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 strongly encouraged to record each lesson. Additionally, students should come to each lesson with several reeds that have been broken in properly.

ATTENDANCE/SCHEDULING POLICY: Meeting for regular lesson times is integral to achieving musical progress on your instrument. It is for this reason that 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 and for lessons missed by the instructor. 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 are completed at a minimum level and no lessons have been unexcused.
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*
   A. Quality of preparation.
   B. Consistency of preparation.
   C. Consistency of progress.
   D. Literature and technical material covered.
   E. Attitude toward playing.

II. *Studio Recital Performance*
   A. Maturation and control in performance.
   B. Quality of performance.

III. *Jury Examination in Two Parts*
   A. Performance level of literature.
   B. Performance level of technique (scales and/or arpeggios).

IV. *Additional Criteria*
   A. Attendance at recitals/concerts designated by Dr. Logan
   B. Six recital/concert observation papers.

**Guidelines for Observation Papers:**
   a. Papers should be app. 1 page in length, using 14 pt. font.
   b. Recital/Concert programs must be stapled to observation papers.
   c. **NOTE: THREE PROGRAMS WILL BE DUE BY 26 OCT, THE FINAL THREE WILL BE DUE ON 7 DEC.**
      I. Observation papers should focus on music, performance, compositional style, etc. Any discussions regarding topics outside of theses factors should be kept to a minimum.
      II. Failure to meet deadlines will have a negative impact on the grade. Final grades will be decided from the following:
         Lesson Preparation-60%
         Recital Performance-15%
         Jury-15%
         Additional Criteria Listed Above-10%
   A=100-90; B=89-80; C=79-70; D=69-60; F=59 and below.
Students are expected to attend ALL clarinet recitals given by students, faculty, and guest artists as directed by Dr. Logan.

**NOTE:** STUDENTS CAN EXPECT A RIGID AND COMPREHENSIVE STUDY OF ALL MAJOR SCALES AND THEIR VARIATIONS. Throughout the degree program the student will be introduced and expected to perform literature of varied musical styles and periods.
All students are expected to own the following equipment:
-A professional quality clarinet and mouthpiece.
-A folder for carrying music or a case cover that will hold it.
-A spiral-bound notebook 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. Students are strongly encouraged to hire the accompanist for several lessons leading to performance. DO NOT show up at a lesson without first rehearsing with your pianist.

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, 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. Zero in on m. 3! Once the trouble in m. 3 is corrected, THEN play m. 1-5 to be sure you can get into and out of m. 3 with ease.
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.

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
Saint-Saens-Sonata
Stanford-Three Intermezzi
Stocks-A Wessex Pastorale
Tartini/Jacob-Concertino
Vaughan Williams-Six Studies in English Folksong
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
Hindemith-Sonata
Jeanjean-Arabesques
Kovacs-Hommages: JS Bach
Kovacs-Hommages: Bartok
Krommer-Concerto in Eb
Lauro-Vals Venezolano #1, #2 and #3
Lutoslawski-Dance Preludes
Marty-First Fantaisie
Mendelssohn-Concertpiece #1
Mendelssohn-Concertpiece #2
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
Kovacs-Hommages: Debussy
Kovacs-Hommages: de Falla
Kovacs-Hommages: Paganini
Kovacs-Hommages: Weber
Lefebvre-Fantaisie Caprice
Martinu-Sonatina
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
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**


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.

Presents good examples of alternate and altissimo fingerings with etudes to develop them. Fingering charts for standard fingerings and trills are provided.

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
-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
International Clarinet Association website: www.clarinet.org