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MUSI 195.04: Applied Study - Clarinet

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CLARINET HANDBOOK

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I. Course Objectives

- A. To develop in the student the performance skill within the assigned level
- B. To provide a suitable pedagogical background for the student who plans to utilize his/her applied study in music education or studio instruction
- C. To develop a thorough knowledge of performance literature and instructional material for the medium

II. Credit Hours

- A. 1 credit hour = one 30 minute lesson per week
- B. 2 credit hours = one 60 minute lesson per week
- C. 3-4 credit hours = one 60 minute lesson per week

III. Requirements

A. Lessons

- 1. Attendance is mandatory
 - a. Lessons cancelled due to illness or emergencies must be rescheduled and completed within one week
 - b. If a school function causes a student to miss a lesson a make-up must be arranged
 - c. There should be no other reason to cancel a lesson
- 2. Lessons cancelled for the reasons above must be cancelled in advance
- 3. Lesson skipped or missed without a valid reason will receive a grade of an "F"
- 4. No more than two make-up lessons are allowed each semester

B. Practice Requirements

1. *Music Performance majors* are required to practice a minimum of three hours per day beyond ensemble practice (typically a ½ hour warm-up plus 2 ½ hours on lesson materials)
2. *All other music majors* are required to practice a minimum of 2 hours per day beyond ensemble practice (1/2 hour warm-up and 1 ½ hours on lesson materials)
3. *Music minors and non-majors* are required to practice 45 minutes to 1 hour per day beyond ensemble practice

Consistent Practice is the Key!!!!!!

C. Materials

1. Notebook specifically for lessons
2. Metronome – preferably one with subdivisions
3. Reed supply
4. Mirror
5. Assigned music
6. Reed holder/case
7. Tuner

D. Clarinet Class

1. The clarinet studio will meet most weeks as a studio for:
 - a. Master classes
 - b. Clarinet choir

E. Other Requirements

1. Music Majors: Membership in the *International Clarinet Association*
2. Music Majors are expected to attend recitals in which a clarinetist is performing. This should not be unreasonable considering all majors must attend 154 recitals within the 4-year degree plan.
 - a. Degree Recitals
 - b. Afternoon Recitals
 - c. Student Chamber Music Recitals
 - d. Appropriate Large Ensemble Concerts
 - e. Faculty Recitals
 - f. Faculty Chamber Music Recitals
 - g. Guest Artist Recitals

**A list of all required clarinet recitals for each semester will be posted on the studio door*

F. Email Accounts

Take advantage of your ability to have a free university email account. This will enable me to disseminate information efficiently. If you change your email address it is your responsibility to notify me of the change so that I can update my database.

G. University Equipment

Failure to return university owned property used in conjunction with or related to this course in a timely manner will result in a grade of "INCOMPLETE" until such property is returned.

IV. Lesson Approach

- A. Evaluation of physical aspects of playing
 - 1. Embouchure and hand position exercises designed to correct and reinforce proper physical attributes
- B. Evaluation of fundamental aspects of playing
 - 1. Tone, technique, articulation, intonation, and warm-up exercises
- C. Etudes
- D. Solo literature/Chamber music literature
- E. Orchestra Excerpts
- F. Reeds

V. Grading

- A. Each lesson is graded as to:
 - 1. preparation of assigned materials
 - 2. improvement
 - 3. attitude
 - 4. punctuality
 - 5. attendance
- B. The semester grade is determined by the above criteria and jury grade. The jury grade cannot affect the lesson grade by more than one letter.
- C. Grading criteria:

Regardless of your degree program, each lesson should demonstrate careful preparation of assigned materials. Based on a student's ability

level, degree program, and practice time for each level, each lesson should reflect progressive improvement in technical ability and level of difficulty as established by me for each student. Each student is expected to be warmed-up and mentally prepared before each lesson, so the lesson time may be used in the most efficient and productive way.

A = HIGHEST LEVEL OF ACHIEVEMENT. The student has consistently prepared for each lesson, has displayed professionalism, and has made superior progress in all aspects of technique, musicality, and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress.

B = EXCELLENT ACHIEVEMENT. The student has displayed very high levels of preparations and progress, and has completed an acceptable amount of literature.

C = IMPROVEMENT IS RECOMMENDED. The student is making some progress, but given reasonable expectations, the student is not working completely to his or her potential.

D = POOR. Although a D is considered passing in some areas of study at The University of Montana, it is not considered adequate for a student with professional aspirations in the music field. Much more practice is recommended and the grade must be brought up in order to remain in the program. Probationary status in the clarinet studio will be in effect until progress is made.

F = FAILING. A student receiving the grade of "F" will not be permitted to remain in the clarinet studio and a change of Major will be advised.

VI. Recital Requirements

- A. All music majors and music minors are required to perform an Upper Division Recital Performance (UDRP) during their sophomore year. This recital will be performed during an Afternoon Recital Time (2:10pm on Tuesdays and Thursdays throughout the year). It will consist of at least two contrasting works. Performance majors must memorize one of the works. The UDRP should be approximately 15-20 minutes in length.
- B. Junior recital: required of all performance majors (30 minutes of music per student); this recital is shared by another student.
- C. Senior recital: required of all performance majors; full recital of at least one hour of music.
- D. Student recital: any music major or minor may give a recital in their senior year. **Most music education majors perform a half (shared) or full recital. It is not a degree requirement, but is an extremely important part of your own music education.** It is difficult to call yourself a musician if you have not culminated your undergraduate years of clarinet study with a recital performance!

VII. Juries

- A. Juries are held at the end of each semester. This is an opportunity for you to perform for the woodwind faculty for comments. The jury is graded and the semester grade may be affected by the jury grade by one letter. The jury is required for all enrolled in the 195-551 series.
 - 1. Juries consist of scales, a prepared selection and sight reading

VIII. Proficiency Levels for Clarinet: MUSI 102-551

MUSI 102/302/500 and music minor 195-495

For the non-major or music major with clarinet as a secondary instrument

Emphasis: handling and care on the instrument, proper hand position, embouchure, and articulation. Sight reading is stressed

Methods: based on the needs of the student

Literature: selections based on the specific needs of the student

BME/BM Music Theory/Composition/BA

All BME/BM Music Theory/Composition/BA Performance majors 195-551 MUST AUDITION for Symphonic Wind Ensemble and University Orchestra

MUSI 195

Freshman year

Emphasis:

1. Tone, embouchure, pitch, articulation, hand position and elements of musicianship
2. Development of sight-reading capabilities

Representative Methods: (see complete listing on Moodle)

Baermann, part III, edited by Jack Snavely, Kendor/Southern Pub.

Melodious and Progressive Studies by D. Hite

40 Studies, Book One by C. Rose

32 Studies by C. Rose

Modern Daily Studies, Book One, by Kalmen Opperman

Supplementary Studies by Langenus, Lazarus, Klose

Representative Literature:

Adagio: Baermann

Rhapsody for Clarinet Alone: Wilson Osborne
Six Studies in English Folksong: Ralph Vaughn-Williams
Petite Piece: Claude Debussy
Sonata: Paul Hindemith
Five Bagatelles: Gerald Finzi
Suite: Ernst Krenek
Petit Concert: Darius Milhaud
Concertino: Tartini/Jacob
Concertino: C.M. von Weber

Scales: All major scales memorized for juries

1. 16th notes at M.M. 72
2. Extended ranges

Requirements for completion of MUSI 195-BME/BM/BA

1. Good basic sound
2. Clean technique
3. Clear articulation
4. Developing musicianship
5. Developing good sense of pitch
6. Performance on an afternoon recital, student chamber recital and related required large ensemble performances
7. Successful jury

MUSI 295

Sophomore Year

Emphasis:

1. Tone, embouchure, pitch, articulation, hand position, elements of musicianship
- 2. Preparation for Upper Division Recital Performance**

Representative Methods: (see complete listing on Moodle)

Arpeggio Studies by Kell

Baermann, part III

32 Studies by Rose

30 Caprices by Cavallini

Representative Literature: (see complete listing on Moodle):

Sonata: Saint Saens

Fantasie Pieces: Schumann

Solo de Concours: Messenger

Sonata: Bernstein

Sonata: Hindemith

Scales: All major scales and all forms of minor scales

1. 16th notes at M.M. 84
2. Memorized for juries

Requirements for completion of MUSI 295

1. Solid foundation with tone, technique, and articulation
2. Developing sense of musicianship
3. Performance in Afternoon Recital Hour: solo or chamber work
4. Successful completion of Upper Division Recital Performance

MUSI 395

Junior Year

Emphasis:

Same as MUSI 295

Representative Methods:

Baermann part III

30 Caprices by Cavallini

Preliminary Studies by Caravan

Selected Orchestral Studies

Representative Literature: (see complete listing on Moodle):

Concerto: Mozart

Sonata: Poulenc

Concerto No. 1 or 2: Weber

Five Dance Preludes: Lutoslawski

Trio in Eb: Mozart

Der Hirt auf dem Felsen: Schubert

Scales:

1. Majors/Minors 16th notes at M.M. 92
2. Major Scales in 3rds
3. Minor Scales in 3rds

Requirements for completion of MUSI 395

1. Successful performances in ensembles, afternoon recital, student chamber recitals
2. Transposition used in standard clarinet literature
3. Review of clef reading in bass clarinet literature
4. Successful jury

MUSI 495

Senior Year

Emphasis:

Same as 495 – optional senior recital

Representative Methods:

Baermann parts 4-5

18 Etudes by Jeanjean

Selected Orchestral Studies

Representative Literature: (see complete listing on Moodle)

Sonatina: Martinu

Capriccio: Sutermeister

Sonatas: Brahms

Three Pieces: Stravinsky

Selected Chamber Music

Scales:

1. Majors/Minors 16th notes at M.M. 96
2. Dominant seventh arpeggios
3. Diminished seventh arpeggios
4. Additional requirements to be added by instructor

Requirements for completion of MUSI 495

1. Same as 395
2. Optional Senior Recital
3. Jury

MUSI 551

Students have the option of enrolling in a thesis or performance option degree. Music Education Faculty directs thesis work

Emphasis:

Literature, Excerpts, and Pedagogy

Representative Methods:

Selected Works by Jettel, Opperman, Rose, and Jeanjean

Representative Literature: (see complete listing on Moodle)

Solo and chamber works are determined to meet the individual needs of students

Scales:

1. All major scales/extended ranges/ M.M. 100
2. All minor scales/extended ranges/M.M. 100
3. All major 3rds
4. All minor 3rds
5. Diminished 7th arpeggios
6. Dominant 7th arpeggios
7. Whole tone scales
8. Intervals

Requirements for completion in MUSI 551

1. Successful performances in ensembles and recitals
2. Successful jury

BM Performance

All BM Performance majors 195-551 MUST AUDITION for Symphonic Wind Ensemble and University Orchestra

MUSI 195

Freshman Year

Emphasis

1. Tone, technique, articulation, musicianship, pitch,
2. Introduction to basic orchestral repertoire
3. Development of sight-reading capabilities
4. Preparation for Upper Division Recital Performance

Representative Methods:

Baermann, part III – edited by Jack Snavely, Kendor/Southern Pub.

40 Studies, Book One by Rose

32 Studies by Rose

Modern Daily Studies, Book One, by Opperman

The Working Clarinetist by Peter Hadcock

Altissimo Studies: Filas

Supplementary Studies by Langenus, Lazarus, Klose

Representative Literature (see complete listing on Moodle)

Sonata: Saint Saens

Sonata: Bernstein

Sonata: Hindemith

Fantasy Pieces: Schumann

Solo de Concours: Rabaud

Five Bagatelles: Finzi

Rhapsody: Osborne

Scales: All major scales memorized – 16th notes MM 84 for juries

Requirements for completion of MUSI 195 – Performance

1. Solid foundation with tone, technique and articulation
2. Developing sense of musicianship

3. Performance in solo and chamber music during Afternoon Recital and Student Chamber
4. Participation in Symphonic Wind Ensemble, Chamber Winds, UM Symphony Orchestra
5. Enrollment in chamber music for credit

MUSI 295

Sophomore Year

Emphasis:

1. Same as MUSI 195 Upper Division Recital Preparation
2. Upper Division Recital Preparation
3. Introduction to bass clarinet notation/clef reading

Representative Methods:

Baermann, part III
 The Working Clarinetist: Peter Hadcock
 Preliminary Studies: Ronald Caravan
 30 Caprices: Cavallini
 40 Studies, Book Two: Rose
 32 Studies: Rose
 Altissimo Studies: Filas

Representative Literature: (see complete listing on Moodle)

Sonatina: Malcom Arnold
 Solo de Concours: Messenger
 Concerti: C.M. von Weber
 Five Dance Preludes: Witold Lutoslawski
 Three Pieces: Igor Stravinsky
 Capriccio: Sutermeister
 Excursions: Caravan

Scales:

1. All major scales and all forms of minor scales and arpeggios: 16 note at MM 92 memorized for juries

Requirements for completion of MUSI 295 – Performance

Demonstrated performance ability in afternoon recital/UDRP/ensembles/solo and chamber music performance

MUSI 395

Junior Year

Emphasis:

1. Same as MUSI 295
2. Preparation for Junior Recital

Representative Methods:

18 Etudes: Jeanjean
Arpeggio Studies: Stark
Baermann: Part III
The Working Clarinetist: Hadcock

Representative Literature: (see complete listing on Moodle)

Sonatas: Brahms
Burgmuller: Duo, Op. 15
Devienne: 2nd Sonata
Mozart: Concerto
Weber: Grand Duo

Scales:

1. All majors/minors with arpeggios - 16th note M.M. 104
2. Major 3rds
3. Minor 3rds
4. Whole Tone Scales

Requirements for completion of MUSI 395 - BM

Successful Junior Recital

MUSI 495

Senior Year

Emphasis:

1. Same as MUSI 395
2. Senior Recital Preparation

Representative Methods:

18 Etudes: Jeanjean
Arpeggio Studies: Stark
The Working Clarinetist: Hadcock
Vade Mecum: Jeanjean

Representative Literature: (see complete listing on Moodle)

Four Pieces: Berg
Copland: Concerto
Debussy: Premiere Rhapsodie
Martinu: Sonatina
Muczynski: Time Pieces
Rossini: Intro., Theme and Variations
Bassett: Soliloquies
Wings: Tower

Scales:

1. Majors/minors with arpeggios – 16th note M.M. 108
2. Diminished 7th arpeggios
3. Dominant 7th arpeggios
4. Intervals
5. Pentatonic/Octatonic

Requirements for completion of MUSI 495 – BM
Successful Senior Recital

MUSI 551

Emphasis:

Literature and Pedagogy

Representative Methods:

Etudes by Jeanjean

School for Clarinet, Book Two: Jettel

The Working Clarinetist: Peter Hadcock

Etudes: Sadigursky

Selected as to the needs of the student

Representative Literature: (see complete listing on Moodle)

Selected as to the needs of the student

Scales:

1. Majors/minors with arpeggios – 16th note M.M. 116
2. Major 3rds
3. Minor 3rds
4. Whole Tone Scales
5. Dominant 7th arpeggios
6. Diminished 7th arpeggios
7. Pentatonic/Octatonic Scales
8. Intervals

Requirements for completion of MUSI 551

Successful Graduate Recital

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at

<http://life.umt.edu/vpsa/documents/StudentConductCode1.pdf>