

***Flute 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. Preferably, the tone should incorporate vibrato. *Performance majors* should have a particularly well-developed, lyrical sound with an artistic vibrato.

**TECHNIQUE**

All major scales, ascending and descending in two octaves in eighth notes, quarter note = 80, memorized, slurred and tongued.

Chromatic scale, ascending and descending in two octaves, in eighth notes, quarter note = 80, slurred and tongued. Students should be prepared to start on any note in the low register.

*Performance majors* should have some mastery of double and triple tonguing.

The proper use of the tongue to start notes should be demonstrated.

**RHYTHM**

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

**REPERTOIRE**

Be able to perform a two contrasting solos or etudes in Level G or above from *Selected Flute Repertoire and Studies: A Graded Guide* (National Flute Association, Inc.,: 2009). Examples of appropriate material are: Cavally, *Melodious and Progressive Studies, Book 1*, Bloch, *Suite Modale*, Godard, *Allegretto*, Handel, *Sonatas in C or G*, Mouquet, *La flute de Pan*, or etudes from Voxman's *Selected Studies*.

*Performance majors* should have played at solo and ensemble competition at least one year.

**MUSICIANSHP (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, and should have performed for at least one year at solo and ensemble festivals.

**ADDITIONAL CONSIDERATIONS**

A flute 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*, the flute must be your highest academic priority.

*Flute 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 and full. By this point, the tone should incorporate vibrato. *Performance majors* (134) should have a particularly well-developed, lyrical sound with an artistic vibrato.

#### TECHNIQUE (scales, etc.)

All major and natural, harmonic, and melodic minor scales, ascending and descending in two octaves in eighth notes, quarter note = 84, memorized, both tongued and slurred.

Chromatic scale, ascending and descending in three octaves, low C (below the staff) through high C (well above the staff), in eighth notes, quarter note = 84, with various articulations. Performance majors should have some mastery of double and triple tonguing.

The proper use of the tongue to start notes should be demonstrated. Written articulations should be followed precisely.

Proper trill fingerings must be memorized from low C through third-octave G.

#### REPERTOIRE

Be able to perform a two contrasting solos or etudes in Level G or above from *Selected Flute Repertoire and Studies: A Graded Guide* (National Flute Association, Inc.,: 2009). Examples of appropriate material are: Berbiguier, *18 Exercises*, Andersen, *24 Studies*, Op. 33, Bloch, *Suite Modale*, Godard, *Allegretto*, Handel, *Sonatas in C or G*, Mouquet, *La flute de Pan*, or etudes from Voxman's *Selected Studies*.

*Performance majors* should have played at solo and ensemble competition at least one year.

#### MUSICIANSHP (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, and should have performed for at least one year at solo and ensemble festivals.

## ADDITIONAL CONSIDERATIONS

A flute 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*, the flute must be your highest academic priority.

### *Flute 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, pleasing, and full in sound. The sound should have matured in respect to the student's entering level. Any initial problems with breathing and embouchure formation should now be corrected, vibrato should be artistic (appropriate in speed and depth and even but not mechanical) and the student should have sufficient stamina to play the Upper Division Standing jury.

## TECHNIQUE

All major, minor, and chromatic scales, arpeggios (major, minor, diminished, augmented, dominant seventh, and diminished seventh), and major scales in thirds, memorized, slurred and tongued, in eighth notes at quarter = 92, played fluidly, without hesitation.

Written articulations should be followed precisely. Student should be able to double tongue clearly and evenly in sixteenths at a tempo of quarter=132 and to triple tongue clearly and evenly in triplet sixteenths at a tempo of quarter=80.

Proper trill fingerings must be memorized from low C through third-octave B.

## REPERTOIRE

For the Upper Division Standing jury, three selections from NFA Level H or above representing different periods.

## 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. Students should demonstrate ability to choose breaths wisely and to perform according to their breathing plan. Performances should demonstrate stylistic differences between music of different eras.

## 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

Students should be making grades of C or better in all their music courses, and have completed at the very least 1 year of theory and class piano, and 1 semester of music literature, and preferably should be enrolled in sophomore theory and the second semester of music history (consistent with School of Music requirements). *Performance majors* should be making grades high enough to predict success in being accepted into graduate school (predominately A's and B's).

*Flute 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 contrasting literature from the standard flute solo and chamber music repertoire, selected to cover “expected” works, highlight student strengths, and develop weaker areas, with at least one work from NFA Level I or higher.

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, 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.

*Flute 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.

*Flute Studio – University of Idaho*  
**STANDARDS for ADMISSION TO THE GRADUATE PROGRAM**

#### TONE PRODUCTION

All notes should be centered, accurately in tune (A=440), consistent, and pleasing in sound, with a well-developed vibrato.

#### TECHNIQUE

All major, minor, chromatic, and whole-tone scales, arpeggios (major, minor, diminished, augmented, dominant seventh, and diminished seventh), and major and minor scales in thirds, memorized, slurred and tongued, at any tempo requested played fluidly, without hesitation. Student should be able to double tongue clearly and evenly in sixteenthths at a tempo of quarter=132 and to triple tongue clearly and evenly in triplet sixteenthths at a tempo of quarter=80.

#### REPERTOIRE

Three complete solo works, at least one from NFA Level J or above, representing different periods, played in a stylistically appropriate manner. In place of one work, the candidate may play several standard orchestral excerpts.

#### MUSICIANSHP (phrasing, musicality)

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 (independent music learning and decision making)

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 as in a parallel degree in the Lionel Hampton School of Music.

*Flute 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 flute solo and chamber music repertoire, selected to cover “expected” works, highlight student strengths, and develop weaker areas, with at least one work from NFA Level J or higher.

All music must be at performance level at the time of the audition: the program should be thoroughly learned, 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.

*Flute 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.