UNIVERSITY OF TEXAS
EL PASO
DEPARTMENT OF MUSIC

CLARINET HANDBOOK
FALL 2020
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 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
**Statement regarding COVID-19 Accomodations:**
Students are not permitted on campus when they have a positive COVID-19 test, exposure or symptoms. If you are not permitted on campus, you should contact me as soon as possible so we can make necessary accomodations. Students considered at high risk according to CDC guidelines and/or those who live with individuals who are considered high risk may contact the Center for Accomodations and Support Services (CASS) thru UTEPS homepage to discuss temporary accommodations for on-campus courses and activities. If you are not feeling well, STAY HOME! (And be sure to notify Dr. Logan.)

Dr. Logan will accommodate anyone requesting online lessons. Students are required to have a facemask on at all times and will play with a facemask that includes an opening for the mouthpiece. Students are strongly encouraged to take advantage of the free Covid testing being provided by the university. Students are required to attend 13 lessons during the semester, either virtually or in person.

UTEP mandates the following responsibilities by students: 1) Complete self-screening prior to each campus visit. 2) Complete COVID-19 student training. 3) Notify Dr. Logan if temporary accommodations are needed due to COVID-19 matters. 4) We will maintain 6 feet of separation at all times in the studio. 5) Hand sanitizer will be kept in Dr. Logan’s studio. It will be used when students enter and exit the studio.

**CRITERIA FOR GRADING**
Semester grades will be based on the following criteria:

1. **Weekly Progress**-40% 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.

2. **Technique Jury Examination**-15% of grade:
   A. Performance level of technique (scales and/or arpeggios).

3. **Solo Examination**-10% of grade:
   A. Maturation and control in performance.
   B. Quality of Performance.

4. **Solo Jury Examination**-20% of grade:
   A. See III above.

5. **Additional Criteria**-5% of grade:
   Students will be notified throughout the semester by Dr. Logan of recitals/concerts they will be required to attend virtually. These dates will be passed on via bandapp. A brief paper discussing the recital will be required in order to verify attendance.

6. **Area and Departmental Recitals Attendance Policy**-10%
1. All students enrolled in Private Lessons must attend a minimum of twelve (12) Area and Departmental which take place every Friday at 1:30 p.m. in the Department of Music. **Failing to attend twelve (12) required recitals will result in lowering Private Lessons’ final grade by one letter.**

2. Make up absences are accomplished by attending UTEP Music Department concerts and recitals. Non-University recitals such as El Paso Music Forum, El Paso Symphony, El Paso Wind Symphony, and Pro-Musica as well as any other performances given by our faculty and guests will be accepted.

3. To receive credit for the make-up, a student must attend a music event. The program must be signed by a music faculty member who attended the same event. The program must be brought to the Music Office to record the attendance. Student name and ID# must be on the program. Without this information students will not receive credit.

4. It is the student’s responsibility to turn in the signed programs to the main office **by 5 p.m. on Thursday’s Finals week.** There will be no exceptions.

   4. Students must sign the makeup sheet every time they turn in a program. At the end, the office must have both, the program with the student’s information and their signature matching the date. There will be no exceptions.

   6. Please notice: When a single area recital is cancelled, students will need to replace the cancelled recital by either going to a different area recital held at the same time or turning in a makeup recital.

   7. At the end of the semester, all students will have the same number of expected recitals.

   A=100-90; B=89-80; C=79-70; D=69-60; F=59 and below.

Students will be verbally provided a grade for each lesson before they leave my studio, if requested. 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.

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**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.**

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](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! 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 (jiplogan@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 be 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
Gade-Fantasiestucke, Op. 42
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
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

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  
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**


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.

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.orchmusiclibrary.com](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.
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

The Art of Quartet Playing-The Guarneri Quartet with David Blum

Breathology by King and Daniels

The Creative Habit by Twyla Tharp

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

The Savvy Musician by David Cutler

A Soprano On Her Head by Eloise Ristad

Switch by Heath and Heath

The Talent Code by Daniel Coyle

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