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.

REGARDING COVID-19: COVID-19 PRECAUTION STATEMENT
Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to covidaction@utep.edu, so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing.

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.

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.

II. **Technique Jury Examination**-15% of grade: (Those playing a Jr. or Sr. 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.
      ---Required attendance for any other concert during the semester will be passed on via 
         bandapp. Be sure to check this app regularly.

V. **Departmental Recitals**-10% of grade:
   ---All students enrolled in lessons are required to attend Departmental Recitals every Friday 
      from 1:30-3:00. Attendance will be taken and if you miss a recital you will be required to make 
      this up by attending another recital. **NOTE:** If attending an evening recital as a makeup for Friday 
      afternoon recitals, you must present a faculty-signed program and a paper to Dr. Logan by noon 
      the following day. No late submissions will be accepted, so if the paper is not turned in on time 
      you will have to attend an additional recital. The paper MUST include ALL of the following: 1) 
      an overall discussion of the works that were performed, 2) the piece you enjoyed most and why, 
      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? If the makeup performance you attend is on Fri-Sun the paper will be due by noon on Monday. Hand the paper in to me in my office. If I am not there, take it to the music office and ask them to put it in my mailbox.

**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.

**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.
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. 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.

Repertory and Etudes
The following list includes what generally will covered by year, however, I do not subscribe to a hard and fast rule regarding what must or must not be covered in a particular year. In other words, if a freshman is ready for a solo or etude book on the sophomore list, then so be it.

Freshman Year Etudes:
Baermann Vol. 3
Hite Melodious and Progressive Studies Book 1 & 2
Rose 32 Studies
Rose 40 Studies
Supplementary studies from Klose, Lazarus and Langenus

Freshman Year Solos:
Arnold-Sonatina
Baermann-Adagio
Bergson-Scene and Air, Op. 82
Cavallini/Waln-Adagio and Tarantella
Finzi-Five Bagatelles
Higdon-A Gentle Notion
Saint-Saens-Sonata
Stanford-Three Intermezzi
Stocks-A Wessex Pastorale
Tartini/Jacob-Concertino
Vaughan Williams-Six Studies in English Folksong
Wanhal-Sonata in Bb-International Music Co.
Weber-Concertino
Weber-Concerto #1
Weber-Variations, Op. 33

**Sophomore Year Etudes:**
Baermann Vol. 3
Cavallini 30 Caprices
Polatschek Advanced Studies for the Clarinet
Stark Arpeggio Studies

**Sophomore Year Solos:**
Bernstein-Sonata
Devienne-Second (or Deuxieme) Sonata-Transatlantiques-Paris
Hindemith-Sonata
Jeanjean-Arabesques
Kovacs-Hommages: JS Bach
Kovacs-Hommages: Bartok
Krommer-Concerto in Eb
Lauro-Vals Venezuelano #1, #2 and #3
Lutoslawski-Dance Preludes
Marty-First Fantaisie
Mendelssohn-Concertpiece #1
Mendelssohn-Concertpiece #2
Mercadante-Concerto in Eb
Messager-Solo de Concours
Mozart/Drucker-Duos for Clarinets
Osborne-Rhapsody
Rabaud-Solo de Concours
Rossler-Concerto in Eb
Schumann-Fantasy-Pieces
Stamitz-Concerto #3
Weber-Concerto #2

**Junior Year Etudes:**
Baermann Vol. 3
Bonade Orchestral Excerpts
Cavallini 30 Caprices
Jeanjean 18 Studies
Uhl 40 Studies

**Junior Year Solos:**
Brahms-Sonata #1
Brahms-Sonata #2
Cahuzac-Arlequin
Crusell-Quartet
D’Ollone-Fantaisie Orientale
Gaubert-Fantaisie
Hailstork-Three Smiles For Tracey
Higdon-Clarinet Sonata
Kovacs-Hommages: Debussy
Kovacs-Hommages: de Falla
Kovacs-Hommages: Paganini
Kovacs-Hommages: Weber
Lefebvre-Fantaisie Caprice
Martinu-Sonatina
Mercadante-Concerto in Bb
Mozart-Concerto
Muczynski-Time Pieces
Penderecki-Three Miniatures
Poulenc-Sonata
Stravinsky-Three Pieces
Weber-Grand Duo Concertante

**Senior Year and Graduate Study Etudes:**
Delecluse Six Suites of J.S. Bach
Jeanjean 18 Studies
Jeanjean 25 Studies
Jeanjean Vade Mecum for Clarinet
Jettel The Accomplished Clarinetist
Opperman Modern Daily Studies for the Clarinet, Vol. 1
Perier 30 Etudes

**Senior Year and Graduate Solos:**
Babin-Hillandale Waltzes
Benjamin-Le Tombeau de Ravel
Castlenuovo-Tedesco-Sonata
Copland-Concerto
Debussy-Premier Rhapsody
Ewazen-Ballade
Hailstork-The Blue Bag
Harlos-Benniana
Ireland-Fantasy Sonata
Kovacs-Hommages: Khachaturian
Kovacs-Hommages: Kodaly
Kovacs-Hommages: Strauss
Larsen-Dancing Solo
Martino-A Set for Clarinet
Messiaen-Abime des Oiseaux
Milhaud-Scaramouche
Nielsen-Concerto
Reger-Sonata in Ab
Reger-Sonata in Bb
Reger-Sonata in F# minor
Rossini-Intro, Theme and Variations
Rosza-Sonatina
Smith-Five Pieces
Sutermeister-Cappriccio
Tomasi-Concerto
Tower-Wings
Verdi/Bassi-Rigoletto Fantasia
Von Koch-Monologue
Widor-Introduction and Rondo

General References on Clarinet Literature and Bibliography


*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


**CLARINET FINGERING REFERENCES**


MUSIC, INSTRUMENTS, REPAIR AND ACCESSORIES

- Backun Musical Services, LTD. Bells, barrels, mouthpieces and repair.  
  http://www.backunmusical.com
- Brannen Woodwinds. For repair.  
  http://www.brannenwoodwinds.com
  http://www.charlesbaywoodwinds.com
- Eble Music Co. For music only.  
  http://www.eble.com
- Richard Hawkins Mouthpieces.  
  http://www.richardhawkinsmouthpiece.com
  http://www.lisasclarinetshop.com
- Lomax Mouthpieces. Mouthpieces only.  
  Email address: mike@lomaxclassic.com
- Luyben Music Co. For music only.  
  http://www.luybenmusic.com
- Marinelli Woodwinds. Woodwind sales and service.  
  http://www.expertwoodwindservice.com
- Mark Jacobi Repairs.  
  (215) 569-8739
- Muncy Winds Music Co. A source for instruments and accessories.  
  http://www.muncywinds.com
- Orchestral Musician’s Library. Orchestral parts on CD.  
  http://www.orchmusiclibrary.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
- Woodwind and Brasswind. Instruments, reeds and accessories.  
  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
*The Art of Practicing* by Madeline Bruser—located in the UTEP Library
*The Art of Quartet Playing*—The Guarneri Quartet with David Blum
*Breathology* by King and Daniels—located 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
*Inner Skiing* by W. Timothy Gallwey
*Lessons of a Street-Wise Professor* by Ramon Ricker
*Moonwalking With Einstein* by Joshua Foer
*Outliers* by Malcolm Gladwell—copy available in the UTEP Library
*The Savvy Musician* by David Cutler
*A Soprano On Her Head* by Eloise Rista—located in the UTEP Library
*Switch* by Heath and Heath
*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