

JURY REQUIREMENTS FOR CLARINET MAJORS

MUSC 117W Applied Woodwinds I, Music Major, Clarinet

Technique:

- Major and minor scales up to four flats and four sharps, two octaves, memorized. Sixteenth note rhythm at quarter note = 90.
- “12 Varied Scales and Exercises” from *Lazarus Method for Clarinet, Part II*, pages 168-179.

Repertoire:

- Two contrasting etudes from the *Rose 32 Etudes*. A solo movement from the early classical period, preferably by Stamitz.

MUSC 118W Applied Woodwinds II, Music Major, Clarinet

Technique:

- Major and minor scales, all keys, memorized. Sixteenth note rhythm at quarter note = 100.
- “12 Varied Scales and Exercises” from *Lazarus Method for Clarinet, Part II*, pages 180-191.

Repertoire:

- Two contrasting etudes from the *Rose 32 Etudes*.
- Two contrasting movements of a solo from the classical period or early romantic period, preferably by Mozart or Weber.

MUSC 217W Applied Woodwinds III, Music Major, Clarinet

Technique:

- Major and minor arpeggios, all keys, three octaves when possible, memorized. Sixteenth note rhythm at quarter note = 100.
- “Kroepsch 167 Exercises for Daily Use” from *Lazarus Method for Clarinet, Part II*, pages 192-217.

Repertoire:

- Two etudes from the Cavallini 30 Caprices.
- Two contrasting movements of solos from the classical or early romantic periods (Mozart or Weber) to the late romantic period, preferably by Brahms, Schumann, or Finzi.

MUSC 218W Applied Woodwinds IV, Music Major, Clarinet

Technique:

- Major and minor scales in thirds, all keys, memorized, as written in Baermann *Complete Method for Clarinet, Third Division*, pages 32-38. Sixteenth note rhythm at quarter note = 110.

Repertoire:

- One etude by Jean-Jean.
- A complete solo by a romantic composer (Brahms, Schumann, or Finzi) or a 20th century composer, preferably Bernstein, Copland, Stravinsky, or Hindemith.