

CLARINET HANDBOOK

University of Montana

School of Music

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TABLE OF CONTENTS

I	Course Objectives	3
II	Credit Hours	3
III	Requirements	
	A Lessons	3
	B Practice Requirements	4
	C Materials	4
	D Clarinet Class	4
	E Other Requirements	5
	F Email Accounts	5
	G University Equipment	5
IV	Lesson Approach	6
V	Grading	6
VI	Recital Requirements	8
VII	Juries	8
VIII	Proficiency Levels for Clarinet: MUSI 102-551	9

I. Course Objectives

- A. To develop in the student the performance skill within the assigned level
- B. To provide a suitable pedagogical background for the student who plans to utilize his/her applied study in music education or studio instruction
- C. To develop a thorough knowledge of performance literature and instructional material for the medium

II. Credit Hours

- A. 1 credit hour = one 30 minute lesson per week
- B. 2 credit hours = one 50 minute lesson per week
- C. 3-4 credit hours = one 50 minute lesson per week

III. Requirements

A. Lessons

- 1. Attendance is mandatory
 - a. Lessons cancelled due to illness or emergencies must be rescheduled and completed within one week
 - b. If a school function causes a student to miss a lesson a make-up must be arranged
 - c. There should be no other reason to cancel a lesson
- 2. Lessons cancelled for the reasons above must be cancelled in advance
- 3. Lesson skipped or missed without a valid reason will receive a grade of an "F"
- 4. No more than two make-up lessons are allowed each semester

5. Every attempt to keep lesson times relatively consistent will be made, but be aware that Dr. Kirkpatrick's performance and masterclass schedule will necessitate occasional rescheduling and flexibility by the student.

Health Related Absences

Please evaluate your own health status regularly and refrain from attending class and other on-campus events if you are ill. Students who miss class due to illness will be given opportunities to access course materials online. You are encouraged to seek appropriate medical attention for treatment of illness. In the event of contagious illness, please do not come to class or to campus to turn in work. Instead notify me by email about your absence as soon as practical, so that accommodations can be made. Please note that documentation (a doctor's note) for medical excuses is not required.

B. Practice Requirements

1. *Music Performance majors* are required to practice a minimum of three hours per day beyond ensemble practice (typically a ½ hour warm-up plus 2 ½ hours on lesson materials)
2. *All other music majors* are required to practice a minimum of 2 hours per day beyond ensemble practice (1/2 hour warm-up and 1 ½ hours on lesson materials)
3. *Music minors and non-majors* are required to practice 45 minutes to 1 hour per day beyond ensemble practice

Consistent Practice is the Key!!!!!!

C. Materials

1. Notebook specifically for lessons
2. Metronome – preferably one with subdivisions
3. Reed supply
4. Mirror

5. Assigned music
6. Reed holder/case
7. Tuner

D. Clarinet Class

1. The clarinet studio will meet most weeks on Tuesdays at 2pm for:
 - a. Studio class
 - b. Clarinet choir

E. Other Requirements

1. Music Majors: Membership in the *International Clarinet Association*
2. Music Majors are expected to attend recitals in which a clarinetist is performing. This should not be unreasonable considering all majors must attend 100 recitals within the 4-year degree plan.
 - a. Degree Recitals
 - b. Afternoon Recitals
 - c. Student Chamber Music Recitals
 - d. Appropriate Large Ensemble Concerts
 - e. Faculty Recitals
 - f. Faculty Chamber Music Recitals
 - g. Guest Artist Recitals

**A list of all required clarinet recitals for each semester will be posted on the studio door*

F. Email Accounts

Take advantage of your ability to have a free university email account. This will enable me to disseminate information efficiently. If you change your email address it is your responsibility to notify me of the change so that I can update my database.

G. University Equipment

Failure to return university owned property used in conjunction with or related to this course in a timely manner will result in a grade of “INCOMPLETE” until such property is returned.

IV. Lesson Approach

A. Evaluation of physical aspects of playing

1. Embouchure and hand position exercises designed to correct and reinforce proper physical attributes

B. Evaluation of fundamental aspects of playing

1. Tone, technique, articulation, intonation, and warm-up exercises

C. Etudes

D. Solo literature/Chamber music literature

E. Orchestra Excerpts

F. Reeds

V. Grading

A. Each lesson is graded as to:

1. preparation of assigned materials
2. improvement
3. attitude

4. punctuality

5. attendance

B. The semester grade is determined by the above criteria and jury grade. The jury grade cannot affect the lesson grade by more than one letter.

C. Grading criteria:

Regardless of your degree program, each lesson should demonstrate careful preparation of assigned materials. Based on a student's ability level, degree program, and practice time for each level, each lesson should reflect progressive improvement in technical ability and level of difficulty as established by me for each student. Each student is expected to be warmed-up and mentally prepared before each lesson, so the lesson time may be used in the most efficient and productive way.

A = HIGHEST LEVEL OF ACHIEVEMENT. The student has consistently prepared for each lesson, has displayed professionalism, and has made superior progress in all aspects of technique, musicality, and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress.

B = EXCELLENT ACHIEVEMENT. The student has displayed very high levels of preparations and progress, and has completed an acceptable amount of literature.

C = IMPROVEMENT IS RECOMMENDED. The student is making some progress, but given reasonable expectations, the student is not working completely to his or her potential.

D = POOR. Although a D is considered passing in some areas of study at The University of Montana, it is not considered adequate for a student with professional aspirations in the music field. Much more practice is recommended

and the grade must be brought up in order to remain in the program. Probationary status in the clarinet studio will be in effect until progress is made.

F = FAILING. A student receiving the grade of “F” will not be permitted to remain in the clarinet studio and a change of Major will be advised.

VI. Recital Requirements

- A. All music majors and music minors are required to perform an Upper Division Recital Performance (UDRP) during their sophomore year. It will consist of at least two contrasting works. The UDRP should be approximately 15-20 minutes in length.
- B. Junior recital: required of all performance majors (30 minutes of music per student); this recital is shared by another student.
- C. Senior recital: required of all performance majors; full recital of at least one hour of music.
- D. Student recital: any music major or minor may give a recital in their senior year. **Most music education majors perform a half (shared) or full recital. It is not a degree requirement, but is an extremely important part of your own music education.** It is difficult to call yourself a musician if you have not culminated your undergraduate years of clarinet study with a recital performance!

VII. Juries

- A. Juries are held at the end of each semester. This is an opportunity for you to perform for the woodwind faculty for comments. The jury is graded and the semester grade may be affected by the jury grade by one letter. The jury is required for all enrolled in the 195-551 series.
 - 1. Juries consist of scales, a prepared selection and sight reading

VIII. Proficiency Levels for Clarinet: MUSI 102-551

MUSI 102/302/500 and music minor 195-495

For the non-major or music major with clarinet as a secondary instrument

Emphasis: handling and care on the instrument, proper hand position, embouchure, and articulation. Sight reading is stressed

Methods: based on the needs of the student

Literature: selections based on the specific needs of the student

BME/BM Music Theory/Composition/BA

All BME/BM Music Theory/Composition/BA Performance majors 195-551 MUST AUDITION for Symphonic Wind Ensemble and University Orchestra

MUSI 195

Freshman year

Emphasis:

1. Tone, embouchure, pitch, articulation, hand position and elements of musicianship
2. Development of sight-reading capabilities

Representative Methods: (see complete listing in Course of Study)

Clarinet Conditioning by David Cook

Baermann, part III, edited by Jack Snavely, Kendor/Southern Pub.

Melodious and Progressive Studies by D. Hite

40 Studies, Book One by C. Rose

32 Studies by C. Rose

Randall Cunningham Tongue Twisters

Modern Daily Studies, Book One, by Kalmen Opperman
Supplementary Studies by Langenus, Lazarus, Klose

Representative Literature:

Cantilene: Ferdinand DeCruck
Adagio: Carl Baermann
Rhapsody for Clarinet Alone: Wilson Osborne
Six Studies in English Folksong: Ralph Vaughn-Williams
Petite Piece: Claude Debussy
Sonata: Paul Hindemith
Five Bagatelles: Gerald Finzi
Suite: Ernst Krenek
Hall of Ghosts: Amanda Harberg
A la manière de... : Jeanine Rueff
Concertino: Tartini/Jacob
Concertino: C.M. von Weber
Ballade: Yvonne Desportes (bass cl.)
Lied: Francois Rasse (bass cl.)

Scales: All majors memorized for juries

1. 16th notes at M.M. 72
2. Chromatic scale

Requirements for completion of MUSI 195-BME/BM/BA

1. Good basic sound
2. Clean technique
3. Clear articulation
4. Developing musicianship
5. Developing good sense of pitch
6. Performance on an afternoon recital, student chamber recital and related required large ensemble performances
7. Successful jury

MUSI 295

Sophomore Year

Emphasis:

1. Tone, embouchure, pitch, articulation, hand position, elements of musicianship

- 2. Preparation for Upper Division Recital Performance**

Representative Methods: (see complete listing in Course of Study)

Arpeggio Studies by Reginald Kell

Staccato Studies by Reginald Kell

Baermann, part III

32 Studies by Rose

30 Caprices by Cavallini

Representative Literature: (see complete listing in Course of Study)

Sonata: Camille Saint Saens

3 Romances: Clara Schumann

Solo de Concours: Andre Messenger

Sonata: Leonard Bernstein

Sonata: Paul Hindemith

Concerto no. 1: C.M. von Weber

Arabesque: Germaine Tailleferre

Scales: All major scales and all forms of minor scales

1. 16th notes at M.M. 84
 - a. Mixed articulation patterns
2. Scales in 3rds
3. Chromatic scales
 - a. Mixed patterns
4. Memorized for juries

Requirements for completion of MUSI 295

1. Solid foundation with tone, technique, and articulation
2. Developing sense of musicianship
3. Performance in Afternoon Recital Hour: solo or chamber work
4. Successful completion of Upper Division Recital Performance

MUSI 395

Junior Year

Emphasis:

Same as MUSI 295

Representative Methods:

Baermann part III

Kroepsch Studies

30 Caprices by Cavallini

Preliminary Studies by Caravan

Selected Orchestral Studies

Representative Literature: (see complete listing in Course of Study)

Concerto: W.A. Mozart

Fantaisie: Augusta Holmes

Sonata: Francis Poulenc

Concerto No. 2: C.M. von Weber

Five Dance Preludes: Witold Lutoslawski

Trio in Eb: W.A. Mozart

Der Hirt auf dem Felsen: Robert Schubert

Concerto: Ruth Gipps

Scales:

1. Majors/Minors 16th notes at M.M. 92
2. Scales in 3rds
3. Whole tones

4. Chromatic patterns

Requirements for completion of MUSI 395

1. Successful performances in ensembles, afternoon recital, student chamber recitals
2. Transposition used in standard clarinet literature
3. Review of clef reading in bass clarinet literature
4. Successful jury

MUSI 495

Senior Year

Emphasis:

Same as 495 – optional senior recital

Representative Methods:

Baermann parts 4-5

18 Etudes by Jeanjean

Selected Orchestral Studies

Representative Literature: (see complete listing in Course of Study)

Sonata: Amanda Harberg

Sonatina: Bohuslav Martinu

Sonatina: Miklos Rosza

Sonatas: Johannes Brahms

Three Pieces: Igor Stravinsky

Excursions: Ronald Caravan

Concertino: Jeanine Rueff

Wings, Fantasy: Joan Tower

Introduction, Theme and Variations: Gioachini Rossini

Selected Chamber Music

Scales:

1. Majors/Minors 16th notes at M.M. 96
2. Dominant seventh arpeggios
3. Diminished seventh arpeggios
4. Additional requirements to be added by instructor

Requirements for completion of MUSI 495

1. Same as 395
2. Optional Senior Recital
3. Jury

MME/MM Composition

MUSI 551

Students have the option of enrolling in a thesis or performance option degree. Music Education Faculty directs thesis work

Emphasis:

Literature, Excerpts, and Pedagogy

Representative Methods:

Selected Works by Jettel, Opperman, Rose, and Jeanjean

Representative Literature: (see complete listing in Course of Study)

Solo and chamber works are determined to meet the individual needs of students

Scales:

1. All major scales/extended ranges/ M.M. 100
2. All minor scales/extended ranges/M.M. 100
3. All major 3rds
4. All minor 3rds
5. Diminished 7th arpeggios
6. Dominant 7th arpeggios

7. Whole tone scales
8. Intervals

Requirements for completion in MUSI 551

1. Successful performances in ensembles and recitals
2. Successful jury

BM Performance

All BM Performance majors 195-551 MUST AUDITION for Symphonic Wind Ensemble and University Orchestra

MUSI 195

Freshman Year

Emphasis

1. Tone, technique, articulation, musicianship, pitch,
2. Introduction to basic orchestral repertoire
3. Development of sight-reading capabilities
4. Preparation for Upper Division Recital Performance

Representative Methods:

Clarinet Conditioning: David Cook

Baermann, part III – edited by Jack Snavely, Kendor/Southern Pub.

Randall Cunningham: Tongue Twisters

40 Studies, Book One by Rose

32 Studies by Rose

Modern Daily Studies, Book One, by Opperman

The Working Clarinetist by Peter Hadcock

The Audition Method by Mark Nuccio

Altissimo Studies: Filas

Supplementary Studies by Langenus, Lazarus, Klose
Representative Literature (see complete listing in Course of Study)
Arabesque: Germaine Tailleferre
Sonata: Saint Saens
Sonata: Bernstein
Sonata: Hindemith
Fantasy Pieces: Schumann
Solo de Concours: Rabaud
Five Bagatelles: Finzi
Rhapsody: Osborne
Hall of Ghosts: Amanda Harberg

Scales:

1. All major scales memorized – 16th notes MM 84 for juries
2. Chromatic scale

Requirements for completion of MUSI 195 – Performance

1. Solid foundation with tone, technique and articulation
2. Developing sense of musicianship
3. Performance in solo and chamber music during Afternoon Recital and Student Chamber
4. Participation in Symphonic Wind Ensemble, Chamber Winds, UM Symphony Orchestra
5. Enrollment in chamber music for credit

MUSI 295

Sophomore Year

Emphasis:

1. Same as MUSI 195 Upper Division Recital Preparation
2. Upper Division Recital Preparation

3. Introduction to bass clarinet notation/clef reading

Representative Methods:

Baermann, part III
The Working Clarinetist: Peter Hadcock
The Audition Method: Mark Nuccio
Preliminary Studies: Ronald Caravan
30 Caprices: Cavallini
40 Studies, Book Two: Rose
32 Studies: Rose
Altissimo Studies: Filas
Staccato Studies: Kell

Representative Literature: (see complete listing in Course of Study)

Sonatina: Malcom Arnold
Solo de Concours: Messenger
Concerti: C.M. von Weber
Five Dance Preludes: Witold Lutoslawski
Three Pieces: Igor Stravinsky
Capriccio: Sutermeister
Blush: Jean Ah
Excursions: Ronald Caravan
Sonatine: Caroline Schleicher-Kraemer

Scales:

1. All major scales and all forms of minor scales and arpeggios: 16th note at MM 100
 - a. Mixed articulation patterns
2. Scales in 3rds
3. Chromatic patterns

Requirements for completion of MUSI 295 – Performance

Demonstrated performance ability in afternoon recital/UDRP/ensembles/solo and chamber music performance

MUSI 395

Junior Year

Emphasis:

1. Same as MUSI 295
2. Preparation for Junior Recital

Representative Methods:

- 18 Etudes: Jeanjean
- Arpeggio Studies: Stark
- Baermann: Part III
- Modern Daily Studies, Book Three: Opperman
- 416 Exercises: Kroepsch
- The Working Clarinetist: Hadcock

Representative Literature: (see complete listing in Course of Study)

- Sonatas: Brahms
- Duo, op.15: Norbert Burgmuller
- 2nd Sonata: Francois Devienne
- Concerto: W.A. Mozart
- Grand Duo: C.M. von Weber
- Etude for Barney: Eric Mandat
- Fantaisie: Augusta Holmes

Scales:

1. All majors/minors with arpeggios - 16th note M.M. 112
 - a. Mixed articulation patterns
2. Scales in 3rds – various patterns
3. Whole Tone Scales
4. Chromatic Patterns
 - a. Mixed articulation patterns

Requirements for completion of MUSI 395 - BM

Successful Junior Recital

MUSI 495

Senior Year

Emphasis:

1. Same as MUSI 395
2. Senior Recital Preparation

Representative Methods:

18 Etudes: Jeanjean
Arpeggio Studies: Stark
The Working Clarinetist: Hadcock
Vade Mecum: Jeanjean

Representative Literature: (see complete listing in Course of Study)

Amanda Harberg: Sonata
Alban Berg: Four Pieces
Aaron Copland: Concerto
Shualmit Ran: Three Scenes
Claude Debussy: Premiere Rhapsodie
Bohuslva Martinu: Sonatina
Robert Muczynski: Time Pieces
Rossini: Introduction, Theme and Variations
Leslie Bassett: Soliloquies
Joan Tower: Wings
Jeanine Rueff: Concertino

Scales:

1. Majors/minors with arpeggios – 16th note M.M. 120
2. Diminished 7th arpeggios
3. Dominant 7th arpeggios
4. Pentatonic/Octatonic

Requirements for completion of MUSI 495 – BM

Successful Senior Recital

MM Performance

MUSI 551

Emphasis:

Literature and Pedagogy

Representative Methods:

Etudes by Jeanjean

School for Clarinet, Book Two: Jettel

The Working Clarinetist: Peter Hadcock

Etudes: Sadigursky

Selected as to the needs of the student

Representative Literature: (see complete listing in Course of Study)

Selected as to the needs of the student

Scales:

1. Majors/minors with arpeggios – 16th note M.M. 116
2. Major 3rds
3. Minor 3rds
4. Whole Tone Scales
5. Dominant 7th arpeggios
6. Diminished 7th arpeggios
7. Pentatonic/Octatonic Scales
8. Intervals

Requirements for completion of MUSI 551

Successful Graduate Recital