonic Minor Scales and Arpeggios in All 12 Keys

Proficiency III and IV must be completed by one month prior to the student’s preview for their Senior Recital, regardless of semester. (Only applicable to Music Performance, Music Education and BA students pursuing a Senior Recital.)

If a student does not pass the required proficiencies by one month prior to their preview, the preview will be considered to be failing and the student will have to reschedule their recital for the following semester.

- Proficiency III: Major Scales in Thirds in All 12 Keys
- Proficiency IV: Harmonic Minor Scales in Thirds in All 12 Keys

All proficiencies must be played from memory. Range will be determined by individual studio. Proficiencies will be played with a metronome set to a minimum tempo of 60 BPM and proficiencies will be played four to a beat.

Proficiencies are to be completed via submitted videos. Please submit videos to your studio professor by the indicated date. Early completions are encouraged. You may complete any number of proficiencies in a given semester. (For instance, you may complete Proficiency I during your first semester and Proficiency II during your second semester, etc., or you could complete ALL your proficiencies in your first semester if capable.)

Your metronome must be audible in your video. You must play all 12 keys (and the chromatic scale where applicable) in an uninterrupted take. You are welcome to try as many times as you would like on your own, but please only submit one complete take to your professor. Please face the camera during the video to ensure that you are playing the proficiency from memory. Ideally, videos should be submitted via a YouTube link set to “unlisted”.

Passing proficiencies will be played without note errors and without rhythmic errors.

4. Upper Division Qualifying Exam

The Upper Division Qualifying Exam is to be completed and passed by all students who are required to take Upper Division Applied Lessons as a part of their degree plan. Please see the Student Handbook for more details on the policies as applied to all music students. Woodwind Area students will complete the UDQE during the time frame for juries at the end of each semester. The UDQE will consist of ten minutes of music constructed from at least two different musical works from two different style periods, along with a short presentation before each. All UDQE's **must** include at least one piece of repertoire that can be subject to a complete harmonic analysis given the skills acquired in the first year of Music Theory courses. **Students are also required to submit scores (via PDF) of all of their repertoire, as well as a written harmonic analysis by the last day of class just previous to their UDQE.** Failure to submit analyzed scores by this date will be considered the same as a failing attempt at the UDQE. See below for more details on both the presentation and the analysis.

Students who do not pass the UDQE will not be allowed to register for Upper Division Applied Study. Students who fail the UDQE on a second attempt will not be able to complete a BM Degree in Performance, Composition, Music Education or Music Therapy, and will be required to switch into a Bachelor of Arts program or another non-music major. There are no provisional exceptions to this rule.

UDQE Presentation Guidelines

This document is meant to give you some guidance on what the woodwind faculty are looking for in a successful UDQE presentation, outside of demonstration of performance skills.

In the simplest terms, we are looking for you to synthesize the information you have learned in your first four semesters at CSU in relation to your UDQE literature, and to present that information to the faculty in a short oral presentation that provides historical and artistic context. In addition to training your ability to synthesize this knowledge, this presentation is also an opportunity for you to develop skills in public speaking.

To be more specific in terms of content, what makes for a successful presentation? Whatever gives the audience the necessary context to have a greater artistic appreciation for your performance. Does this include biographical information on the composer? Perhaps, but it likely does not include a blow by blow list of dates and accomplishments. Is there a way to summarize what makes this composer unique from a historical and artistic perspective that still demonstrates knowledge of their place in the larger history of Western music?

For example, if you were performing a composition by Mozart, is there a way to distill all of his great accomplishments as a composer into just a couple of sentences? Is there a way to do that while also giving us a sense of the timeframe of when he was composing? Is there a way to relate that specifically to the piece you are performing?

While on the subject, anything you can provide on the specific piece you are performing is generally of the greatest interest, as that gives the listener very specific context for what they are about to hear (or have just heard in some cases). **This information does not have to be solely supported in outside**

sources. What have you discovered about the piece by practicing it? What have you discovered through theoretical analysis? As a performer, you are allowed to have feelings about the music you are performing, though those may have more weight if you can point to examples from the music that support those feelings. Do you know the piece well enough to feel that you can be conversant in its musical and historical qualities?

If you were in the audience for a recital and the performer was giving a short introduction to the piece, what would you find of most interest? What would give you context to appreciate the piece at a deeper level? How much is enough? How much is too much?

UDQE Score Analysis Guidelines

In regard to the Theory portion, we would like to see a Roman numeral analysis of the piece up through the harmonic vocabulary of Theory II (diatonic harmony, secondary dominants, modulation) though you can feel free to explain any additional material that later coursework has explained. Of greatest interest is key centers, modulation points and cadences. You do not need to analyze each and every chord of the piece, but give us the most interesting ones. Look for accidentals, which are an indication of either perhaps a chromatic passing or neighboring tone, a secondary dominant or tonicization, or a modulation to a new key which lasts until a cadence. Any formal analysis (exposition, recap) can speed your learning of the piece, but is not required within the guidelines as that is not within the Theory II curriculum.

Frequently Asked Questions regarding the UDQE

How much is enough? How much is too much?

Specifically, we are looking for roughly a one to two minute presentation before each performance. More than you would likely hear presented in a faculty recital, but not so much as to greatly alter our jury schedule. We do not evaluate you using a stopwatch.

Am I allowed to use notes?

Ideally, no. You would know the material so well as to be conversant in the subject matter. Does that mean that it is forbidden? No. However if the use of notes is distracting to the delivery of the material, then it absolutely has an impact on our perception of the presentation.

What if there is very little information available on my piece or composer? What if there is too much information on my piece or composer to present in one to two minutes?

Part of what you are demonstrating in your presentation is your ability to make decisions using the information you have available. Very little information on your composer? Perhaps you will be relying more on your own discoveries on the piece itself. Volumes of information available on your composer? Perhaps you will be culling down to what is most relevant about your particular piece or similar pieces.

I'm not used to public speaking. If I appear uncomfortable speaking to the woodwind faculty, will I fail my UDQE?

No. However, developing public speaking skills is important in many career areas, and is especially important for modern day artists, educators and therapists. This presentation is a great opportunity for you to start developing these skills before entering the job market.

Representative Standards and Literature for the UDQE by Instrument

All students who pass the UDQE are expected to demonstrate competency in the areas of tone, intonation, rhythm, technique, articulation, interpretation, and expression. The student should be able to demonstrate progressing and/or developing skills in all of these areas, commensurate with the expectations for a student in four semesters of applied lessons. Please see below for specific explanations for each of the areas stated above.

The student demonstrates strong skills in the area of tone production, including aspects of clarity, evenness, resonance and dynamic control, throughout most of the performance.	The student is able to play with strong intonation both internally and/or in relation to accompaniment throughout most of the performance.	The student demonstrates strong rhythmic skills, including aspects of accuracy and pulse, throughout most of the entire performance.	The student demonstrates strong technique, including aspects of evenness and fluency, throughout most of the performance.	The student demonstrates clear and consistent articulation throughout most of the performance.	The student plays with informed and effective interpretation, as well as artistic expression throughout most of the performance. This may include effective use of vibrato, dynamic shaping and phrasing when applicable.
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Below are specific examples of representative literature by instrument to be performed at the UDQE. Selections outside of these examples are acceptable with approval from the instructor. Please remember to always include one piece that can be analyzed using skills obtained in Theory I and II.

Bassoon

- Jenni Brandon: Colored Stones
- Ferdinand David: Concertino
- Amber Ferenz: Songs for Wicked Children
- Gabriel Grovlez: Introduction, Sicilienne, et Rondeau
- Adolphus Hailstork: Bassoon Set
- Ludwig Milde: Concertino
- (Telemann: Sonata in f minor)
- Franz Berwald: Konzertstück
- Eugene Bozza: Recit, Sicilienne, et Rondo
- Alvin Etler: Sonata
- Nancy Galbreath: Sonata
- Philippe Hersant: Niggun
- Robert Schumann: Fantasiestucke
- (Weber: Concerto)

Clarinet

- Yvonne Desportes: Trois Petites Contes
- Johann Stamitz: Concerto in Bb Major
- Franz Krommer: Clarinet Concerto in Eb Major
- Germaine Tailleferre: Arabesque
- Niels Gade: Fantasy Pieces
- Weber, Carl M. von: Concertino

Flute

- Eldwin Burton: Sonatine
- J.S. Bach: Sonata (any)
- W. A. Mozart: Concerto (any)
- Johannes Donjon: Hungarian Pastorale Fantasie
- C.P.E. Bach: Hamburger Sonata
- Cecil Chaminade: Concertino
- Carl Reinecke: Ballade
- Saverio Mercadante: Concerto in e minor

Oboe

Saxophone

- Eugene Bozza: Aria
- Pierre Lantier: Sicilienne
- Jeanne Rueff: Chanson et Passapied
- William Grant Still: Romance
- Robert Schumann: Three Romances (arr. by Hemke)
- J.S. Bach: Flute Sonata 4 or 6 (arr. by Mule)
- G.F. Handel: Adagio and Allegro (arr. by Rousseau)

5. Evaluation and Preparation of a Degree Recital

Degree recitals are graded by all woodwind faculty present at the recital and/or additional music faculty in attendance. Each faculty member provides their own grade and then the grades are averaged to arrive at a final grade which is submitted to Dr. Greenough for grade entry at the end of the semester. In the event that at least two faculty cannot be in attendance, additional woodwind faculty will listen to a recording of the recital to help the student's professor arrive at a composite final grade.

The following criteria can be used as general guidelines for evaluating a student's performance.

'A' – The student is extremely well-prepared for the performance and demonstrates excellence in all areas of the performance, including the areas of expression, collaboration and performance conduct (attire, stage presence, etc.).

'B' – The student is adequately prepared for the performance and demonstrates excellence in some areas of the performance, including the areas of expression, collaboration and performance conduct (attire, stage presence, etc.).

'C' – The student is somewhat unprepared for the performance and fails to demonstrate excellence in most areas of the performance. These may include the areas of expression, collaboration and performance conduct (attire, stage presence, etc.).

'D' to 'F' – The student is generally to completely unprepared for the performance and/or demonstrates considerable weakness in key elements of the performance. Degree of unpreparedness determines grade ('D' or 'F').

Also, students should be well-researched in historical and/or pedagogical aspects of the literature they are performing, and should be able to eloquently share any information that would enhance an audience's artistic experience at the recital through program notes, speaking from the stage, or a combination thereof. A student's preparation and/or performance in this area of the recital will be taken into account when assigning a grade.

All undergraduate degree recitals should include repertoire from at least two different stylistic periods, or demonstrate skills and artistry in two different general stylistic approaches if the above is not possible.

BM Performance Senior Recitals are limited to 45 to 50 minutes of music and 60 minutes total time on stage. BM Performance Junior Recitals, BME Recitals, and BA Recitals (Recital Track) are limited to 20-25 minutes of music and 30 minutes total time on stage. Failure to meet these requirements will result in a reduced grade. Undergraduate students wishing to perform a longer program should plan a second non-CSU-Sponsored non-degree recital at an alternate location. Please see the Undergraduate Music Student Handbook for guidelines for non-degree recitals.

Recital Previews

Recital previews are to be completed a minimum of two weeks prior to the recital date. The student should have all of their repertoire prepared and will be asked to perform at least half of the music. Previews will be evaluated by at least two members of the woodwind faculty. Please see the next page for more detail on what to prepare.

If a student does not pass their recital preview, they will not be allowed to play the recital and will need to reschedule their recital for the following semester.

Representative Literature for Degree Recitals by Instrument and Level

These lists are representative of the expected level of repertoire to be performed for Woodwind Area Degree Recitals at CSU. Instructors and students are free to work together to select repertoire from across categories or from outside of these lists to create a challenging, but reasonable program for each individual student, working for a strong musical and pedagogical experience.

Bassoon

Non-Performance, Undergraduate

- Malcolm Arnold: Fantasy
- Katherine Hoover: Journey
- Charles Koechlin: Sonata
- Vincent Persichetti: Parable
- Jose Siqueira: Drei Etuden
- John Steinmetz: Sonata
- (Mozart: Concerto)

Performance, Undergraduate

- Henri Dutilleux: Sarabande et Corteg
- Eric Ewazen: Concerto
- Gordon Jacob: Partita
- Libby Larsen: Jazz Variations
- Alyssa Morris: Mathematics
- Heitor Villa Lobos: Ciranda das Sete Notas
- (Vivaldi: Concerto)
- Marcel Bitsch: Concertino
- Pierre Max DuBois: Sonatine-Tango
- Andre Previn: Sonata
- David Maslanka: Sonata
- Francisco Mignone: Waltzes
- Otmar Nussio: Variations on an Arietta by Pergolesi
- (Mozart: Concerto)

Performance, Graduate

- Maurice Allard: Variations on a Theme by Paganini
- Roger Boutry: Interferences I
- Dai Fujikura: Calling
- Andre Jolivet: Concerto
- Joan Tower: Red Maple
- Isang Yun: Monolog
- (Hummel: Concerto)

Clarinet

Non-Performance, Undergraduate

- Malcolm Arnold: Sonatina
- Sarah Feigin: Fantasy for clarinet and piano
- Dorothy Rudd Moore: Night Fantasy
- Leonard Bernstein: Sonata
- Robert Schumann: Fantasy Pieces
- Carlos Guastavino: Tonada Y Cueca

Performance, Undergraduate

- Theresa Martin: Paragon
- Tod Cochran: Soul-Bird
- Camille Saint-Saens: Sonata
- Leo Weiner: Peregi Verbunk
- Scott McAllister: Bling, Bling
- Lori Ardivino: Eloquence II for solo clarinet
- Yi Chen: Chinese Ancient Dances
- Igor Stravinsky: Three Pieces for solo clarinet
- Libby Larsen: Dancing Solo
- David Baker: Sonata
- Johannes Brahms: Sonata No. 1 in F minor
- Bohuslav Martinu: Sonatina

Performance, Graduate

- Joan Tower: Wings
- Donald Martino: A Set for Clarinet
- Francis Poulenc: Sonata
- Jean Francaix: Theme & Variations
- Theresa Martin: Gryphon
- Robert Muczynski: Time Pieces

Flute

Non-Performance, Undergraduate

- J.S. Bach: Sonata (any)
- Jules Mouquet: Flute de Pan
- Claude Debussy: Syrinx
- Alfredo Casella: Sicilienne et Burlesque
- Lili Boulanger: D'un Matin de printemps
- Francois Devienne: Concerto No. 7
- Georg Enesco: Cantabile et Presto
- Allison Loggins-Hull: Homeland
- Philippe Gaubert: Fantasia
- Nicole Chamberlain: Asphyxia

Performance, Undergraduate

- J. S. Bach: Sonata (any)
- Bohuslav Martinu: Sonata
- Otar Taktakishvili: Sonata
- Ian Clarke: Orange Dawn
- Robert Aitken: Icicle
- Aaron Copland: Duo
- Frank Martin: Ballade
- Valerie Coleman: Danza de la Mariposa

Performance, Graduate

- Franz Schubert: Trockne Blumen
- Sergei Prokofiev: Sonata
- Thea Musgrave: Narcissus
- J. S. Bach: Partita in am
- Toru Takemitsu: Voice
- George Crumb: Vox Balanae
- Jennifer Higdon: Song

Oboe

Saxophone

Non-Performance, Undergraduate

- Alexander Glazounov: Concerto
- Paul Creston: Sonata
- Paule Maurice: Tableaux de Provence
- Bernhard Heiden: Sonata
- Robert Muczynski: Sonata
- Claude Debussy: Rapsodie
- Lawson Lunde: Sonata

Performance, Undergraduate

- Jacques Ibert: Concertino da Camera
- Alfred Desenclos: Prelude, Cadence et Finale
- Ida Gotkovsky: Brilliance
- Fernande Decruck: Sonata
- Roger Boutry: Divertimento
- Henri Tomasi: Ballade
- Takashi Yoshimatsu: Fuzzy Bird Sonata

Performance, Graduate

- William Albright: Sonata
- Edison Denisov: Sonata
- Piet Swerts: KLONOS
- Libby Larsen: Holy Roller
- William Bolcom: Lilith
- Ingolf Dahl: Concerto
- John Harbison: San Antonio

A Step-by-Step Guide for Preparation for your Recital

Following is a check sheet to help you complete all the necessary requirements to have a successful degree recital (in addition to the above evaluation information).

Step One: In the semester prior to your recital, with the assistance of your applied instructor, **schedule a recital date, time, and location through the Events Office (Valerie Reed)**. Through this process you will also need to **secure an accompanist who is available to play at your recital**. You will need to make absolutely sure that your instructor and your accompanist are both available for your assigned date. Once this process is complete, **register for the appropriate course** (MU471 for undergraduates and MU671 for graduate students).

Step Two: Schedule a recital preview. Work with your professor and your accompanist to schedule a recital preview to take place at least two weeks prior to the day of your recital. You must receive approval from a majority of the faculty in attendance at the preview in regards to your preparation to that point in order to perform the recital on your scheduled date. If you do not, you will have to reschedule your recital for the following semester.

Step Three: Schedule a dress rehearsal in the recital hall. Work with your professor, your accompanist, and anyone else performing on your recital to schedule a dress rehearsal in the recital hall using Meeting Room Manager. If at all possible, your professor will be in attendance at your dress rehearsal to provide feedback.

Step Four: Schedule adequate rehearsal time with your accompanist and anyone else performing on your recital. As your collaboration with your fellow chamber musicians is a key factor in determining your grade on the recital, it is in your best interests to schedule as much rehearsal time as is reasonable for all those involved. Be gracious and be prepared.

Step Five: Prepare your program and poster. Everyone performing a degree recital is required to have a complete and proofread program available to the faculty attending your recital preview. You are also required to provide a list of accurate timings for every piece on your program. If you plan to use a traditional poster to advertise your recital, please have that available at your preview as well. Both of these should be presented to your professor prior to your preview for approval.

Step Six: Complete your recital preview and dress rehearsal. Upon completion of your preview, you may post posters in the UCA (please get approval in the main office), and photocopy your recital program. Please bring at least 50 copies of your program to the recital for distribution, unless you anticipate greater attendance. Please adequately advertise your recital so that your supporters are in attendance to hear your hard work and accomplishments, and so that they can share in the joy of artistic expression and community.

Step Seven: Perform your recital. Make sure all parties involved have confirmed the date and time of the recital and when they should arrive. Have a great performance!