Clarinet Studio Guidelines
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Course Description: A comprehensive course in clarinet performance, literature, and pedagogy, developing skills and knowledge in these areas to the highest possible level, culminating in a capstone “Senior Recital.” These studio skills are an important part of a larger educational process in music, and these additional musical areas—theory, literature, ensemble practice—are combined with studio skills to develop a well-rounded and fully-prepared music educator and performer.

Objectives: To develop performance skills and teaching concepts which will be an integral part of the student’s future career in music. Performance skills include proper tonal concepts, accurate rhythmic skills, technical and mechanical facility, proper embouchure and articulation formation, skill at sight reading, and an awareness of style differences and distinctions between works of varying historical periods and varying compositional styles. All this should culminate in a Senior Recital, demonstrating well-formed and developed skills in all these areas. Parallel to the development of performance skills is the accumulation and development of skills needed to communicate these musical skills to students of the future.

Assessment: Evaluation of student progress is done regularly on a number of levels. Each lesson is graded as to preparation, execution, completion of materials, and general progress in all areas of clarinet playing. Each student is expected to prepare and perform publicly two solos with piano per semester, and these are evaluated in terms of technique, musicality, ensemble, intonation, and other areas which comprise a satisfactory performance. At the end of every semester, all Clarinet Music Majors are expected to prepare and perform on a Woodwind Jury. These are evaluated and graded much as a performance, with the addition that scales and etudes may also be required. A “capstone project” during the final stages of applied study is the Senior Recital, during which the student demonstrates during the course of a half- or full-length recital (depending on the degree) all mature aspects of musical preparation and training: technique, sound, rhythm, ensemble, intonation, stage presence, and stylistic awareness and sensitivity. Additional points of assessment include auditions for entry into the various university ensembles, and the various performances, both in chamber and larger ensembles, which demonstrate, in particular, ensemble skills, rhythmic accuracy, and ensemble intonation.

Organization: Below is a suggested/representative selection of study materials and goals for each level of applied clarinet. All listed items have been utilized at one time or another over my teaching career, and of course no student plays every item listed. The exact selection of materials will naturally vary between students, depending on individual student strengths and weaknesses, and not every student will follow exactly the same sequence of materials. But it sets out at least a general path and overall expectation levels.
MUSA 1290 (Preparatory level): embouchure formation and development; articulation fundamentals; proper tonal concepts; proper hand position and fingering choices; rhythmic and musical fundamentals

Etudes/Study Material:

Pares: Scale Studies/Foundation Studies
Voxman: Advanced Method
Gabuci: 60 Divertimenti
Albert: Scale Studies
Lester: Advancing Clarinetist
Lancelot: 23 Etudes

Solos:

Vivaldi/Belden: Sonata in d
Marcello: Concerto in c
Telemann: Sonata in c
Loeillet: Adagio & Allegro
Mozart: Church Sonatas
Lazarus: Studio Expressivo
Hasse: Sonata in F
Aubert/Waln: Aria and Presto
Bassi: Nocturne
Davis: Sonata in g
Telemann: Sonata # 3
JC Bach/Mozart: Concerto in Eb
Bergson: Scene and Air

MUSA 1195 (Freshman/Sophomore): continued development of embouchure, tonal concepts, articulation, and rhythmic control; increased fluency in scale and arpeggio patterns; increased development of musical sensitivity; familiarity with intermediate to moderately difficult solo literature

Etudes/Study Material:

Rose: 40 Etudes
Baermann: Complete Method--Third Division
Rose: 32 Etudes
Cavallini: 30 Caprices
Klose: 20 Characteristic Studies
Blancou/Mazas: Forty Studies
Kroepsch: Progressive Daily Studies

Solos:

Jeanjean: Arabesques
Jeanjean: Clair Matin
Berr: Fantasy
Weber: Concertino
Cavallini: Adagio & Tarentella
Tartini: Concertino
Cahuzac: Cantilene
Horovitz: Two Majorcan Dances
Handel: Concetro in g
Finzi: Five Bagatelles
Cooke: Alla Marcia
Guilhaud: First Concertino
Gade: Fantasy Pieces
Winding: Fantasy Pieces
Tallefere: Arabesques
Schumann: Fantasy Pieces
Schumann: Romances
St.-Saens: Sonate
Krommer: Concerto in Eb
Stamitz (Carl): Concertos in Eb and Bb
Stamitz (Johann): Concerto in Bb
Rössler: Concerto in Eb
Godard/Waln: Legende Pastorale
Pierne: Conzonetta

MUSA 3295 (Junior/Senior): fluency of scale and arpeggio patterns in all keys; style development through etudes (Rose 32) and major solo literature; exploration of more contemporary tonal idioms (Jeanjean, Ruggiro) and rhythmic patterns (Bitsch, Reuff), familiarity with selected orchestral excerpts

Etudes/Study Material:

Rose: 32 Etudes
Jeanjean: Etudes Modernes
Polachek: Advanced Studies
Bitsch: Rhythmic Etudes
Rueff: Quinze Etudes
Thurston: Passage Studies
Bonade: Orchestral Studies

Solos:

Weber: Concertos 1 and 2
Weber: Grand Duo
Mozart: Concerto
Berstein: Sonata
Brahms: Sonatas 1 and 2
Poulenc: Sonata
Rabaud: Solo de Concours
Spohr: Concertos 1 and 3
Bruch: Double Concerto
Arnold: Sonata
Weber: Recitative and Polacca
Messager: Solo de Concours
Grovlez: Lamento & Tatentella
Lutoslawski: Dance Preludes
Cooke: Sonata in Bb
Reissiger: Fantasy
Martinu: Sonatine
Milhaud: Sonatine
Finzi: Concerto
Stravinsky: Three Pieces
Seiber: Concertino
Rossini: Introduction, Theme & Variations
Hindemith: Sonata

MUSA 3391 (Advanced/Performance Major): continued development of Junior/Senior guidelines, with emphasis on more contemporary literature and more difficult technical material

Etudes/Study Material:

Nocentino: 6 Studies
Ruggiero: Modern Etudes
Jeanjean: Etudes Modernes
Polachek: Advanced Studies
Bitsch: Rhythmic Etudes
Rueff: Quinze Etudes
Bonade: Orchestral Studies

Solos:

Andre-Block: Denneriania
Debussy: Premiere Rhapsodie
Castelnuovo-Tedesco: Sonata
Bax: Sonata
Nielsen: Concerto
Copland: Concerto
plus selections from Junior/Senior solos