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### MUSI 102A.05: Performance 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. 16<sup>th</sup> 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. 16<sup>th</sup> 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 16<sup>th</sup> 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 16<sup>th</sup> 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 7<sup>th</sup> arpeggios
6. Dominant 7<sup>th</sup> 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 – 16<sup>th</sup> 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: 2<sup>nd</sup> Sonata  
Mozart: Concerto  
Weber: Grand Duo

Scales:

1. All majors/minors with arpeggios - 16<sup>th</sup> 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 – 16<sup>th</sup> note M.M. 108
2. Diminished 7<sup>th</sup> arpeggios
3. Dominant 7<sup>th</sup> 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 – 16<sup>th</sup> note M.M. 116
2. Major 3rds
3. Minor 3rds
4. Whole Tone Scales
5. Dominant 7<sup>th</sup> arpeggios
6. Diminished 7<sup>th</sup> 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>