UTEP CLARINET STUDIO SYLLABUS-MUSA 1195, 1185, 1190 and 3295
jplogan@utep.edu
Office-M332
(c) 301.404.1916; (o) 915.747.7798

COURSE DESCRIPTION: Instruction in clarinet technique and performance: individual lesson.

COURSE OBJECTIVES: 1) Improved performance skills on the clarinet; 2) Study of performance and pedagogical materials including solo music, studies and published materials; 3) Applications of technology to clarinet performance or teaching; 4) Development of musicianship; 5) Reed techniques/preparation.

REQUIRED MATERIALS: Solo material and method books to be purchased will be discussed on an individual basis. All students must have a metronome (or metronome app), a tuner (or tuner app) and are encouraged to record each lesson. Additionally, students should come to each lesson with a reed file, reed rush, and several reeds that have been broken in properly.

ATTENDANCE/SCHEDULING POLICY: Students will be required to attend every lesson, or offer a valid excuse for a missed lesson, preferably by 8 am of their lesson day. Unexcused absences may result in the lowering of a final grade. Lessons will be excused if the student contacts the instructor in advance with an excuse deemed acceptable by the instructor; make-up lessons will be given for excused lessons however, lessons are not automatically rescheduled, but will be scheduled based on my ability to do so. Students are allowed to switch lesson times with others as long as everyone receives their weekly lesson.

GRADING POLICY: Punctuality will be graded. Students more than 5 minutes late for a lesson will be considered tardy. Three tardies will count as one unexcused absence. Each week the student will be given a grade for performance and progress of their lesson assignment. An unexcused absence will result in a failing grade for that week’s lesson. All grades will reflect the student’s achievement and progress as a relationship to their potential according to the following grade guidelines:
A: The highest level shown of personal progress - a very strong statement has been made about the student’s personal achievements and initiative. Normally this can only be achieved with multiple hours of practice per day.
B: Above average level of progress. Student is making good progress, but is not fully realizing their potential for excellence.
C: Average progress. Assignments completed at a minimum level/no unexcused lessons.
D: Unsatisfactory progress. Incomplete assignments and/or missed lessons without an excuse. Student still receives course credit. No effort has been made towards personal musical improvement.
F: Fail
CRITERIA FOR GRADING
Semester grades will be based on the following criteria:

I. Weekly Progress-35% of grade:
   A. Quality of preparation.
   B. Consistency of preparation.
   C. Consistency of progress.
   D. Literature and technical material covered.
   E. Attitude toward playing.
   F. NOTE: Reed prep materials (file, reed rush, at LEAST 4 reeds) are required to be brought to EVERY LESSON.
   G. Maturation and control of either solos in Friday recitals or etudes in studio master classes.
   H. Quality of performance in ‘G’ listed above.
      The amount of success is directly related to how much practice is done outside the lesson time. Daily practice is expected, two hours a day are recommended.
   I. Recording of preparation will be required each week. Failure to provide recording will result in an automatic deduction in grade for this lesson to a ‘B.’

II. Technique Jury Examination-15% of grade: (Those playing a Senior Recital will be given a written exam on Virtuoso Clarinetists, Past and Present instead of a technic jury.)
   A. Performance level of technique (scales and/or arpeggios).

III. Solo Jury Examination-15% of grade (or your Jr/Sr Recital if not playing a jury):
   A. Maturation and control in performance.
   B. Quality of Performance.

IV. Additional Criteria-15% of grade:
   A. Attendance at the following recitals/concerts will be mandatory for Music Majors (Music Minors and Commercial Music Majors will be required at all Clarinet Solo Recitals and several large ensemble concerts as directed by Logan):
      ---ALL UTEP Orchestra, Symphonic Winds, Symphony Band concerts or any/all recitals as announced to the studio during the course of the semester. Required attendance for any other concert during the semester will be passed on via bandapp. Be sure to check this app regularly.

NOTE: Students will attend each concert listed above unless receiving permission to miss the concert AFTER having discussed the conflict with Dr. Logan. Commercial Music Majors, those pursuing a Music Minor degree and those studying as secondary instruments will attend the programs listed as discussed and agreed upon with Dr. Logan. If the student misses a concert listed above or another listed in bandapp, they will be required to watch the program online and submit a written report that MUST include ALL of the following: 1) an overall discussion of the works that were performed, 2) the piece you enjoyed most and why you enjoyed it. 3) the piece you enjoyed least and why, 4) the performers greatest strength(s), 4) the performers weakest aspect of performance, 5) discuss staging—were bows handled awkwardly? If ensembles were involved, did it appear from a staging aspect that everything ran smoothly and seemed well rehearsed in getting on and off stage?
These written reports will be due at noon of the Monday following the performance. Hand the paper in to Dr. Logan or to the Music Office to be placed in my mailbox. No extensions will be granted. Failure to meet this deadline will result in a ‘B’ being applied to the following lesson.

V. **Departmental Recitals**- 10% of grade.

Friday Departmental Recitals dates/locations are posted on Dr. Logan’s board outside of his studio and throughout the building.

**Area and Departmental Recital Attendance Policy**

1. All students enrolled in Applied Lessons must attend a minimum of twelve (12) Area and Departmental recitals scheduled every Friday at 1:30 p.m., in the Department of Music. **Failing to attend twelve (12) required recitals will lower the student’s final Applied Lesson grade by one letter.** Students are responsible for signing in at each recital electronically. Students arriving late, or leaving early may have their attendance voided.

2. When a single area recital is canceled, students must either attend a different area recital held at the same time or attend a makeup event (see makeup procedures, below).

**Recital Makeup Procedures**

1. Students may make up Area and Departmental recital absences by attending UTEP Music Department concerts and recitals. Non-university concerts such as El Paso Opera, El Paso Symphony, El Paso Wind Symphony, and El Paso Pro-Musica, as well as any other performances given by our faculty and guests, will be accepted.

2. To receive credit for UTEP Music events with **electronic programs**, the student must complete the online **recital makeup form**, available by hyperlink within the electronic program.

   o To receive credit for events with physical **paper programs**, the student’s program must be **signed at the conclusion of the event by a music faculty member in attendance**.

   o The student must submit the signed program with their name and ID number clearly written on the front page to the Music Office (M301). The student must also **sign the makeup log**. Without this information, the student will not receive credit. There will be no exceptions.

   o The deadline to turn in signed programs **to the Music Office is Friday of finals week at 5:00 p.m.** There will be no exceptions.

3. Students are responsible for knowing how many recitals they have or have not received credit for attending. Students may check their recital attendance by visiting the Music Office.
VI. **Studio Class Attendance** - 10% of grade: 
---Studio Class will meet every Friday from 12:30-1:20 in Room #340. Students will be required to perform in studio classes as directed by Dr. Logan.

**All students are expected to own the following equipment:**
- A professional quality clarinet and mouthpiece.
- A spiral-bound notebook or a file on a laptop devoted solely to the clarinet that will be required at all lessons.

Professional personal appearance is required for all jury and solo performances. All clarinet students are expected to perform a solo with piano accompaniment, or in some cases, a work for solo clarinet in public. (Exceptions may apply, i.e., non-music majors.) **Students are expected to acquire an accompanist in advance for recital performances and juries.**

Music must be ordered promptly when assigned. Photocopies may be used only as a temporary solution while printed music is on order. **A weekly lesson grade will be dropped a letter each week that materials are not available after the initial 2 weeks.** The student is required to come to each lesson with several reeds every week. Be sure to prepare reeds for your lesson. **Weekly lesson grades will be affected if there is a continued problem with reeds not properly broken in.**

All clarinet students are strongly urged to become members of the International Clarinet Association. The student membership fee is $25 but an online access only membership is available for only $10. which includes a subscription to *The Clarinet*, the quarterly journal of the I.C.A. You can join online at [www.clarinet.org](http://www.clarinet.org).

**Making Effective Use of Your Practice Time**
1. Set aside regular time for practicing and stick with that time. Students are expected to prepare for lessons having practiced consistently: 2 hours a day for majors, 3-4 for performance majors).
2. Before the start of a practice session, review notes from your lesson and plan your practice strategy to include issues discussed in the lesson.
3. Focus time on areas with which you have troubles, not on what you can already play. If you find a problem in m. 3 of a piece, for example, don’t continually practice measures 1-5. Zero in on m. 3!
4. Work on improving fundamental playing problems discussed in lessons.
5. Work on accuracy and control. You learned to walk before you learned to run, right?
6. Alternate standing and sitting. Standing encourages better breathing habits and full use of the lungs.
7. Take care of your music.
8. When in doubt, never hesitate to ask questions-call or text (301-404-1916), email me (jplogan@utep.edu) or catch me in my studio between lessons.
PRACTICE MATERIAL GUIDELINES AND DISTRIBUTION OF PRACTICE TIME

Suggested time distribution per hour of practice:
Slow, legato exercises-5 minutes
Scales and arpeggios-10 minutes
Etudes-20 minutes
Repertoire-25 minutes

I. For slow, legato/tuning/tone exercises:
A. Play EVERYTHING slowly with a tuner.
B. Breathe properly. Challenge yourself to take deeper, fuller breaths and control air flow.
C. Embouchure. Is there any jaw movement? Am I biting or pinching the mouthpiece?
D. Tone. Is it even? Is there a solid core to my sound?
E. Intonation. Use your tuner daily.

II. Scales and arpeggios:
F. Incorporate all of the above guidelines.
G. Focus on evenness and control of fingers and tone. Walk before you run.
H. Use a metronome daily.

III. Etudes
A. Ask yourself, “What is this etude designed to help-musicality and phrasing? Technique?
   Dynamic control? Articulation? Wide interval control?
B. Use your music dictionary to look up any unfamiliar terms.

IV. Repertoire (Solos, Chamber Music, Orchestral Literature, etc.)
A. Be sure to learn something about the composer, the historical setting of the work, who it was
   written for, and available recordings.
B. Become familiar with the entire work. Listen to multiple recordings with the piano or
   orchestral score in hand.
C. Find out if the edition you are looking at is the original version or a later edition.
D. Learn to pronounce foreign or unfamiliar words and their meaning.

General References on Clarinet Literature and Bibliography


Press, 1995


   Oneonta, NY: Swift-Dorr Publ, 1973


*Clarinetist's Discography II.* New York: Grenadilla Society, 1975


*The Index of Clarinet Music.* Ed. Wayne Wilkins. Magnolia: Music Register, 1975


*Selected Wind and Percussion Materials.* Iowa City, IA: University of Iowa; published and updated periodically


Tuthill, Burnett. *Concertos for Clarinet; Sonatas for Clarinet and Piano – Annotated Listing*, Booklet reprinted by the MENC from *Journal of Research in Music Education*, Vol 20, Nos. 3 & 4


Weston, Pamela. ***Clarinet Virtuosi of the Past.* London: Robert Hale, 1971


*Clarinet Virtuosi of Today,* Egon Publ., England, 1989


---

**CLARINET FINGERING REFERENCES**


Includes full list of possible fingerings for Eb clarinet.


Chapters 18 & 19 deal with Eb/Bb fingerings, auxiliary keys, and special fingering problems.


A very thorough reference on altissimo fingerings.
Presenting good examples of alternate and altissimo fingerings with etudes to develop them. Fingering charts for standard fingerings and trills.
Westphal, Frederick W. *Guide to Teaching Woodwinds*. 4th ed. Dubuque:
Wm. C. Brown Publishers.
Intro. to basic and alternate fingerings with examples and fingering charts.

**MUSIC, INSTRUMENTS, REPAIR AND ACCESSORIES**

- Backun Musical Services, LTD. Bells, barrels, mouthpieces and repair.
  [http://www.backunmusical.com](http://www.backunmusical.com)
- Brannen Woodwinds. For repair.
  [http://www.brannenwoodwinds.com](http://www.brannenwoodwinds.com)
  [http://www.charlesbaywoodwinds.com](http://www.charlesbaywoodwinds.com)
- Eble Music Co. For music only.
  [http://www.eble.com](http://www.eble.com)
- Richard Hawkins Mouthpieces.
  [http://www.richardhawkinsmouthpiece.com](http://www.richardhawkinsmouthpiece.com)
  [http://www.lisasclarinetshop.com](http://www.lisasclarinetshop.com)
- Lomax Mouthpieces. Mouthpieces only.
  email address: mike@lomaxclassic.com
- Luyben Music Co. For music only.
  [http://www.luybenmusic.com](http://www.luybenmusic.com)
- Marinelli Woodwinds. Woodwind sales and service.
  [http://www.expertwoodwindservice.com](http://www.expertwoodwindservice.com)
- Mark Jacobi Repairs.
  (215) 569-8739
- Muncy Winds Music Co. A source for instruments and accessories.
  [http://www.muncywinds.com](http://www.muncywinds.com)
- Orchestral Musician’s Library. Orchestral parts on CD.
  [http://www.orchmusicleibrary.com](http://www.orchmusicleibrary.com)
- Perfecta Reed & Reed Wizard. Reed gauge and gouging machine.
  email address: reedwizard@optonline.net
- Weiner Music. Accessories, instruments, mouthpieces, etc.
  email address: [www.weinermusic.com](http://www.weinermusic.com)
- Woodwind and Brasswind. Instruments, reeds and accessories.
  [http://www.wwbw.com](http://www.wwbw.com)
RECOMMENDED WEB SITES:
For access to a free online metronome: www.metronomeonline.com
For access to a free online tuner: www.seventhstring.com/tuner/tuner.html
For access to some free music: www.clarinetinstitute.com
For access to a free audio editor and recorder: www.audacity.sourceforge.net
For access to immense collection of books, music, recordings-check out vcisinc.com
International Clarinet Association website: www.clarinet.org

RECOMMENDED READING LIST:

The Art of Learning by Josh Waitzkin
3--The Art of Practicing by Madeline Bruser-located in the UTEP Library
The Art of Quartet Playing-The Guarneri Quartet with David Blum-located in the UTEP Library
4--Breathology by King and Daniels-located in the UTEP Library
The Centered Skier by Denise McCluggage in the UTEP Library
The Creative Habit by Twyla Tharp
How To Win Friends and Influence People by Dale Carnegie
The Inner Game of Tennis by W. Timothy Gallwey in the UTEP Library
Lessons of a Street-Wise Professor by Ramon Ricker
Moonwalking With Einstein by Joshua Foer
1--Outliers by Malcolm Gladwell-copy available in the UTEP Library
The Savvy Musician by David Cutler
A Soprano On Her Head by Eloise Ristad-located in the UTEP Library
Switch by Heath and Heath
2--The Talent Code by Daniel Coyle-located in the UTEP Library
Talent Is Overrated by Geoff Colvin
What Color Is Your Parachute? by Richard N. Bolles
Zen and the Art of Motorcycle Maintenance by Robert M. Pirsig