University of North Texas
College of Music

Clarinet Handbook

2011-2012

music.unt.edu/clarinet

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Administrative

University of North Texas
College of Music

Common Syllabus for Applied Clarinet
(MUAS, MUAC, MUAM 1511, 3511, 5511, 6511)

The evaluation of progress in applied music is, to a great extent, a subjective decision based on the teacher's view of the student's growth. There must be careful weighing of both quality and quantity of your work in each semester.

The contents of this syllabus maybe amended by the instructor and tailored to the specific needs of the student.

It is essential that you know the aspects of your performance and preparation that comprise this evaluation process. The grade for the semester will be based on the following criteria:

I. Weekly progress
   a. Quality of preparation
   b. Consistency of preparation
   c. Consistency of progress
      Repertoire, etudes and technical material covered and mastered
   d. Attitude toward performing

II. Recital, studio class and other performances
   a. Maturation and control in performance
   b. Quality of performance

III. Jury Examination
   a. Performance level of repertoire
   b. Performance of technique

IV. Attendance*
   a. All students enrolled in clarinet lessons are expected to attend all lessons. Should you be unable to attend a lesson, cancel well in advance of the scheduled time. Make-up lessons are given at the discretion of the teacher.
   b. All clarinet majors and concentrations are expected to attend
      1. All clarinet studio classes. Fridays from 1:00-1:50 in room 232.
      2. All required woodwind faculty solo and chamber music recitals as announced
      3. All required clarinet degree recitals as announced
      4. All required master classes and other concerts as announced

*The final semester grade will be lowered by one letter grade for every three unexcused absences. Excused absences such as personal or family illness, class conflict, etc. must be approved in advance by your applied instructor.

V. Students are encouraged to observe other students' lessons. All instructors' lessons are open at the mutual discretion and approval of both the teacher and student.

VI. You are responsible for all other requirements as set forth in the *Clarinet Handbook* music.unt.edu/clarinet

Disabilities Act: **AMERICA WITH DISABILITIES ACT**

The College of Music complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you have an established disability as defined in the *Americans With Disabilities Act* and wish to request accommodation, please meet with the instructor as soon as possible.

Honesty Statement: **CHEATING AND ACADEMIC HONESTY**

The UNT Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty. Academic dishonesty includes cheating and plagiarism.

The term "cheating" includes, but is not limited to, (1) use of any unauthorized assistance in taking quizzes, tests, or examinations; (2) dependence on the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; or (3) the acquisition, without permission, of tests or other academic material belonging to a faculty member or staff of the university.

The term "plagiarism" includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. (Source: *Code of Conduct and Discipline at the University of North Texas*).

Productive Practicing: Some Recommendations

EQUIPMENT: All clarinet students are expected to own:

1. a professional quality clarinet(s) and mouthpiece
2. a metronome
3. a tuner (at least by the end of the sophomore year)
4. a dictionary of musical terms
5. a folder for carrying music or a case cover that will hold it
6. a small spiral-bound notebook devoted solely to the clarinet
7. optional: a good quality recording device (Sony professional model, etc.)

GENERAL RECOMMENDATIONS:

2. Set aside a definite regular time(s) for practicing, and don't let anything interfere with that time(s).

2. Be sure you understand each week's assignment and how to practice each item assigned.

3. Work particularly on improving <u>fundamental</u> playing problems noted in lessons.
   Progress can be made only when <u>fundamental</u> problems are solved or improved.

4. Spend more time on matters with which you have problems, not on what you can already do well.

5. Continually work for accuracy and control. Speed will develop as other playing characteristics improve.

6. If you don't understand - ask questions!!!

7. Each category of practice should "carry over" into the other categories. Constantly look for opportunities to apply <u>new</u> playing techniques: fingerings, breathing, tone considerations, etc.

8. Alternate standing and sitting. Standing often encourages better habits of breathing.

9. Check frequently in a mirror (full length, if possible) for correct breathing habits and hand/finger position.

10. Buy as soon as possible all music that is assigned and TAKE CARE OF IT! This music will become a part of your own library in future years.

11. Allow ample time each week for reed preparation.

Categories of Practice Material

(and suggested time distribution for a typical hour's practice)

Slow, legato exercises (5 minutes)
Scales, arpeggios, etc. (20 minutes)
Etudes (20 minutes)
Repertoire (15 minutes)

I. Slow, legato/tuning/tone exercises (from *UNT Clarinet Handbook*)
   1. EVERYTHING in this category should be played slowly and with a tuner.
   2. Concentrate on:
      a. correct breathing. Challenge yourself to take deeper, fuller breaths and control the breath flow.
      b. correcting any faults with the embouchure noted in lessons.
      c. producing a clear, focused, even tone from register to register.
      d. incorporating new fingerings into your playing (throat tone resonance fingerings, high register, etc.)
      e. correcting any problems in hand/finger position noted in lessons. Since these exercises are easy to memorize, practice them in front of a mirror and watch carefully and critically for good hand/finger position (and embouchure)
      f. accurate intonation. The daily use of a tuner is vital.

II. Scales, arpeggios, etc.
   1. Concentrate on:
      a. "carrying over" all of the considerations from the previous category.
      b. incorporating new fingerings and finger techniques.
      c. control. Don't try to play any technical material faster than you can control it.
      d. using a metronome regularly, and keeping a record of metronome speeds to chart weekly progress.
      e. even tone quality and even rhythms.

III. Etudes
   1. Understand what the study is designed to develop: finger technique, dynamic control and shading, wide interval control, articulation, reading accidentals.
   2. Use your dictionary of musical terms to learn any unfamiliar terms.
   3. Printing errors are common in the standard etudes. The indicated metronome marking may not be the best one.
   4. Look for opportunities to apply new playing techniques, and constantly "carry over" what was practiced and developed in the previous categories.
   5. Try to make all etudes "musical." Project clear phrase endings, climaxes, a wide dynamic range, rubato, etc.

IV. Repertoire (Solos, Chamber Music, Orchestral Literature, etc.)
   1. If the work is new to you, learn something about the composer, the historical setting of the work, the clarinetist it was written for, availability of recordings, etc.
   2. To become more familiar with the whole work, and not just the clarinet part, listen to a recording with a full piano or orchestral score in hand.
   3. Learn to pronounce foreign-language names and terms correctly. You will probably encounter them throughout your career.
   4. As with any work (or etude) you study, know all of the terminology contained in it.

Technique Requirements for Clarinet*

Level I
Major scales and arpeggios
Chromatic scale – E –G 3 octaves, A-flat-E-flat 2 octaves

Level II
Minor scales in three forms and arpeggios
Major scales in thirds through 3 sharps and 3 flats
Chromatic pattern I (Clarinet Handbook)

Level III
Major and minor scales (three forms) extended with arpeggios
Completed major scales in thirds
Chromatic pattern II and III

Level IV
All major and minor scales (three forms) extended with arpeggios memorized
Minor scales in thirds (Baermann III minimum)
Diminished seventh arpeggios

Level V
Major and minor arpeggios broken forms
Diminished seventh arpeggios memorized
Major-minor seventh arpeggios (Clarinet Handbook)

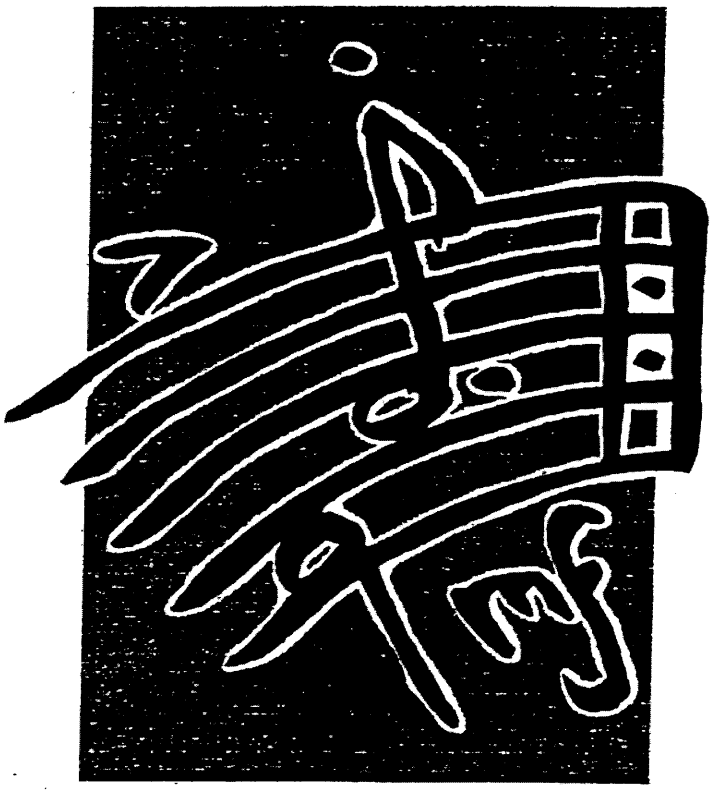
Level VI
Whole tone scales and arpeggios
Seventh arpeggio patterns

Level VII
Whole tones scales and arpeggios memorized
Fourths and tritones
Seventh arpeggio patterns (Clarinet Handbook) memorized

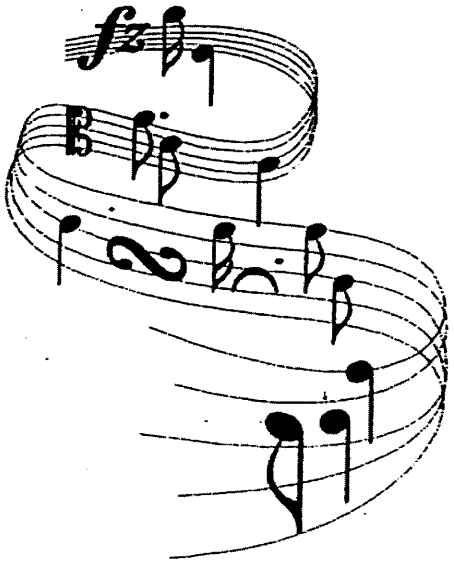
*All technique must be performed in standard articulations (i.e. all slurred, all articulated, 2 slurred + two articulated etc) and assigned tempos . All technical exercises can be found in Klose, Baermann, Langenus, Jeanjean, etc as assigned.

BM, BA, MM, DMA and PhD concentrations in clarinet must demonstrate a minimum proficiency through Level VI.

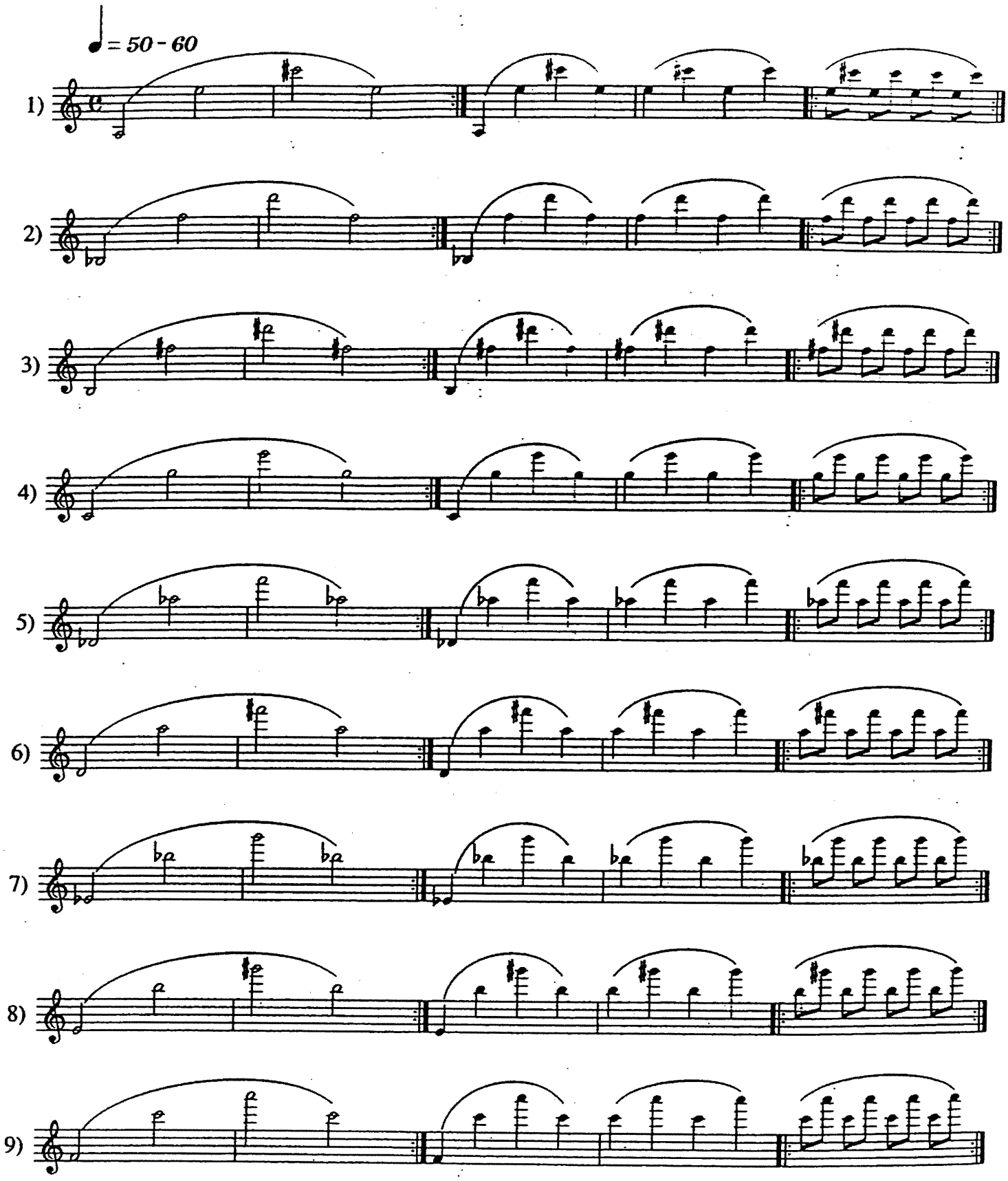
BM, MM, and DMA must demonstrate proficiency through Level VII



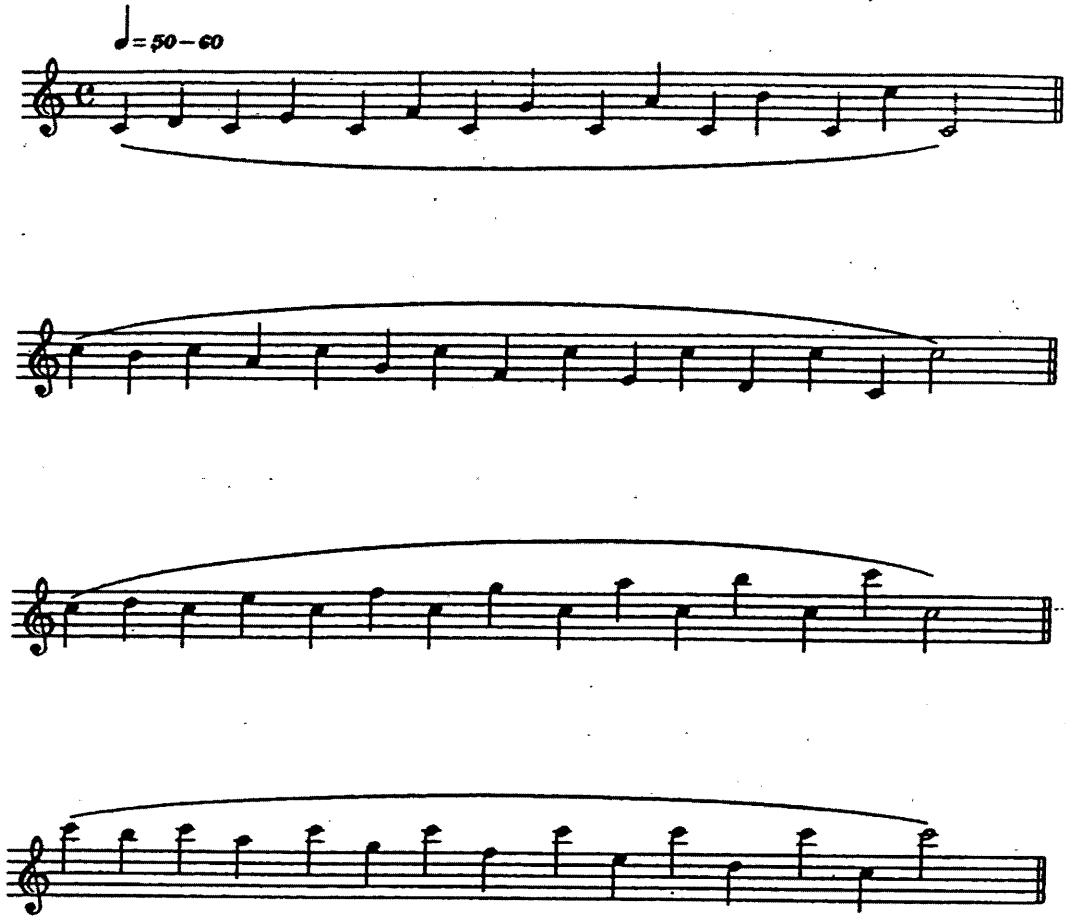
Music (Warm-ups & Exercises)



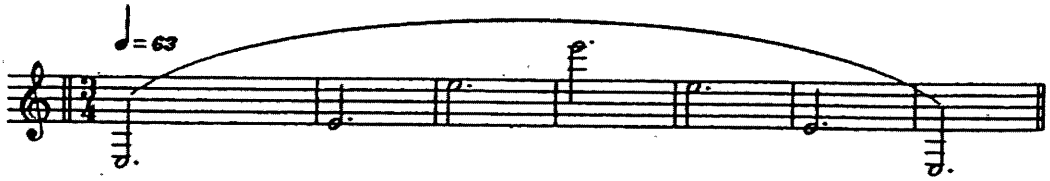
Register Slurs



Legato/Tuning Studies

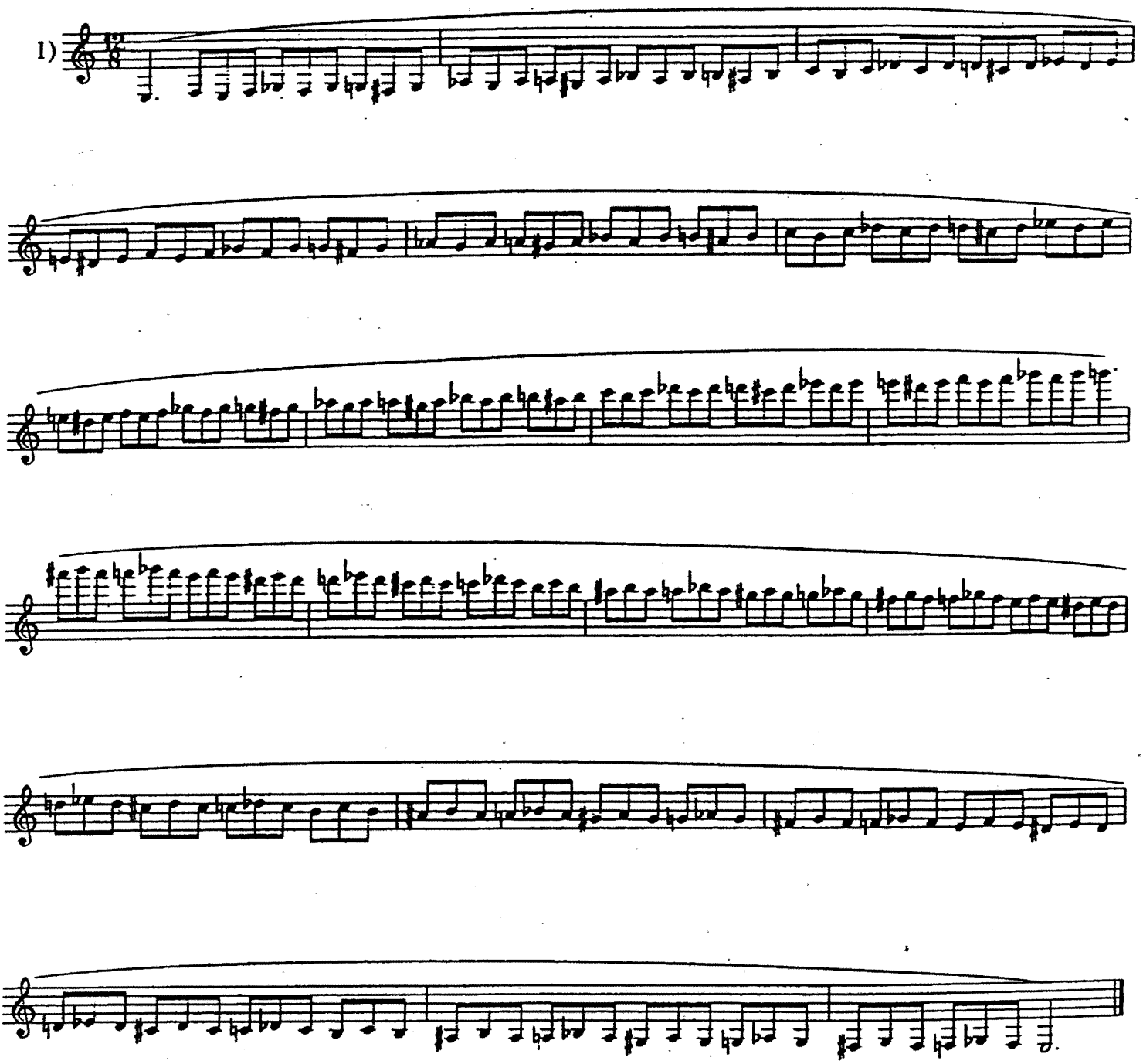


*Transpose to all major keys

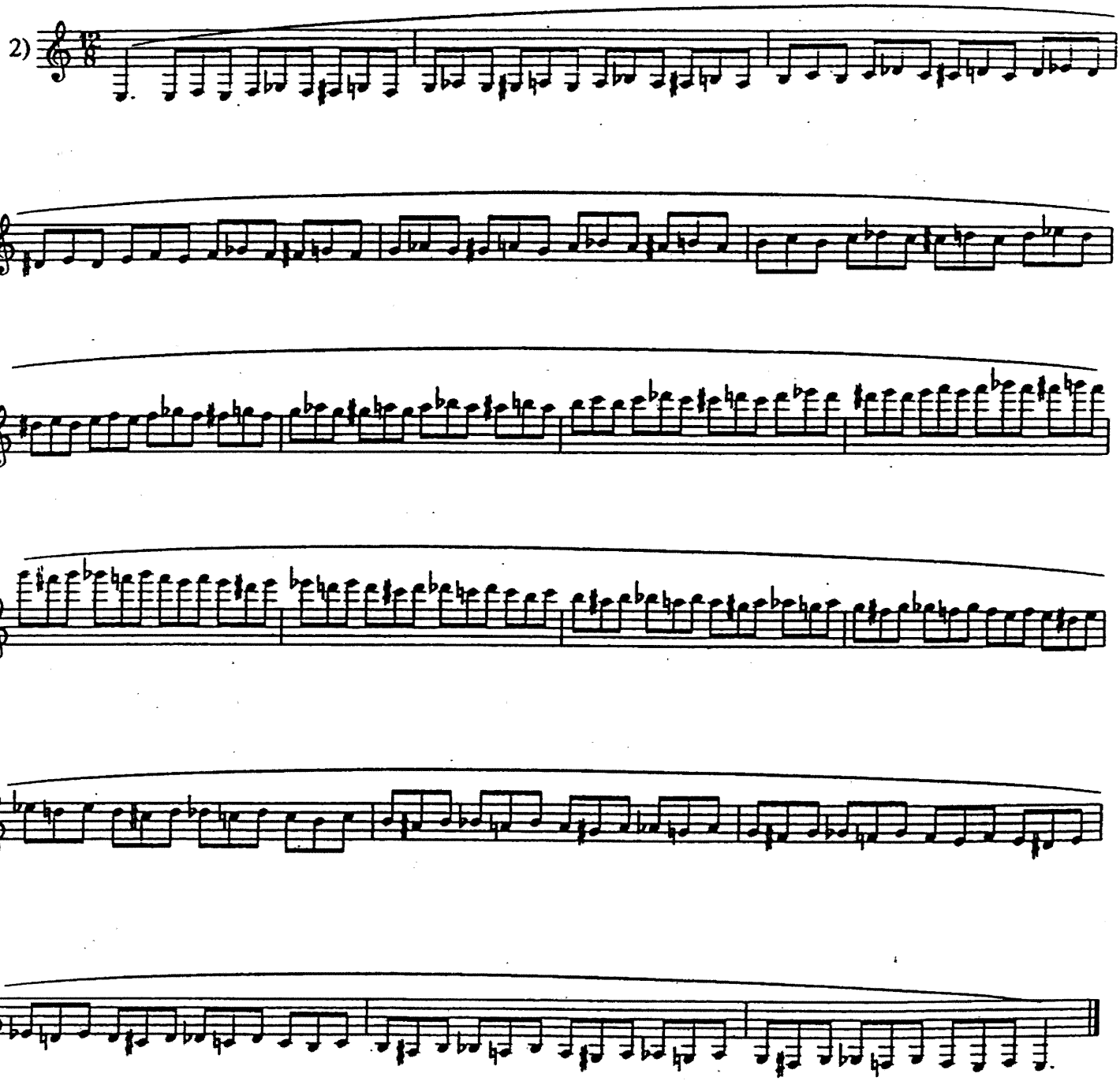


*Transpose chromatically

Schmidt Chromatic Exercise



Schmidt Chromatic Exercise (cont'd)



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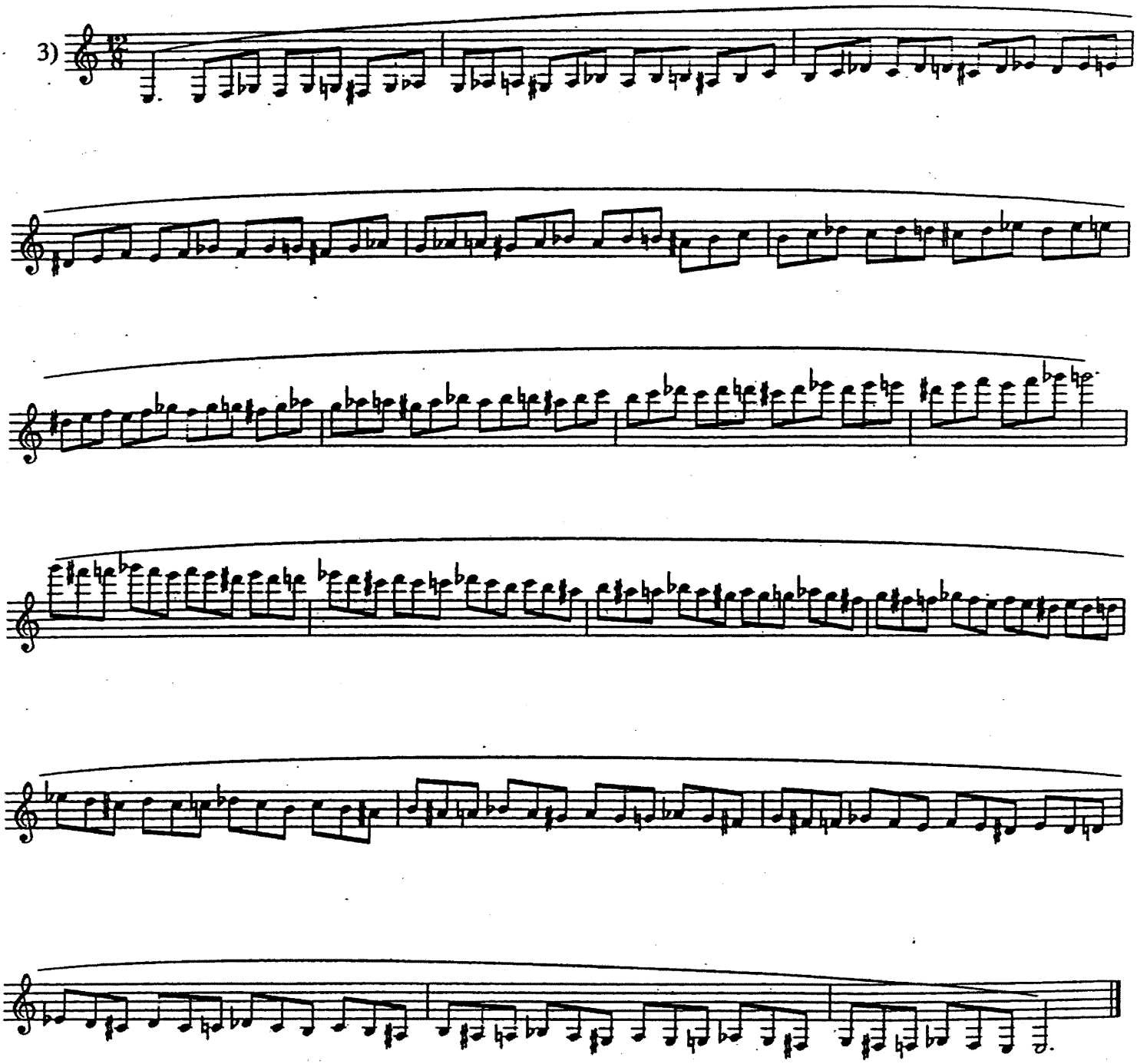

Diminished Seventh Arpeggios

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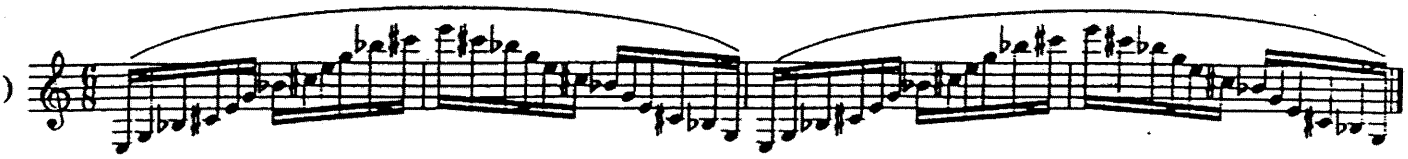

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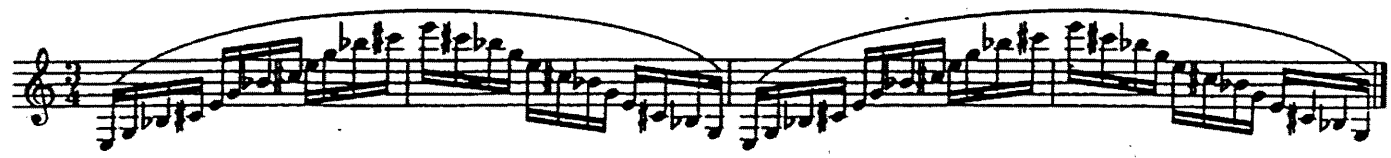

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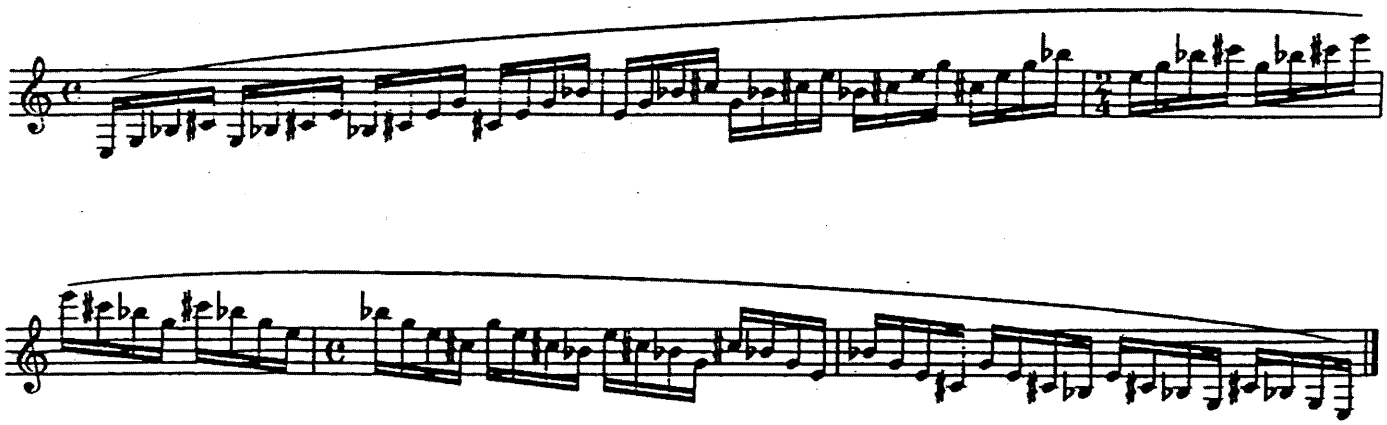

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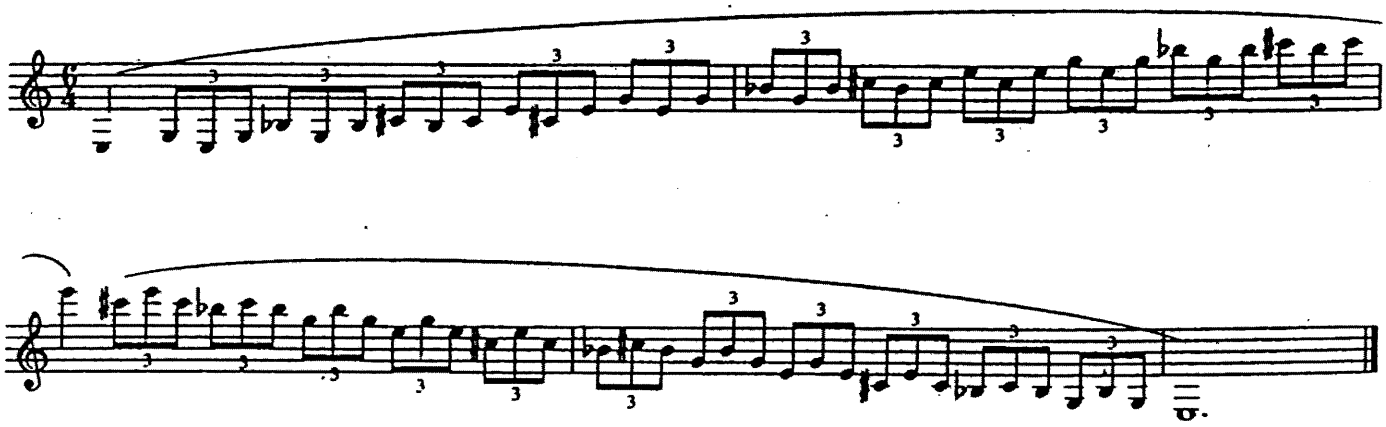

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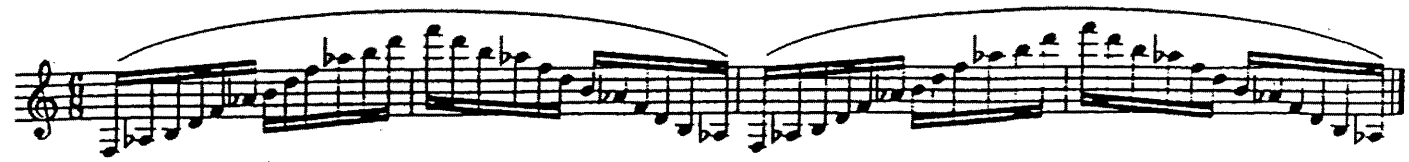

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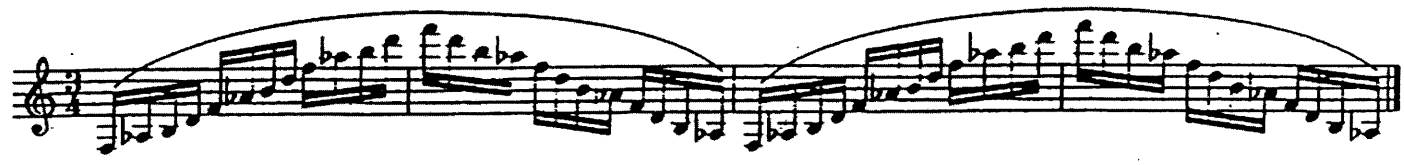

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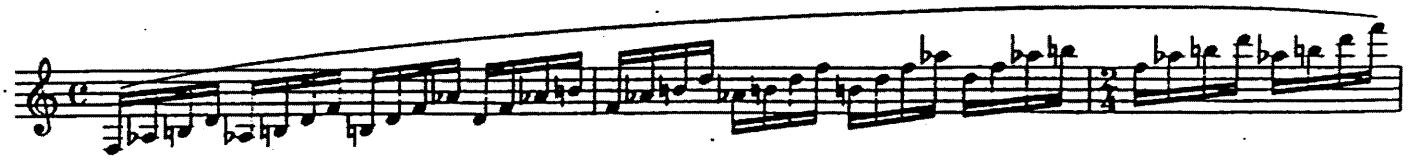

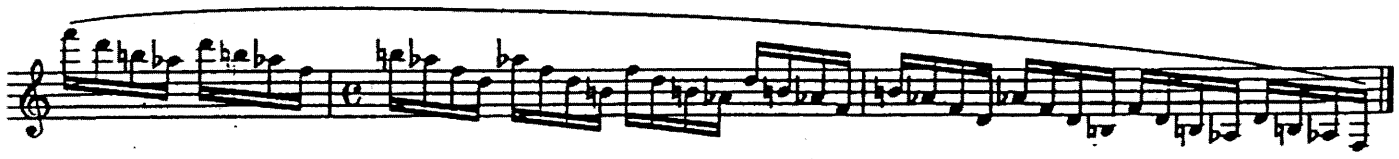

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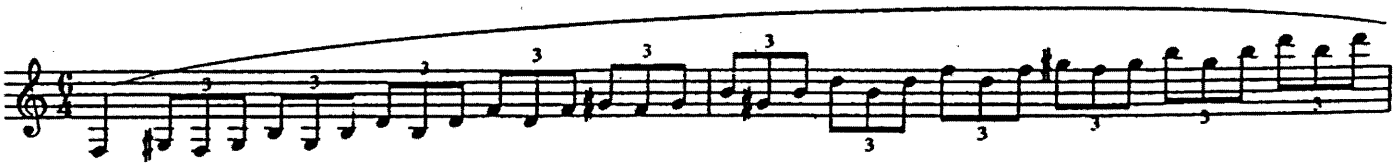

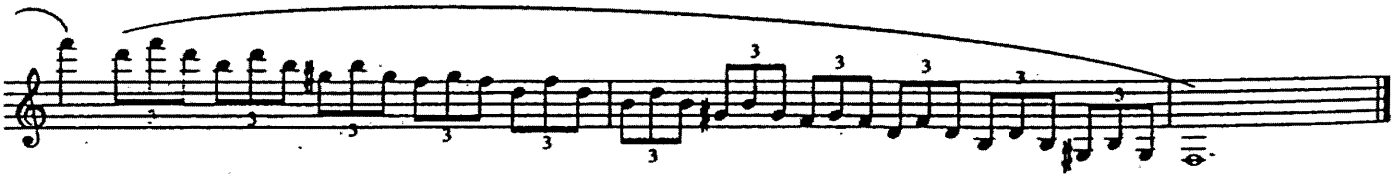

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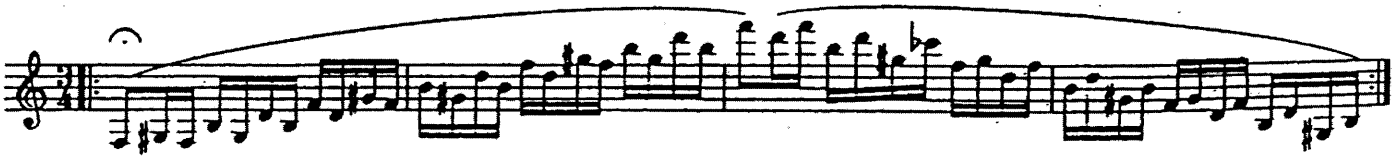

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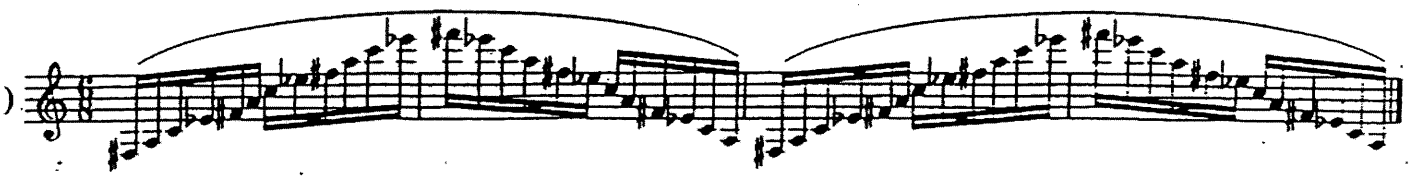

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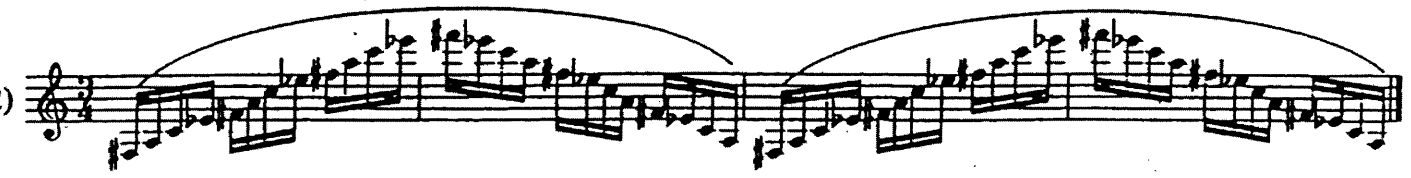

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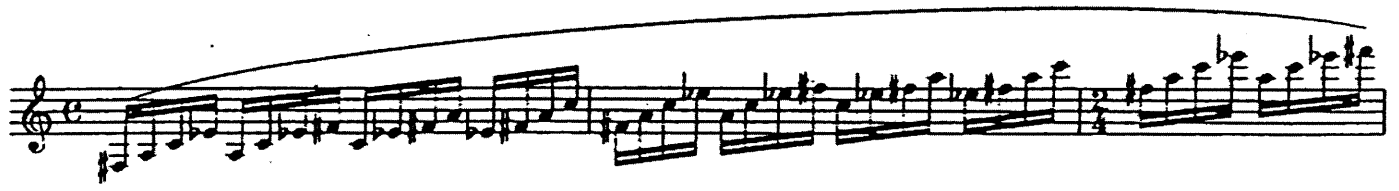

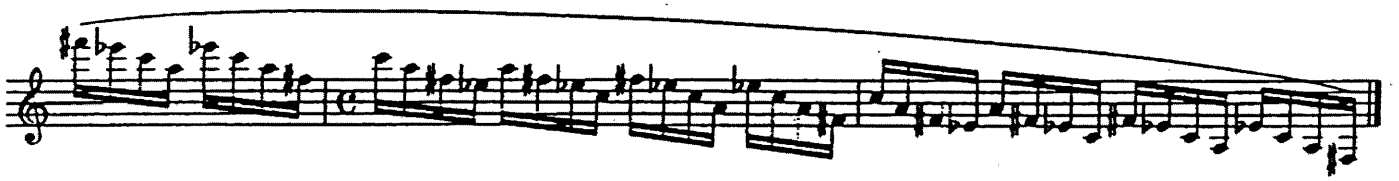

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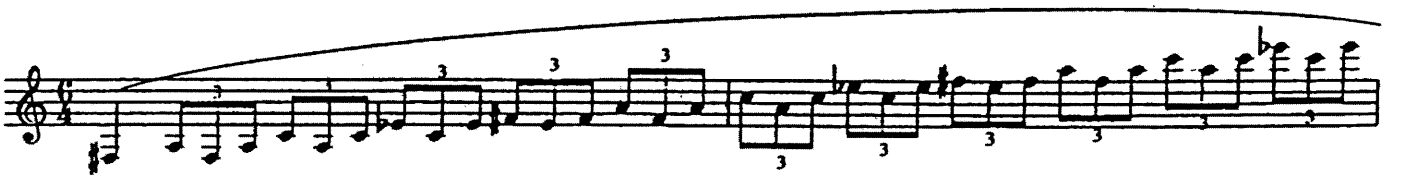

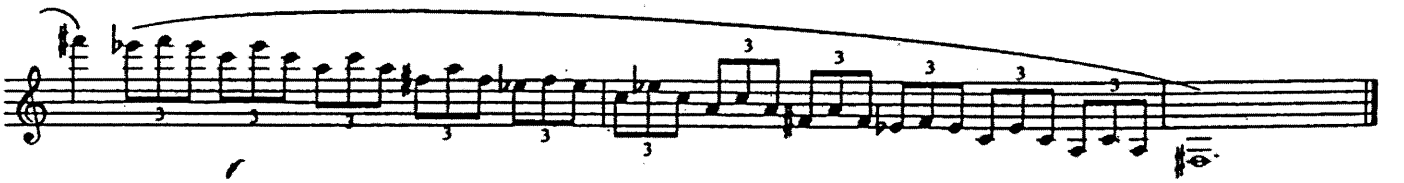

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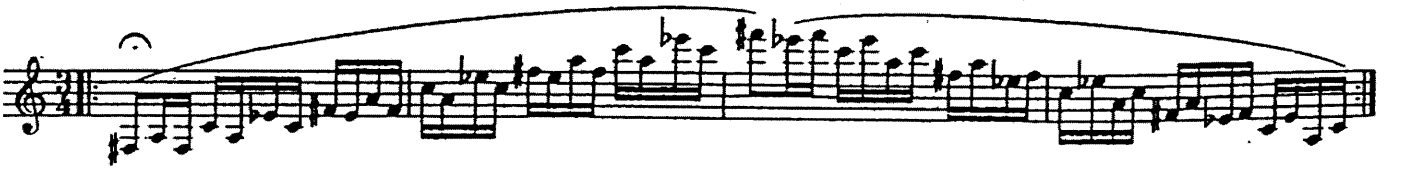

Diminished Sevenths: combined

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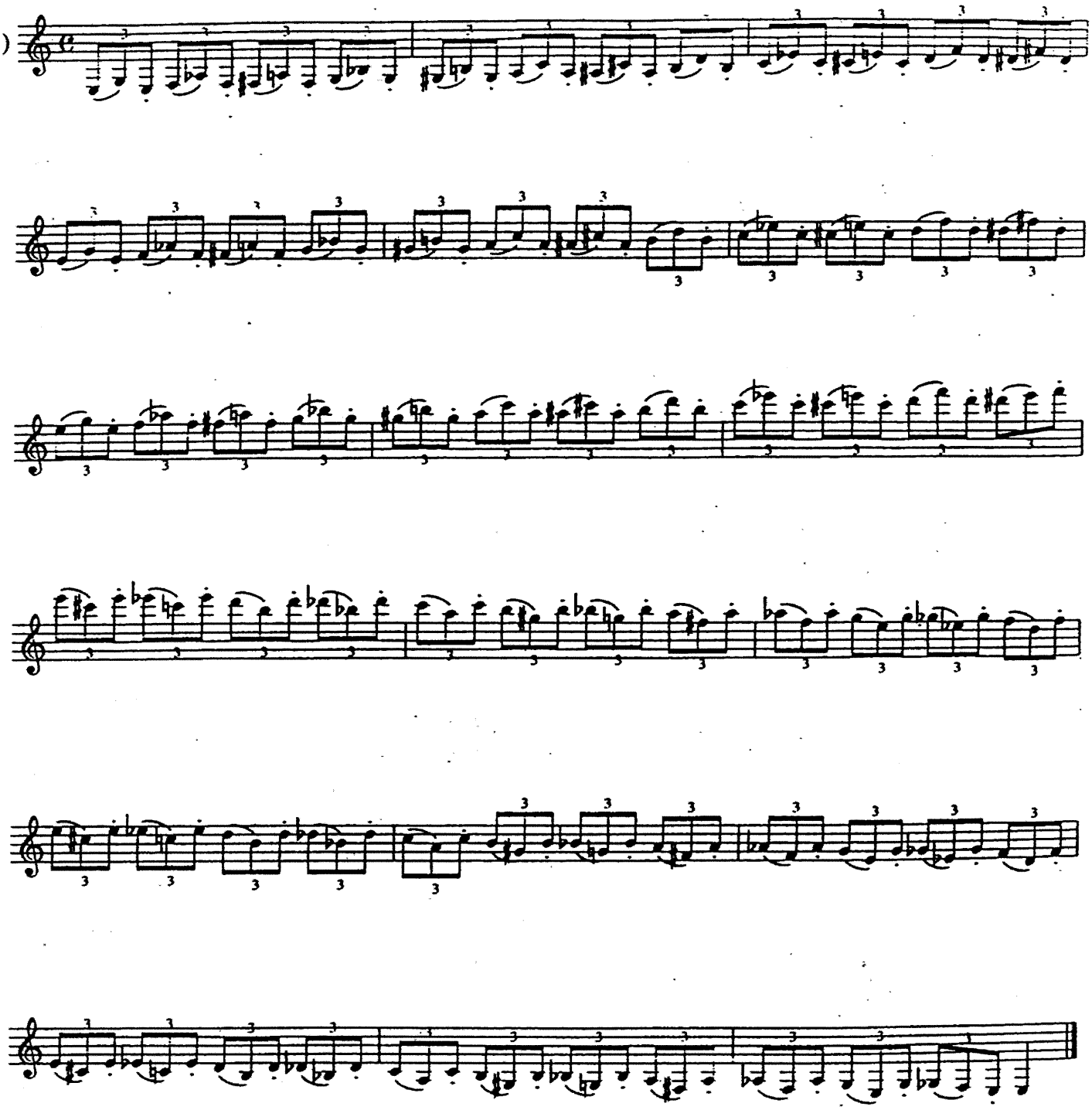

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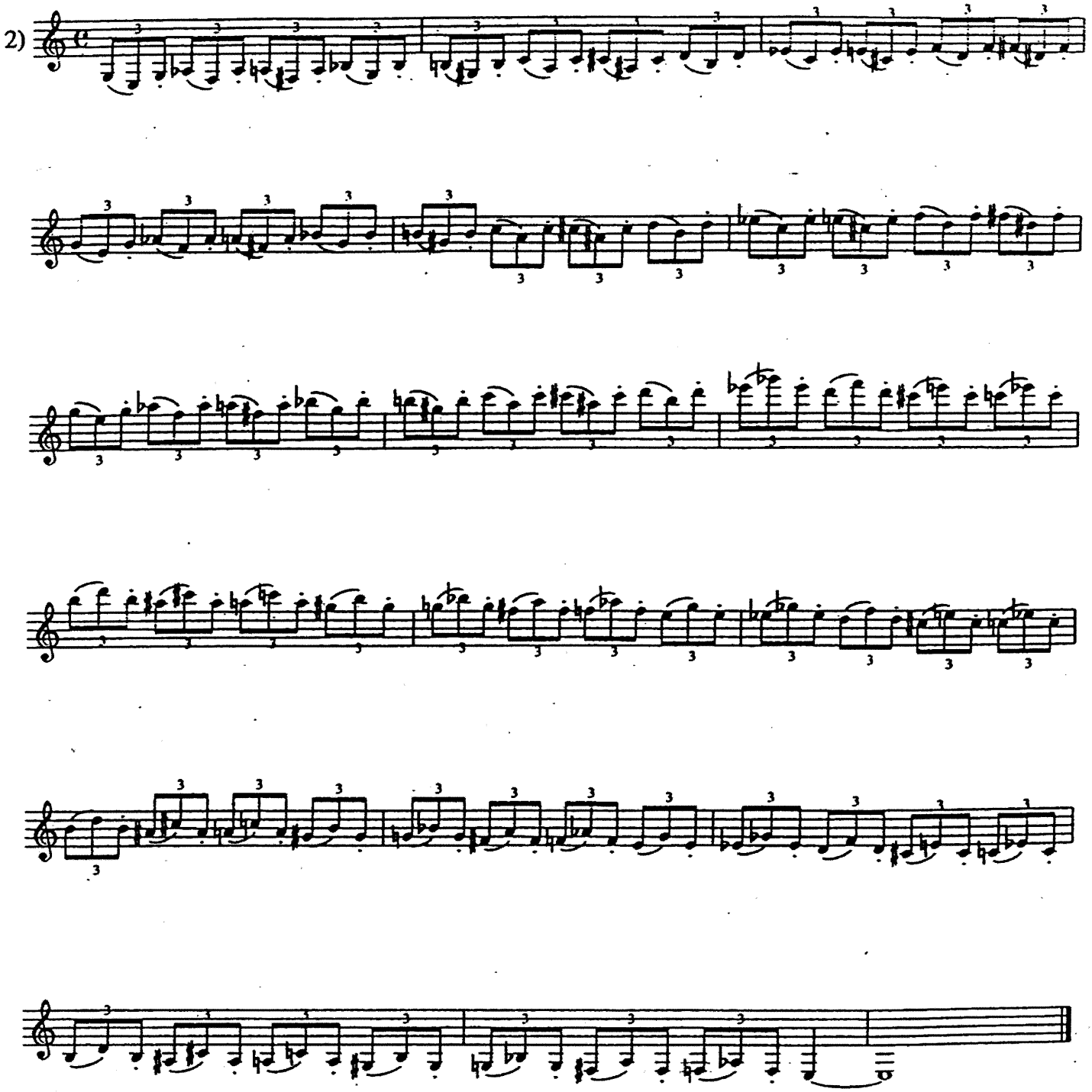

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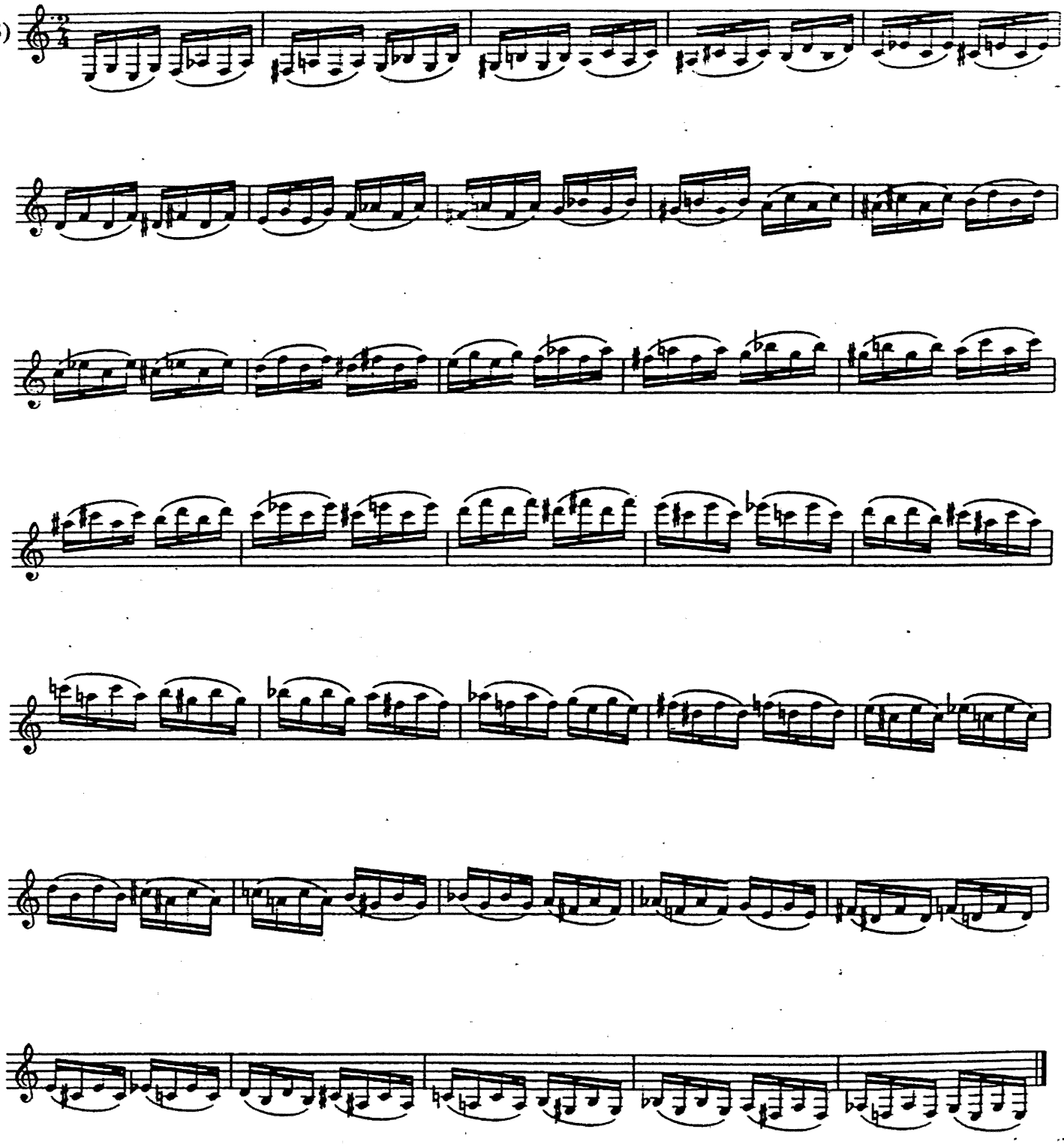

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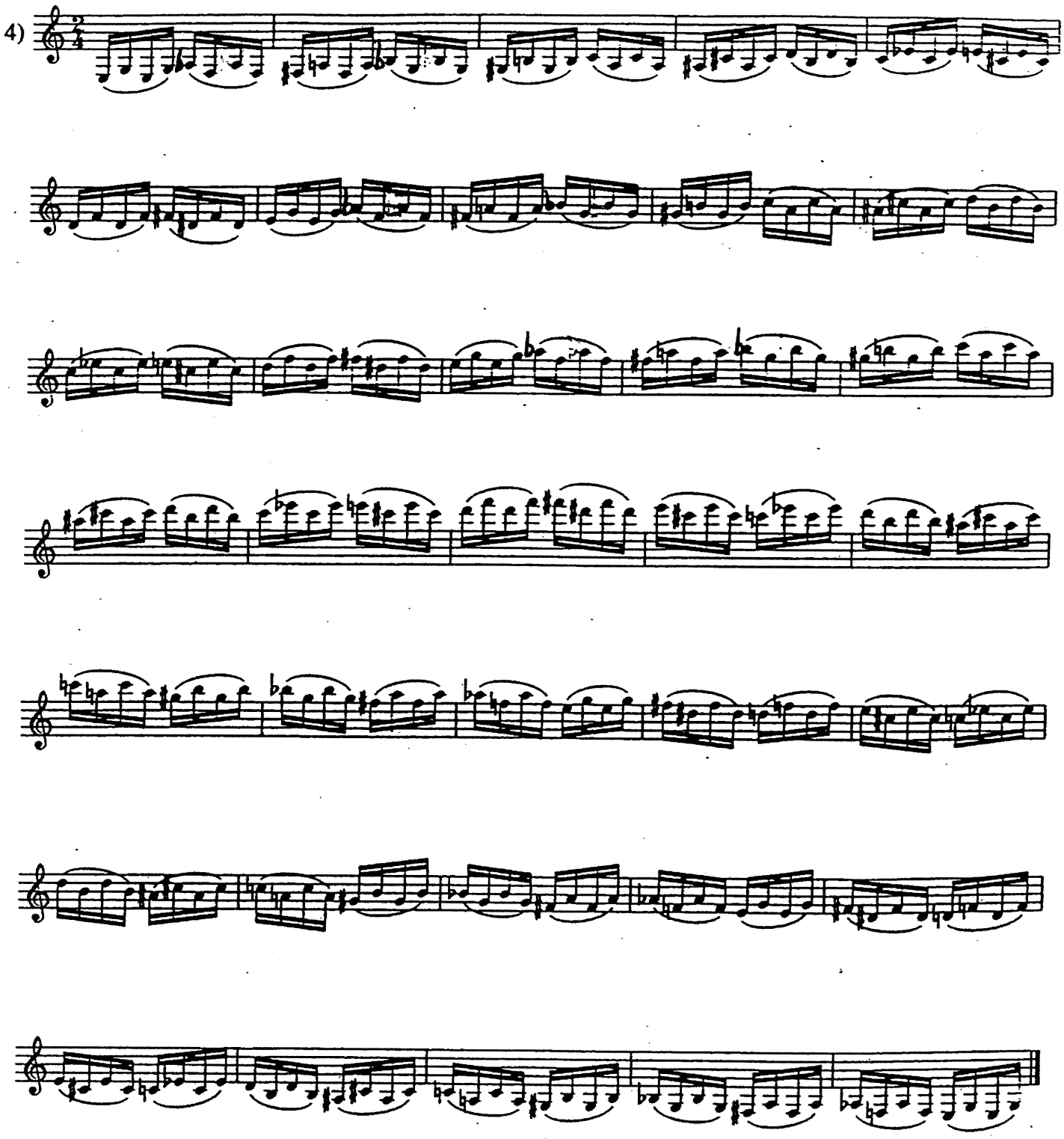

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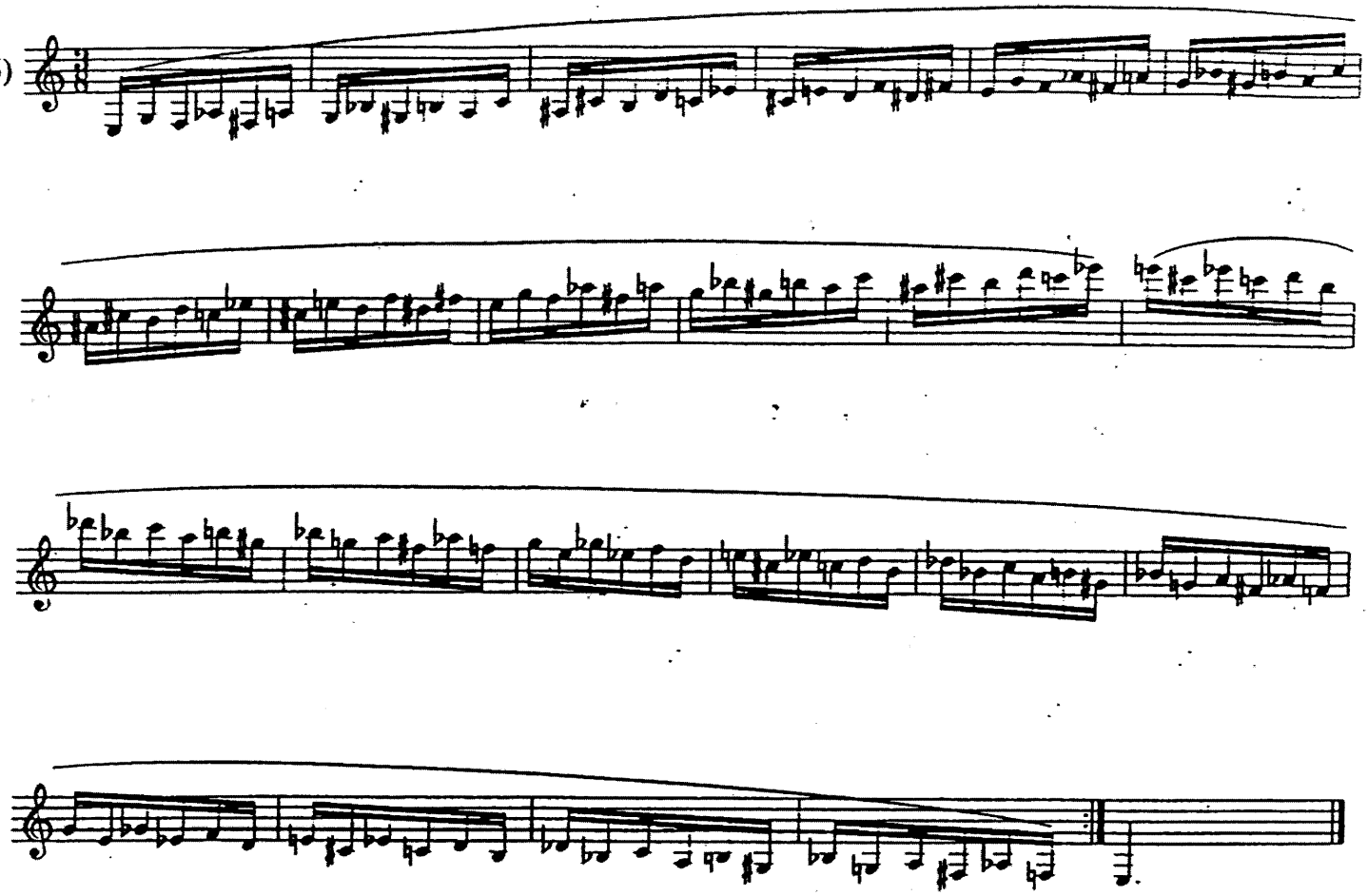

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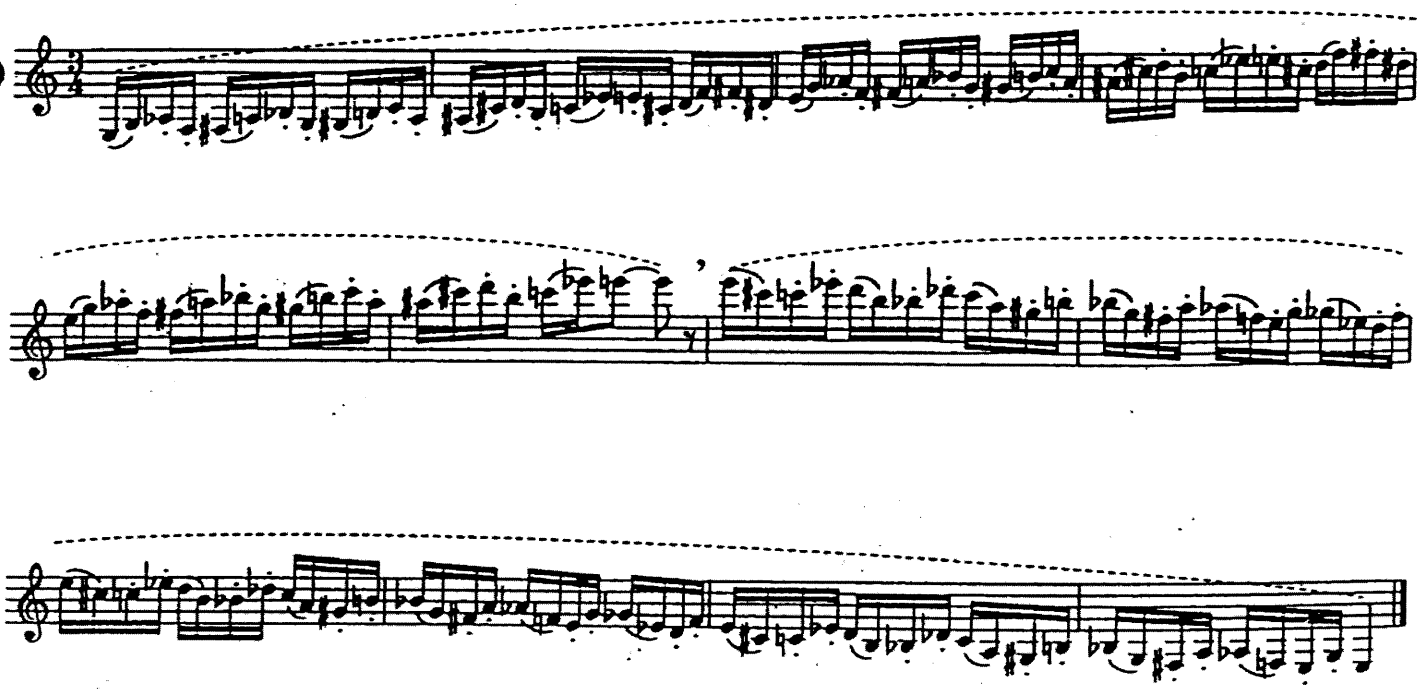

Whole Tone Patterns: on E and F sharp

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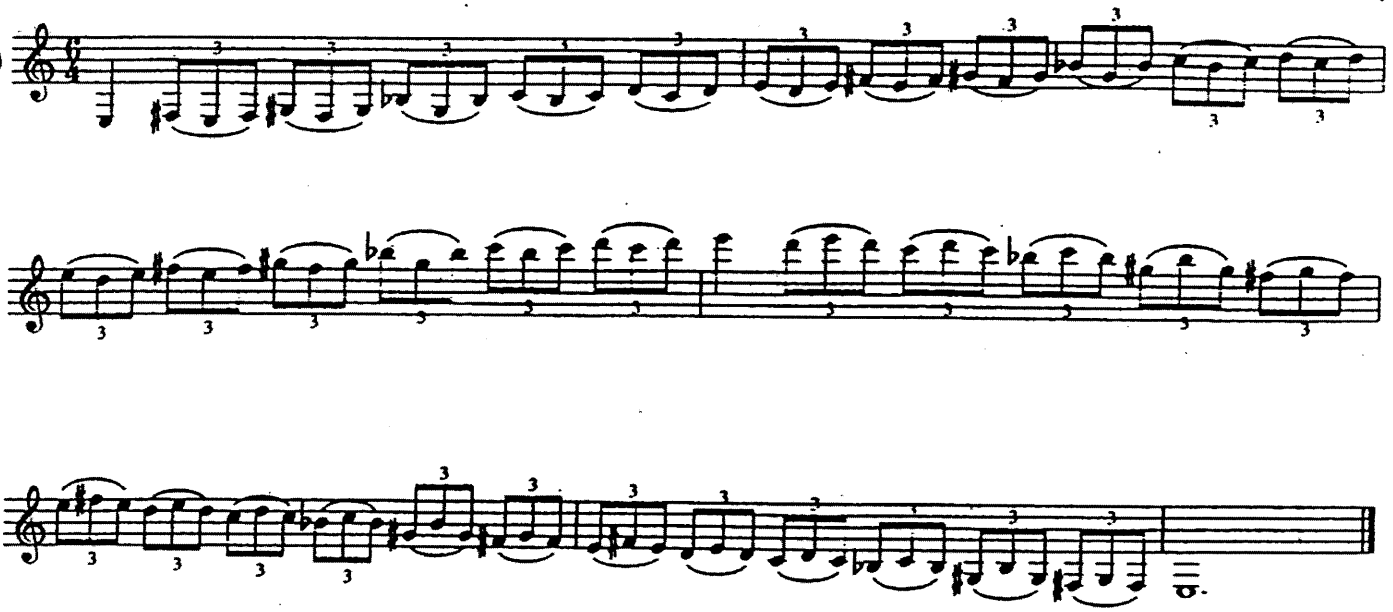
2)



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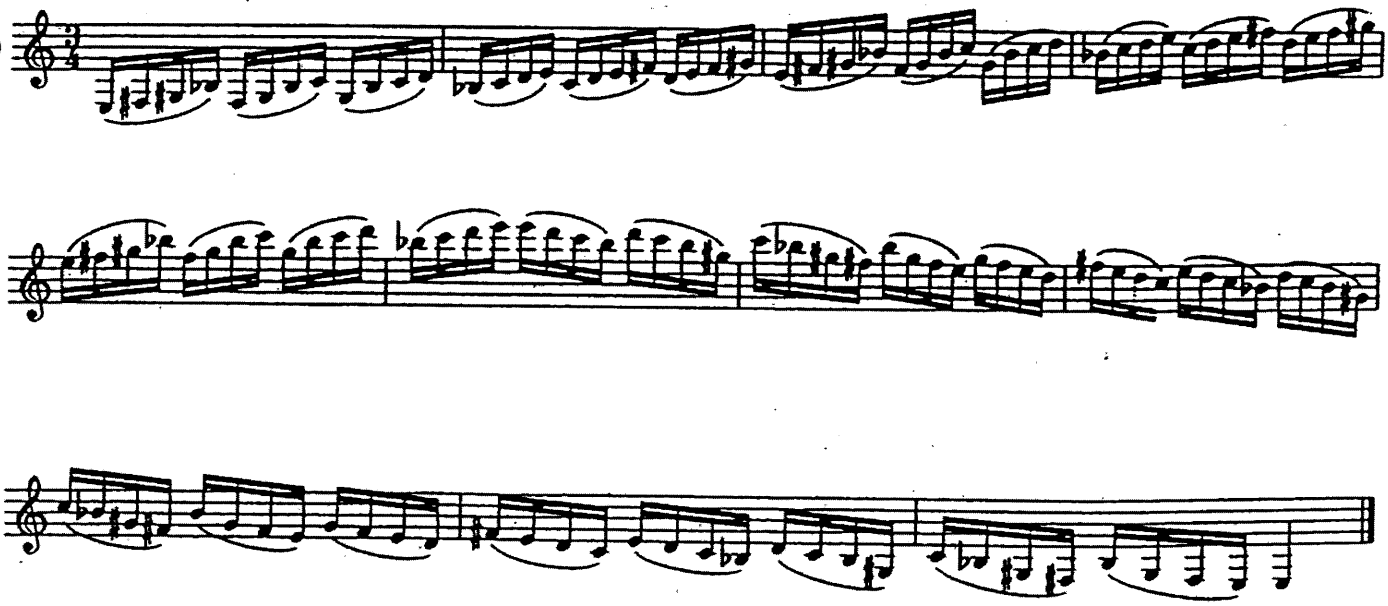

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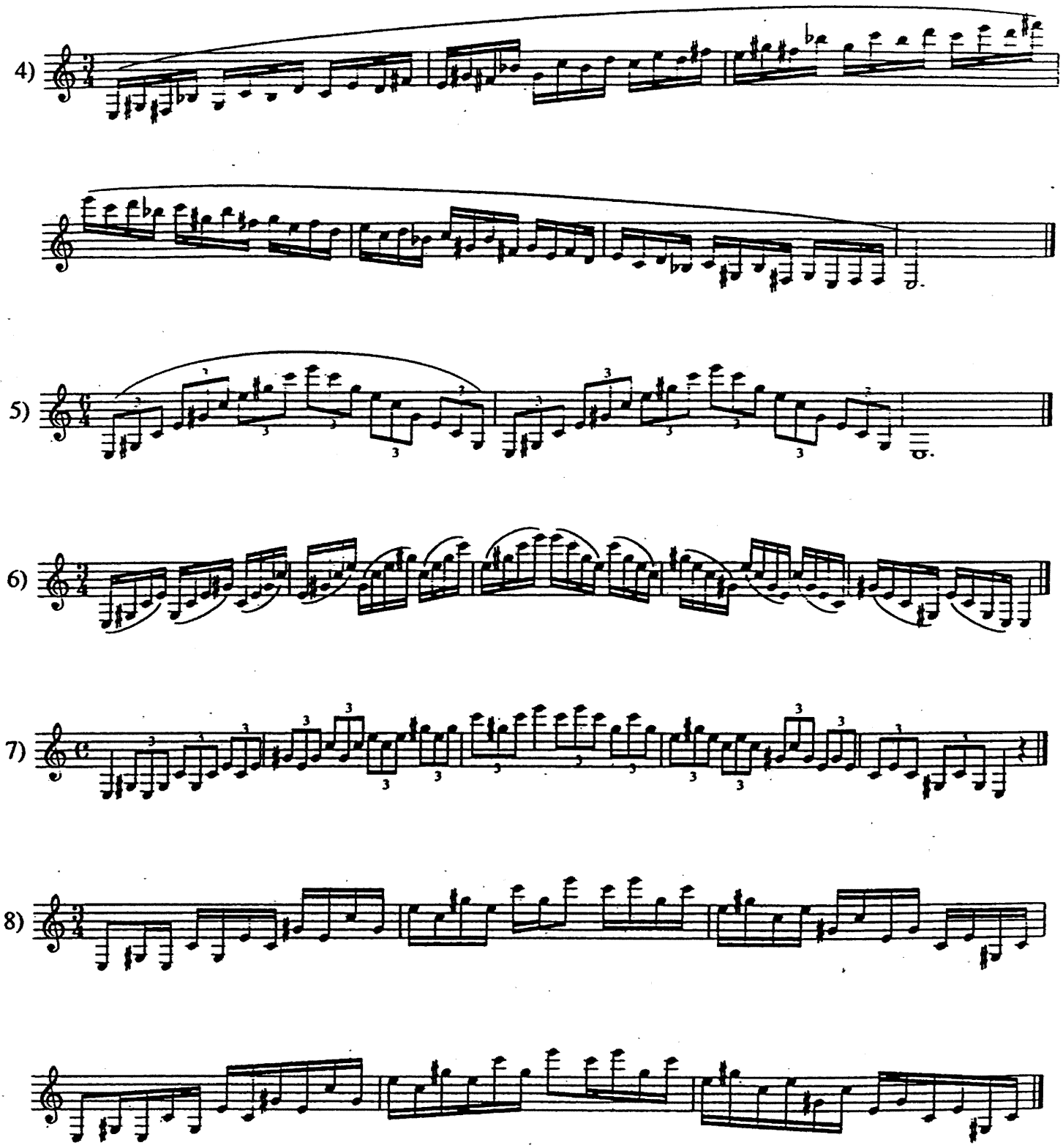

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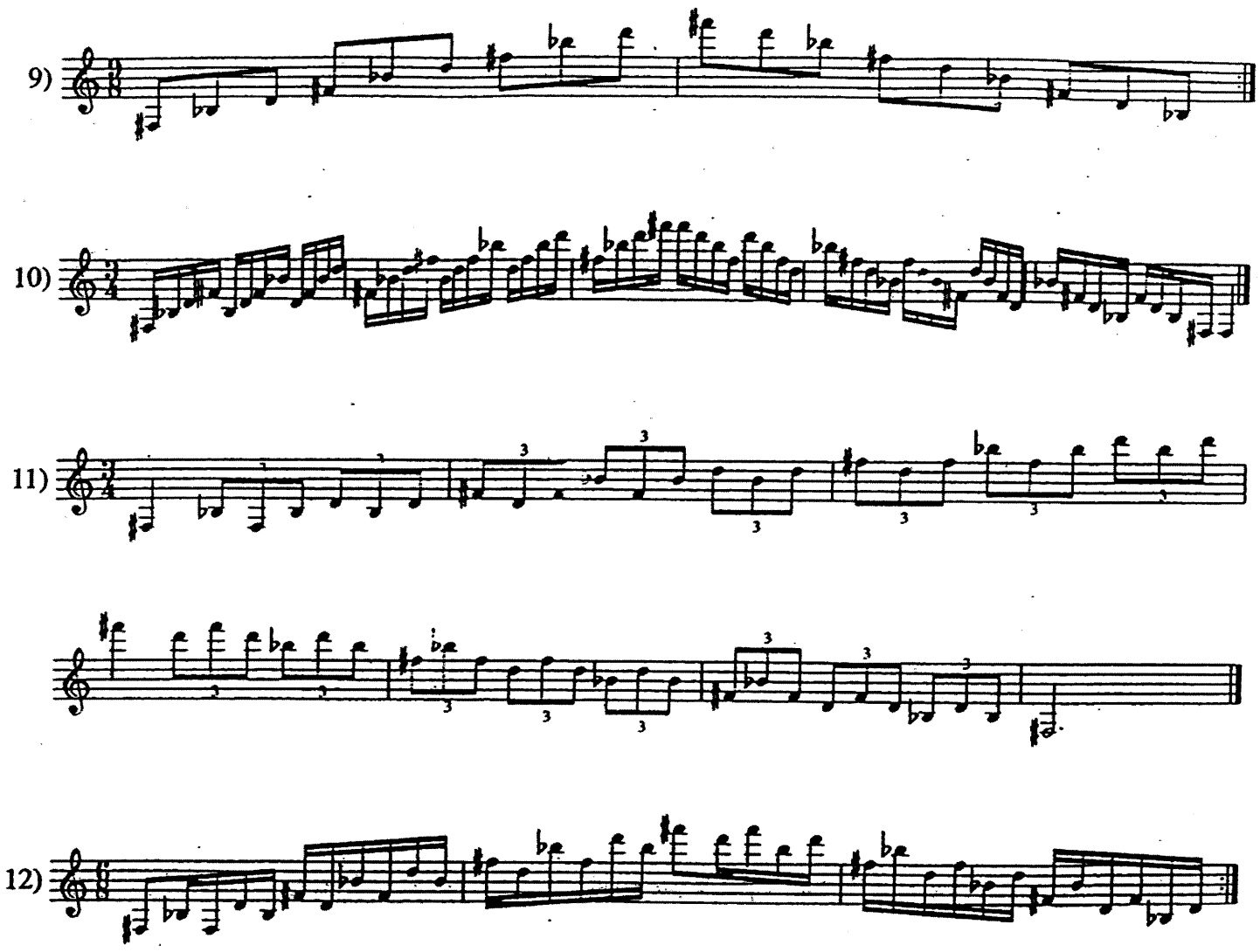

Whole Tone Patterns: on F and G

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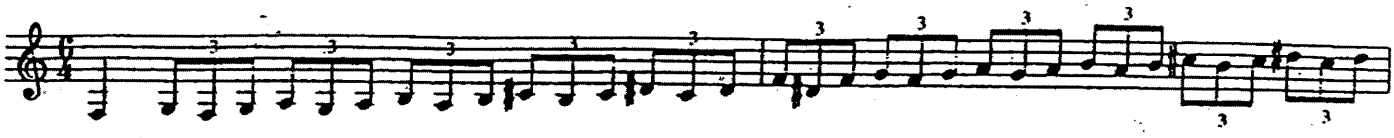
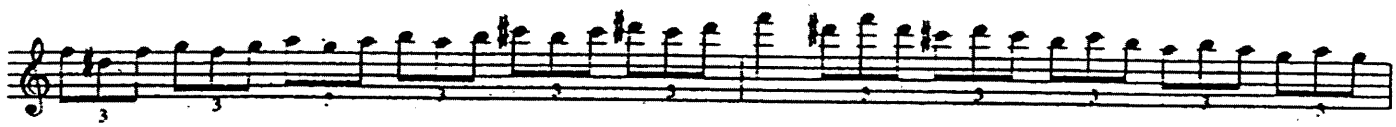
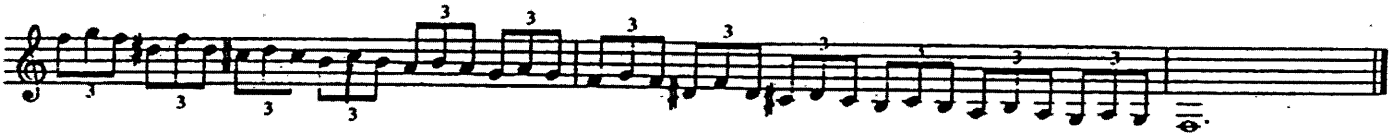
2)







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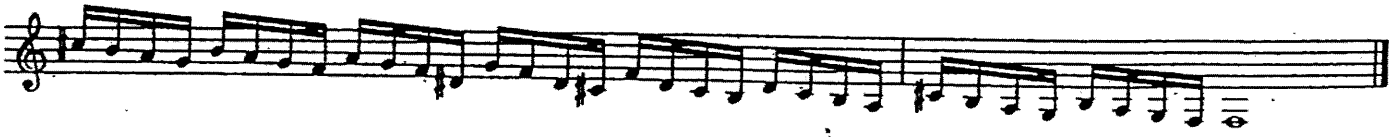

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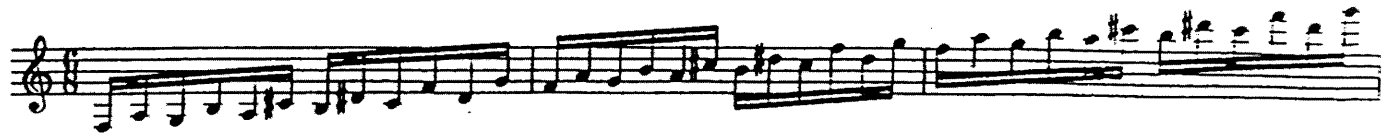

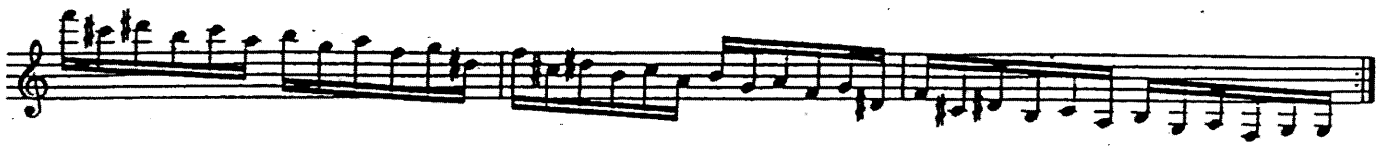

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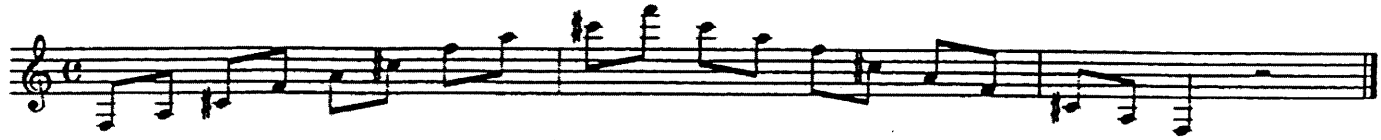
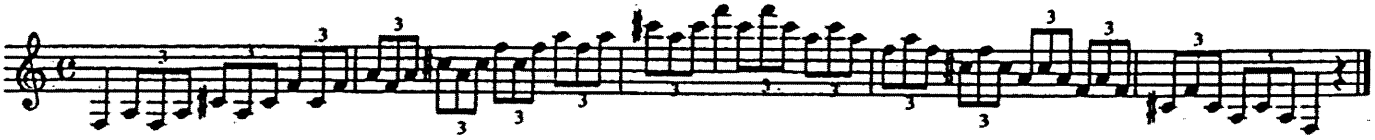


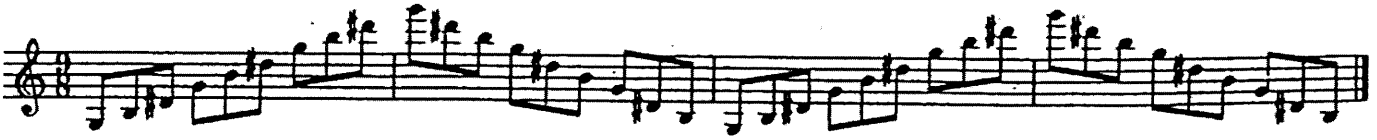
6)

7)



8)

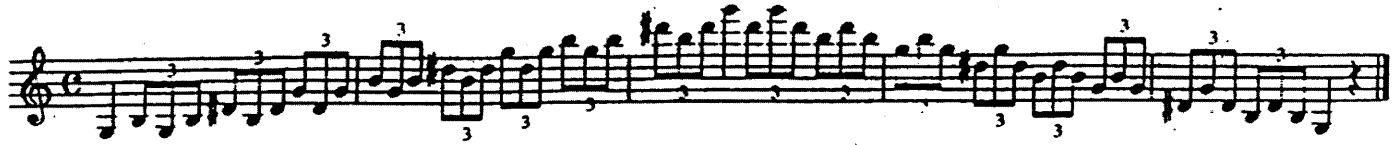
9)



Whole Tone Patterns: on F and G (cont'd)

10)

11)



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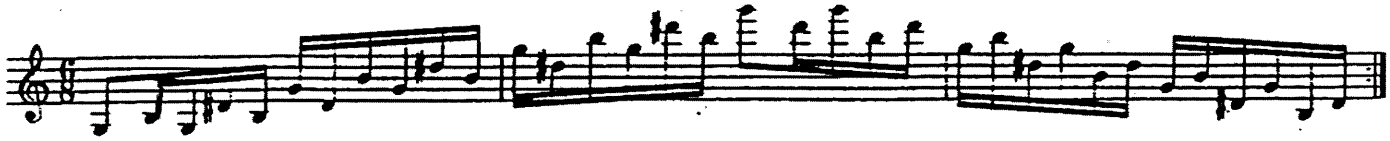
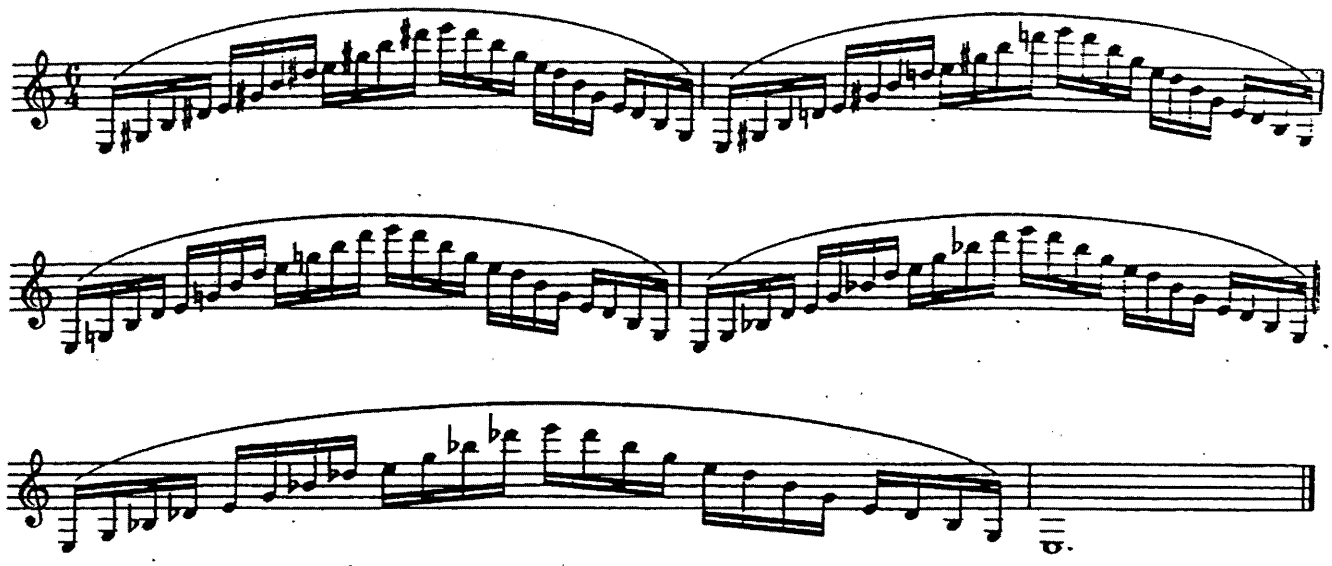


Seventh Chord Exercises

1)



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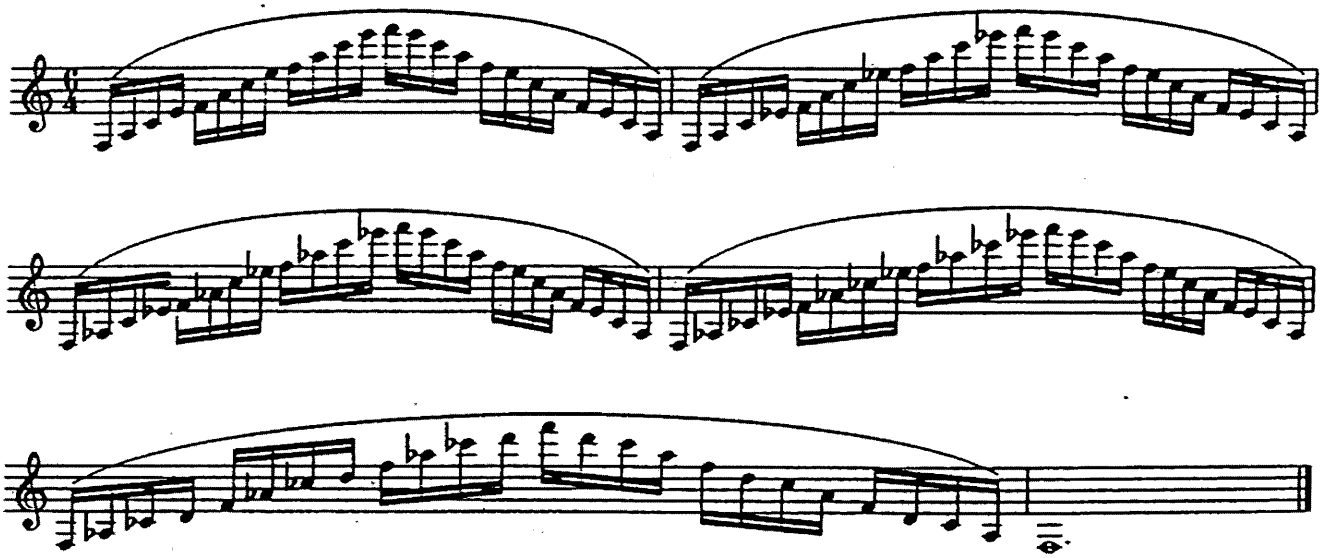

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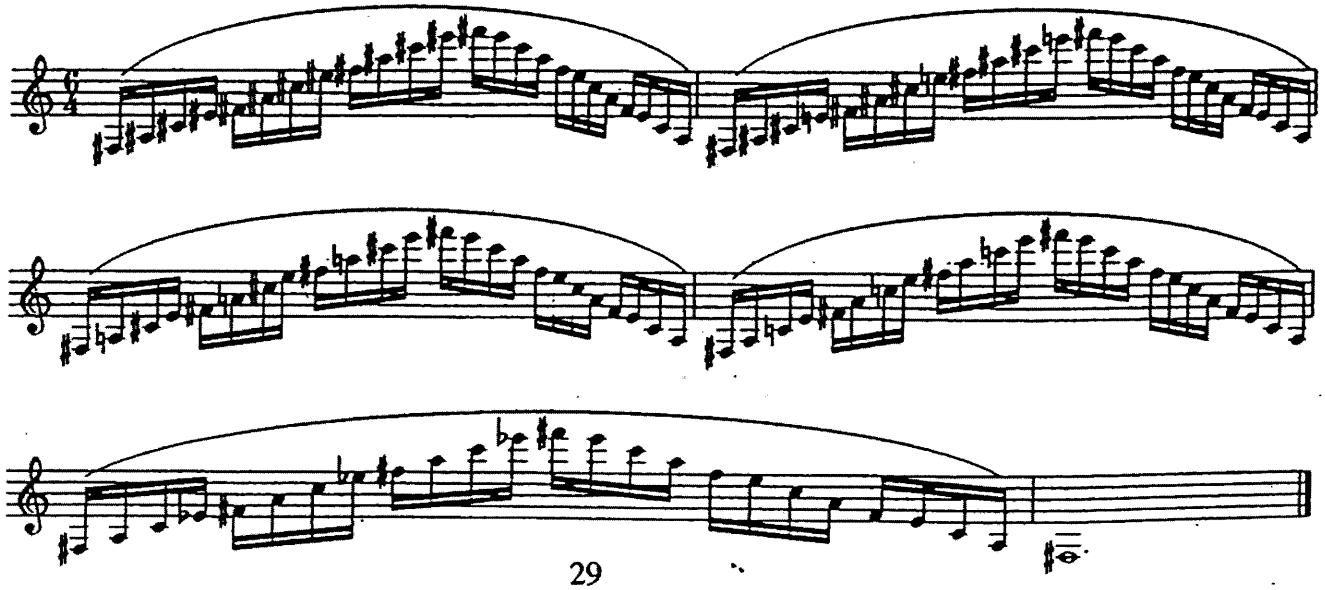

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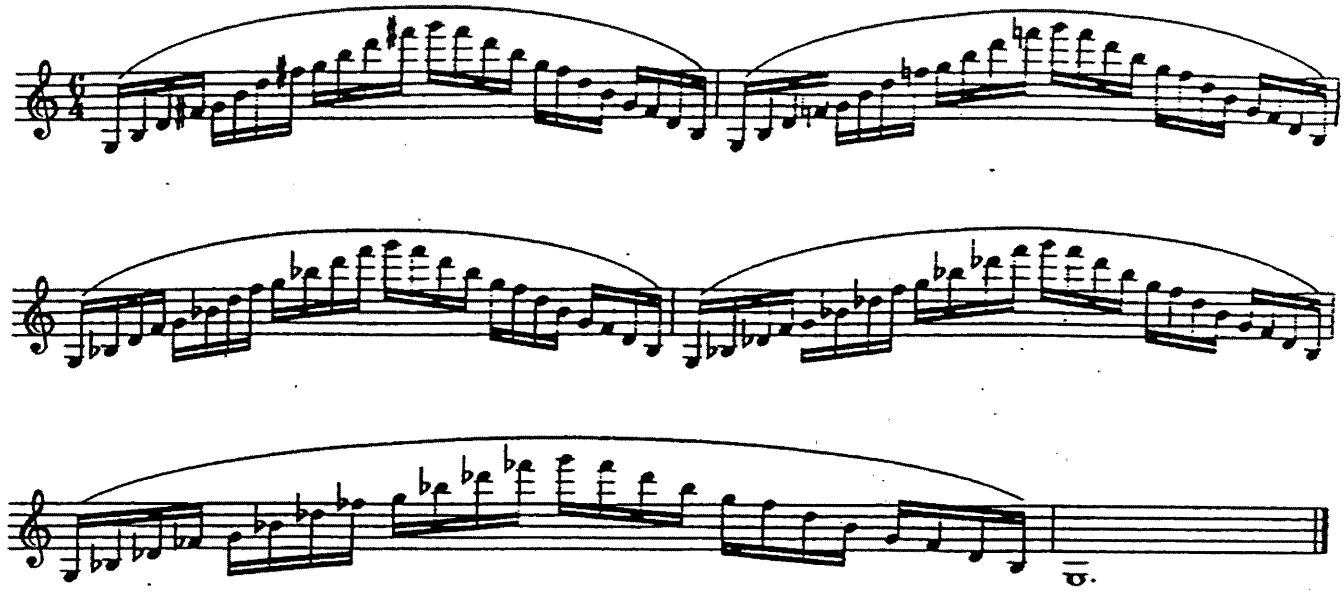

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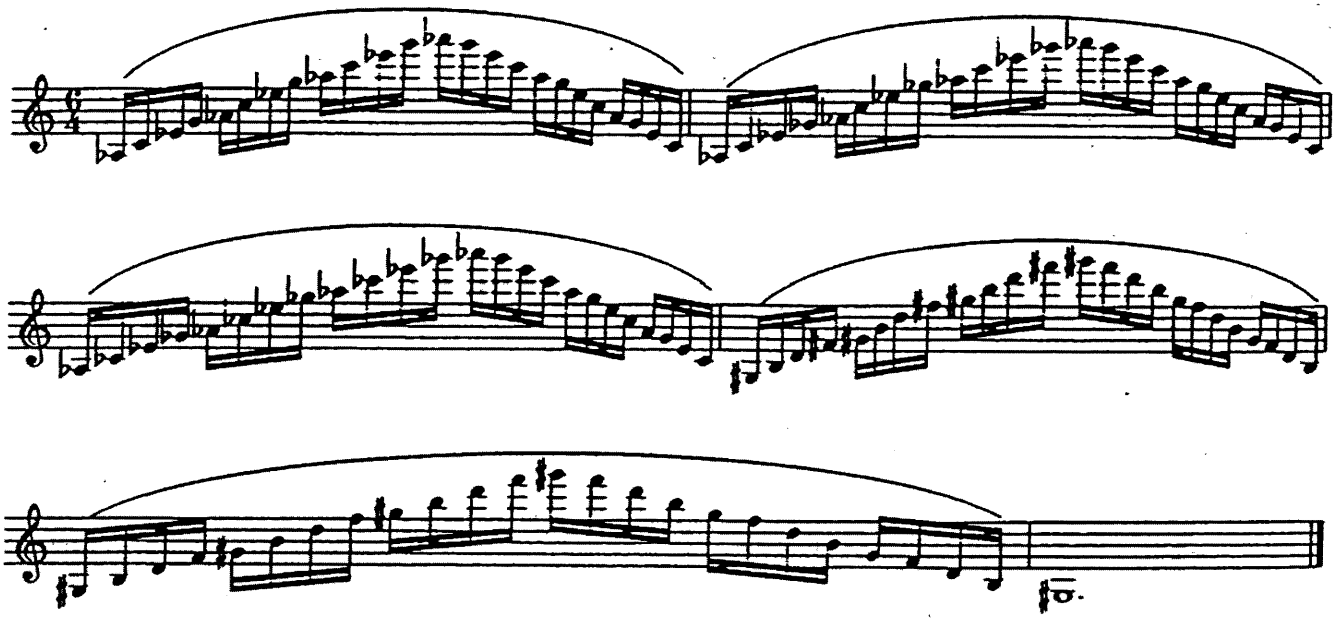

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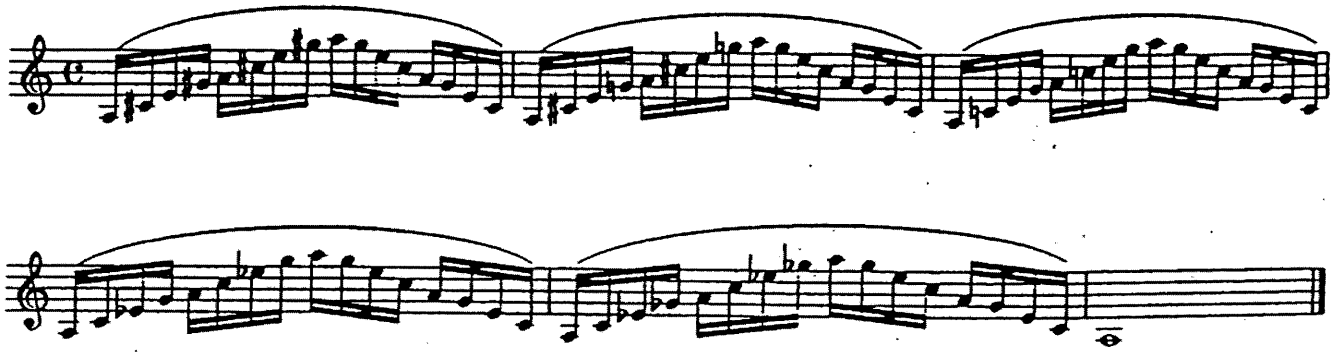

Seventh Chord Exercises (cont'd)

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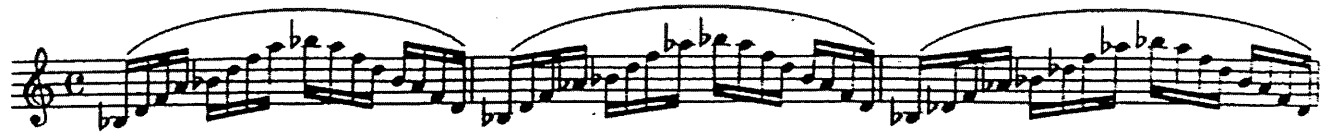

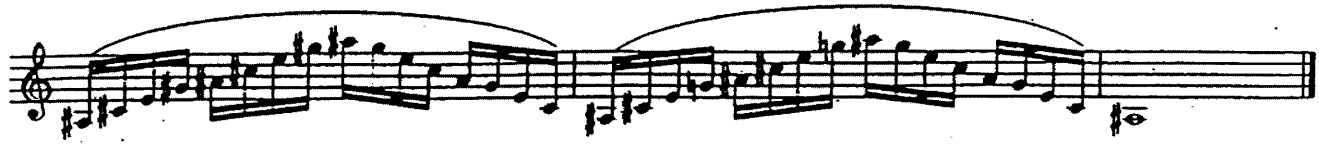

8)

9)

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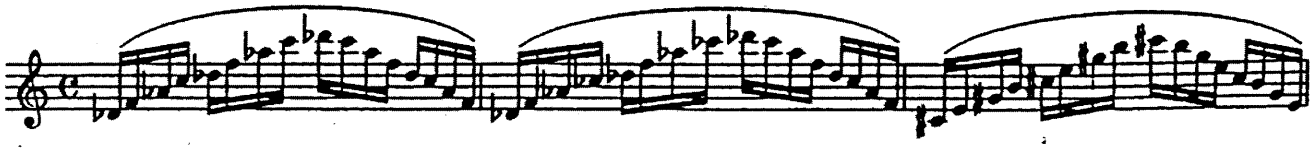
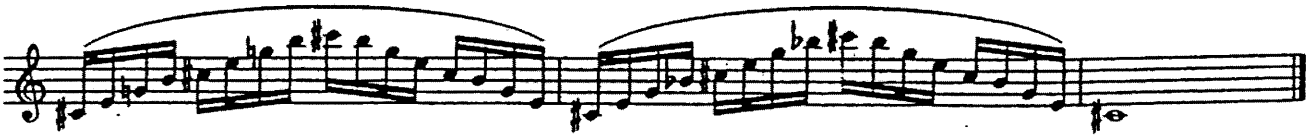
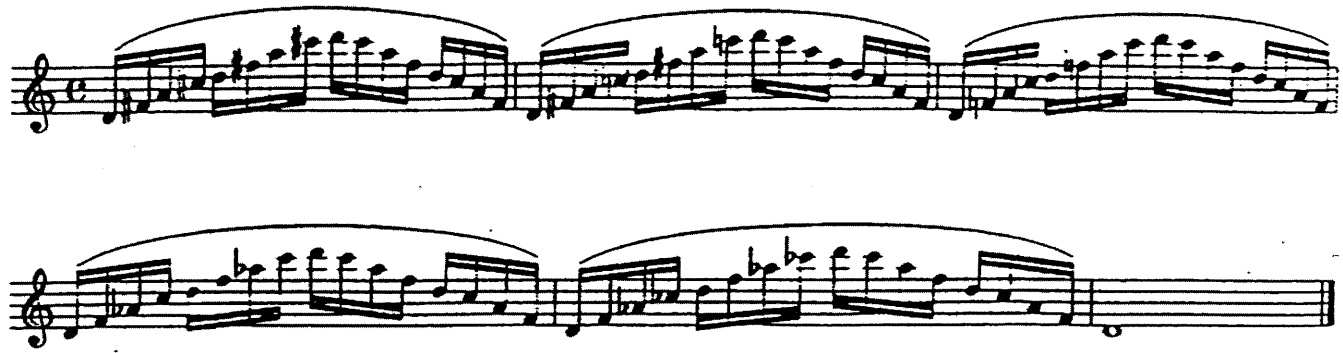




Seventh Chord Exercises (cont'd)

11)



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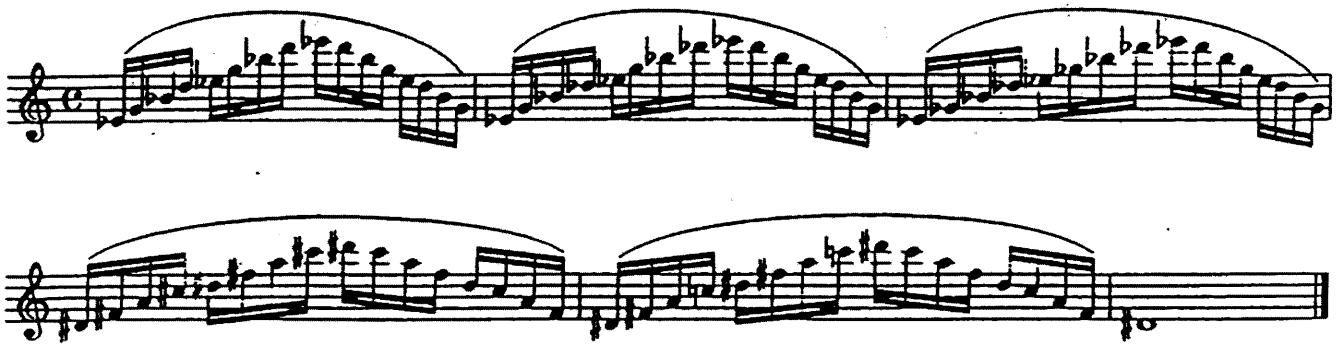

Fourths

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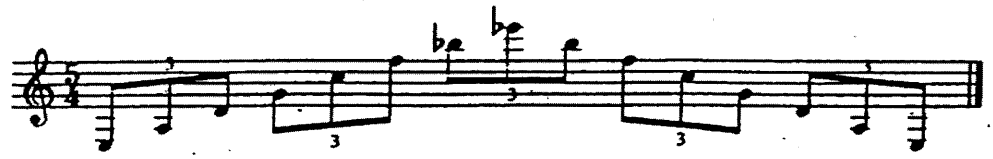

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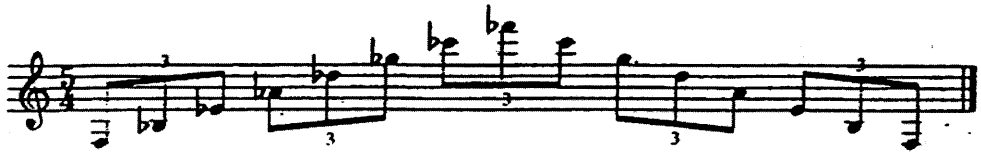

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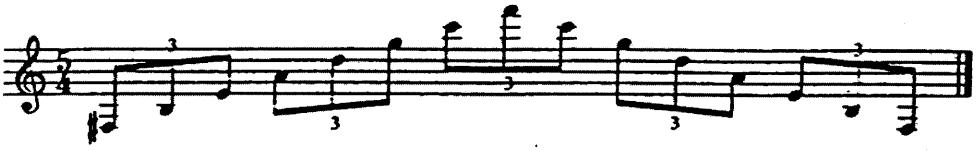

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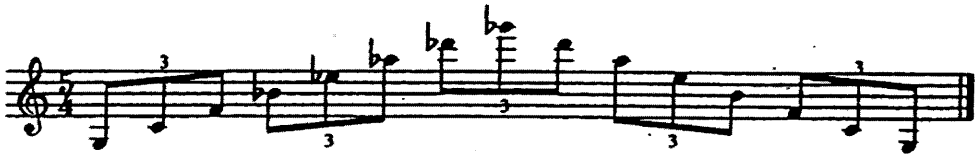

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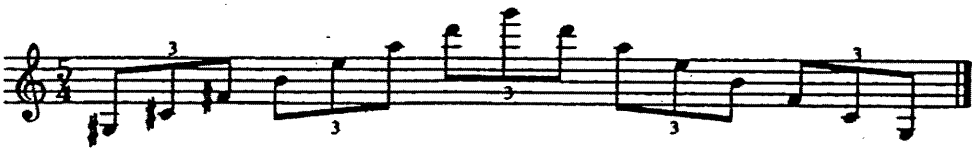

Fourths (cont'd)

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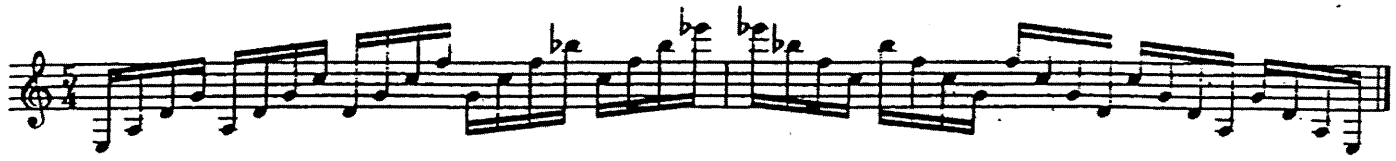

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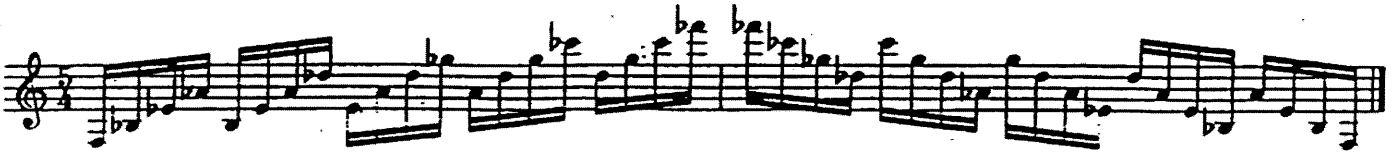

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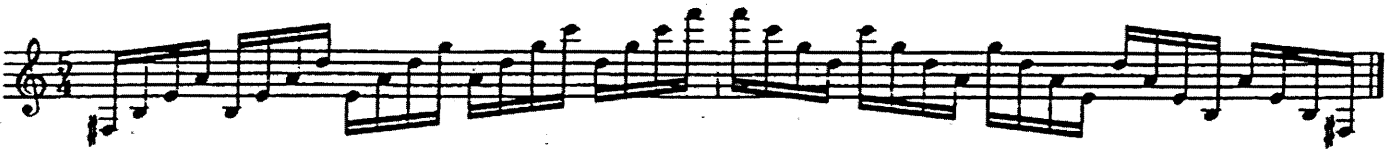

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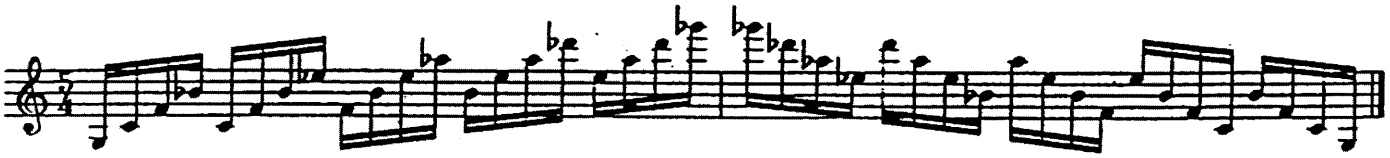

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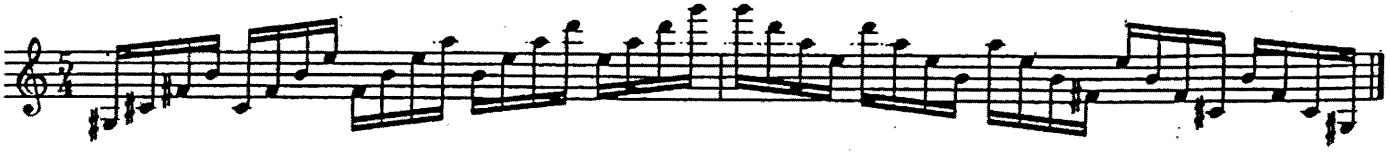

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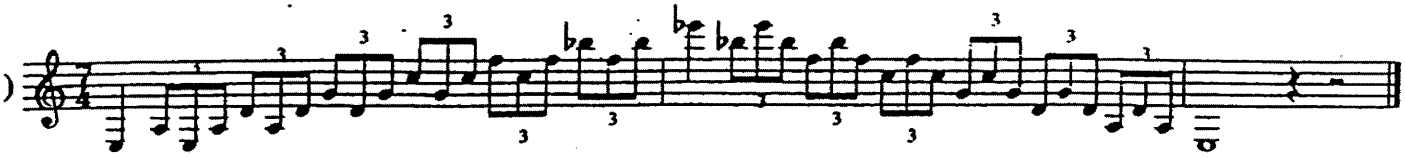

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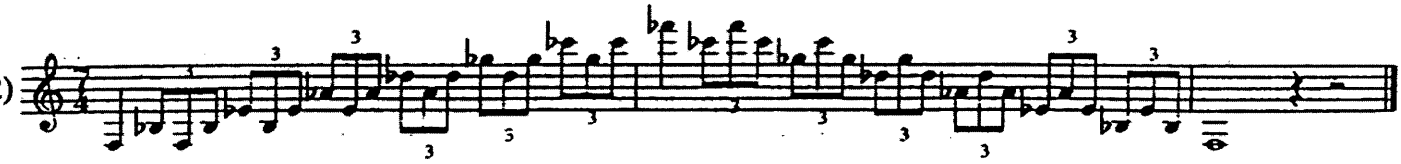

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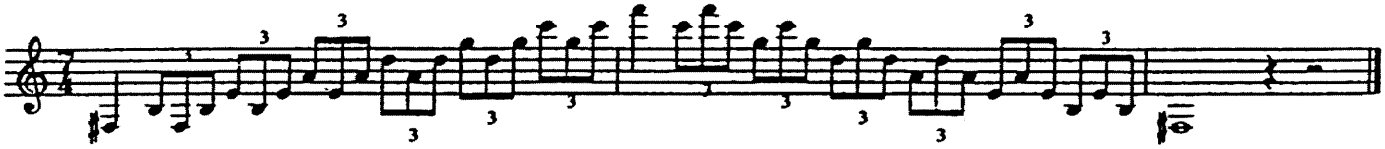

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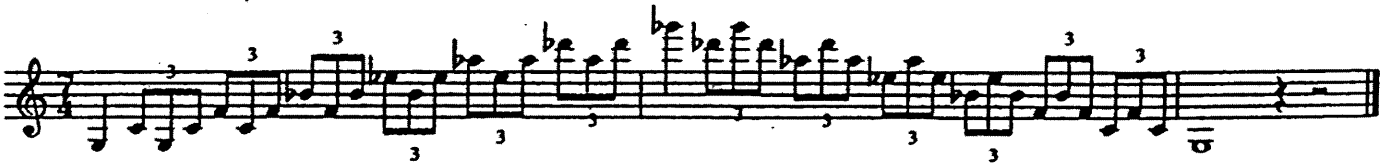

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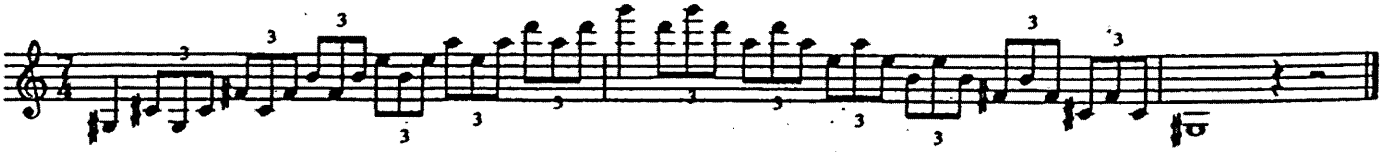

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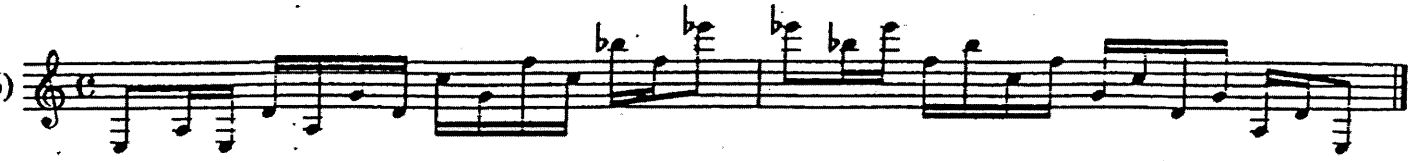

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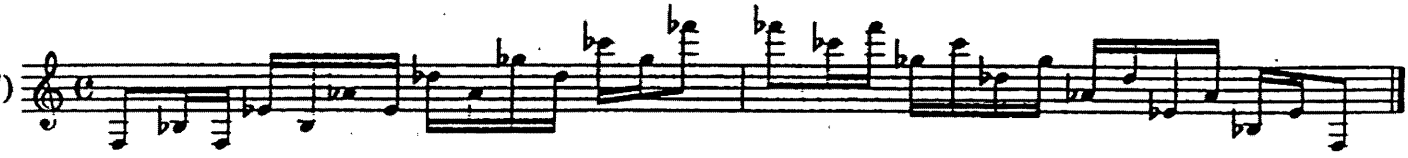

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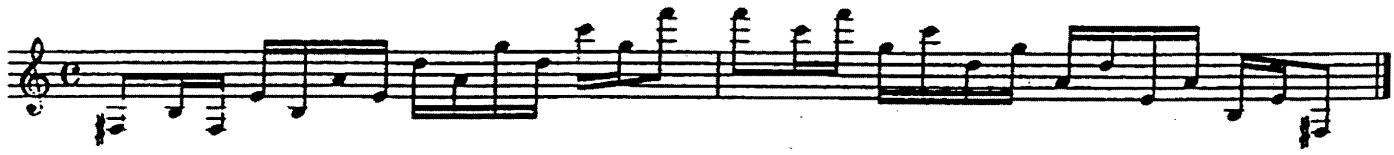

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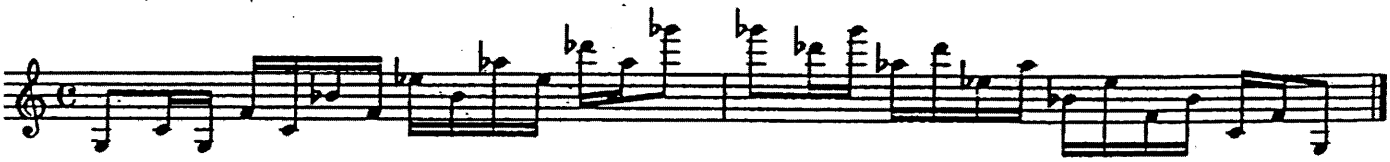

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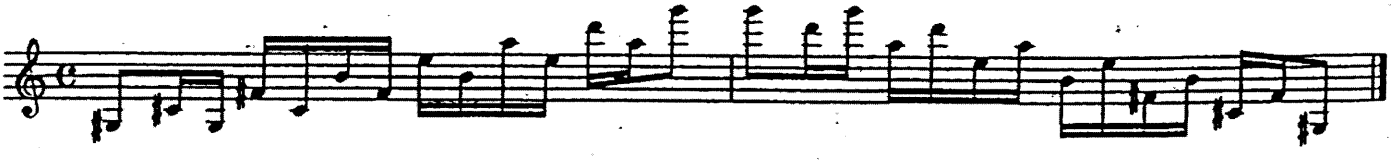

Fourths: combined

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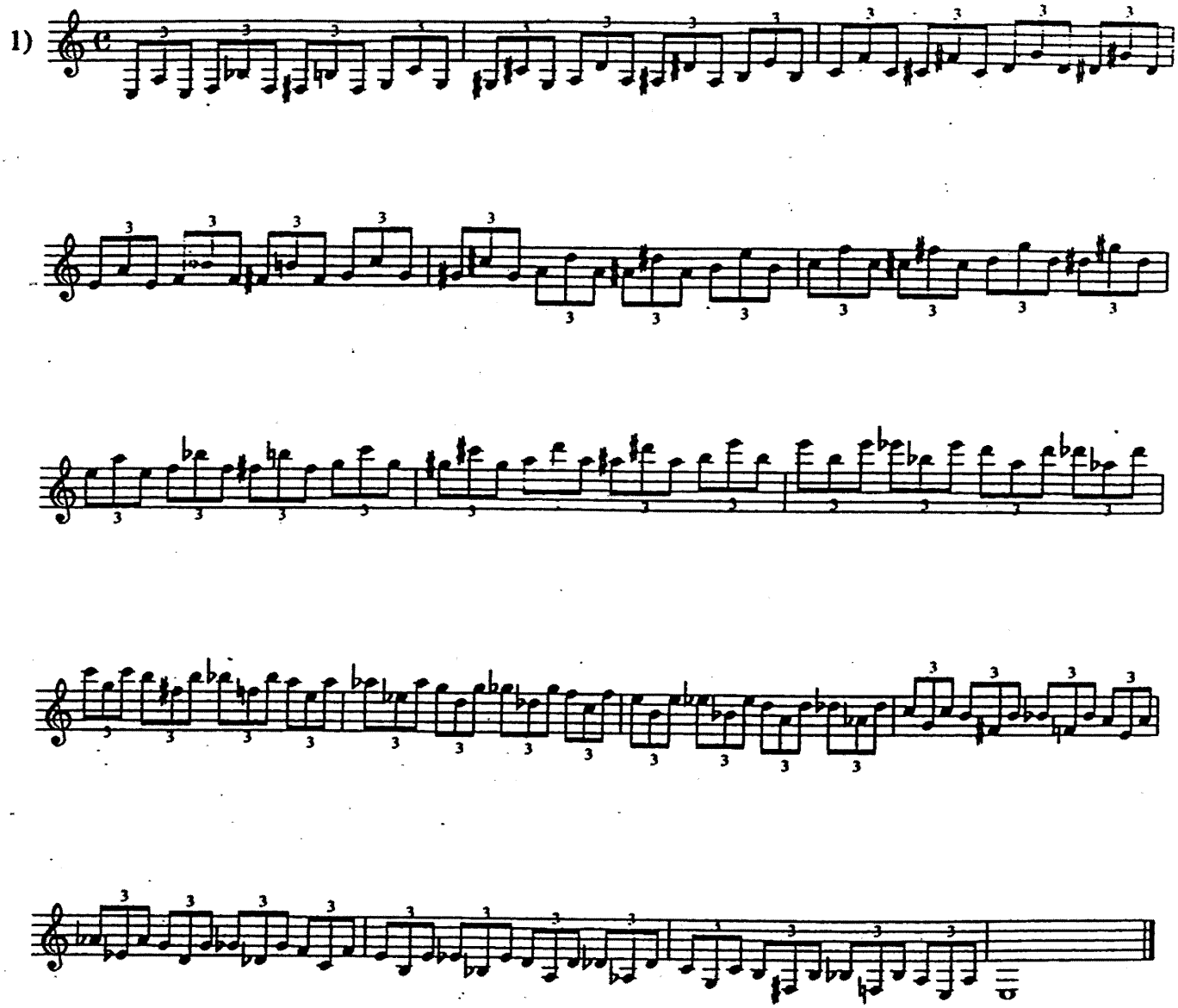

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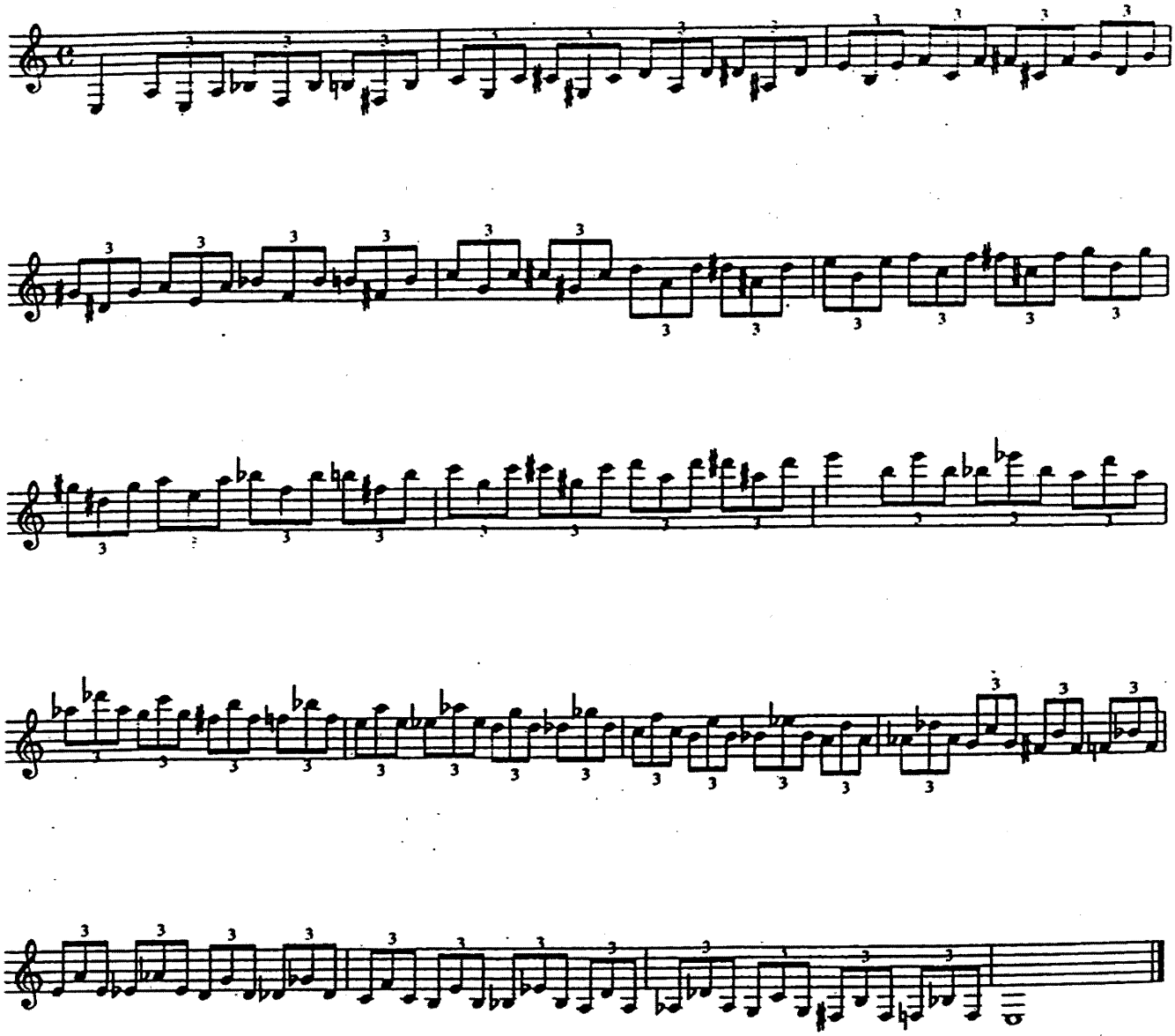
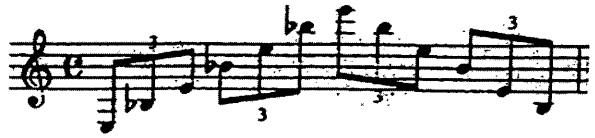
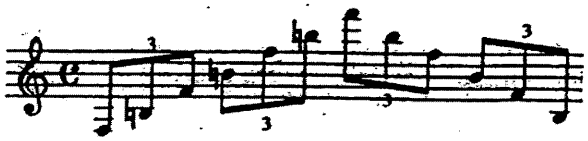
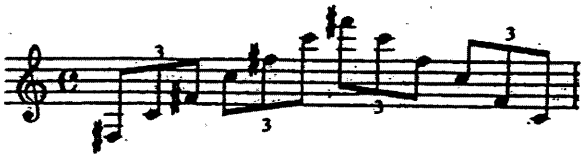
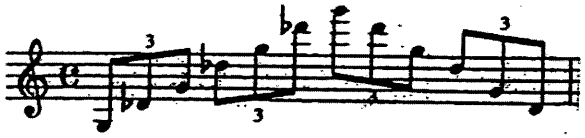
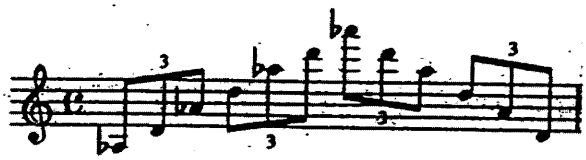


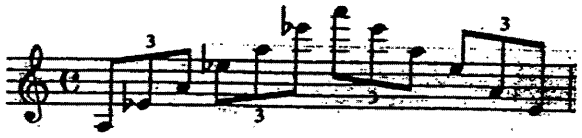
1) 

2) 

3) 

4) 

5) 

6) 

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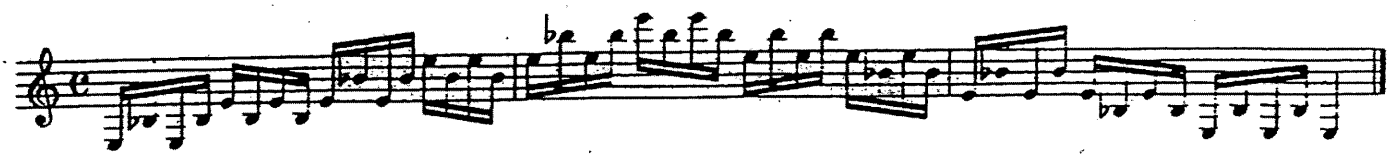

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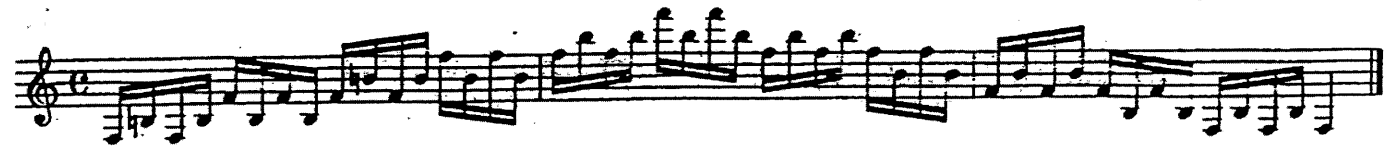

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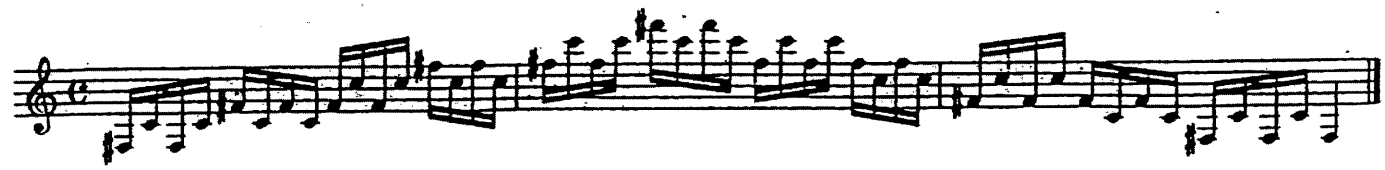

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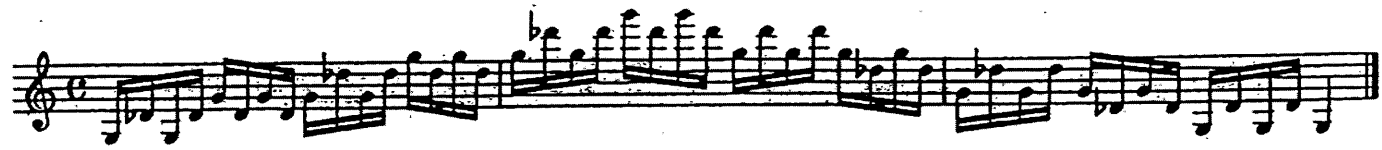

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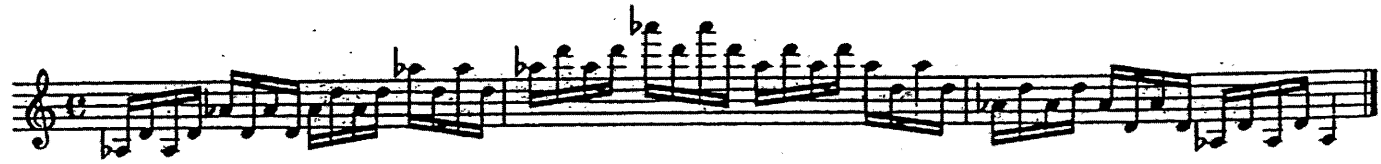

12)

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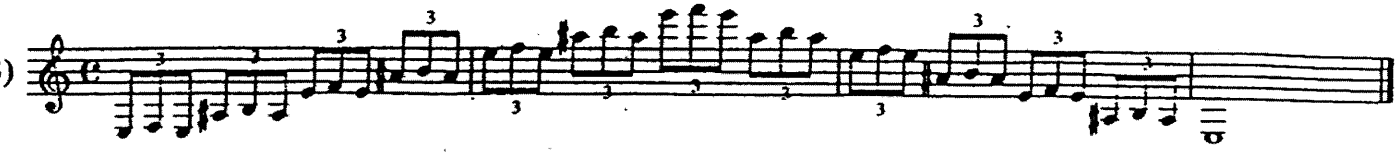

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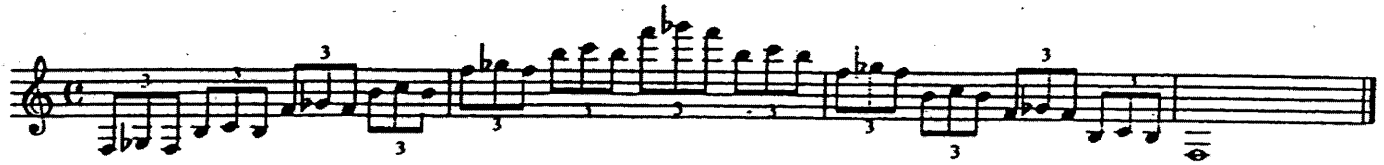

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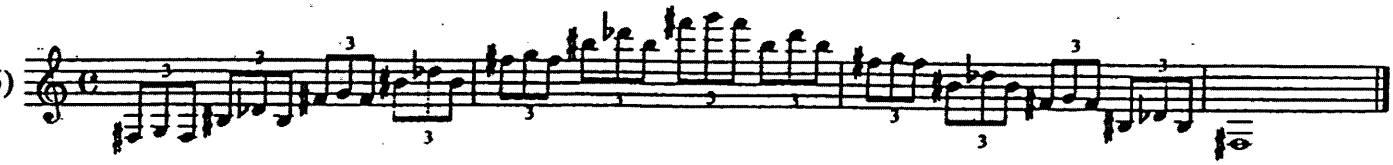

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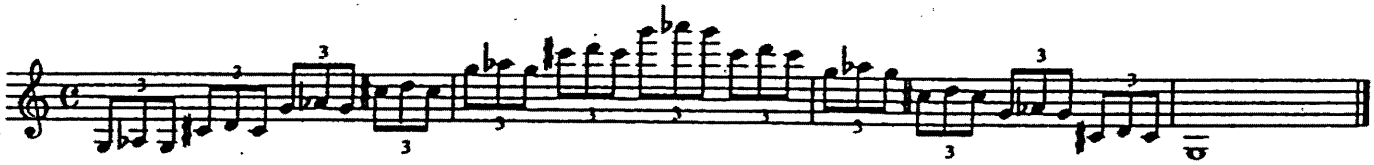

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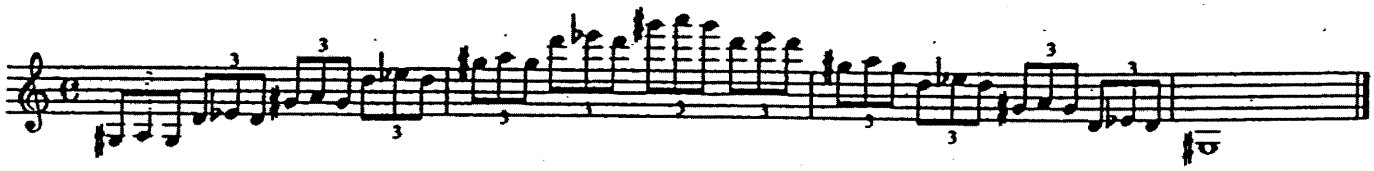

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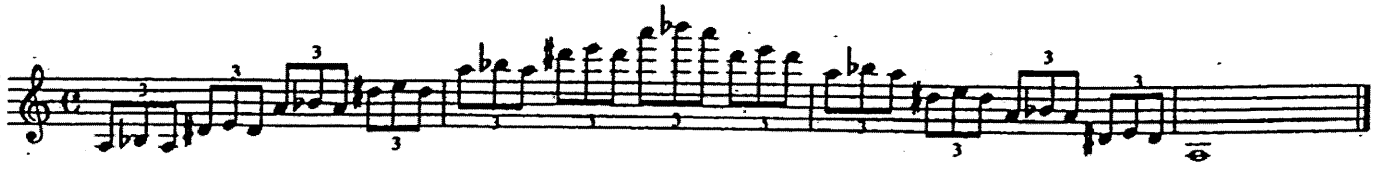
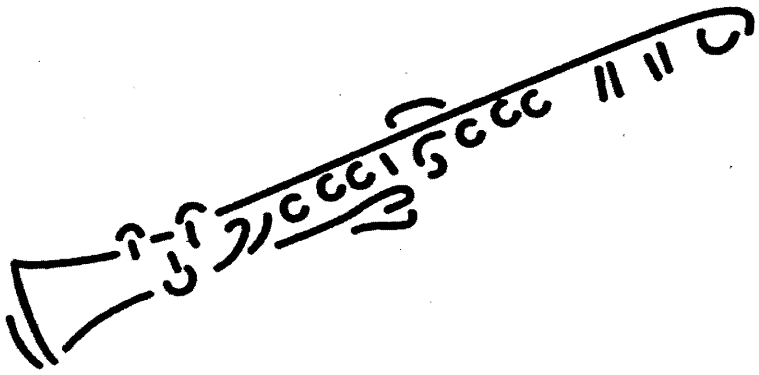


Articles



Clarinet Articulation

Conceptions, Misconceptions, & Solutions

James Gillespie & John C. Scott
University of North Texas

Tonal Development of Articulated Passages

I. General Principles

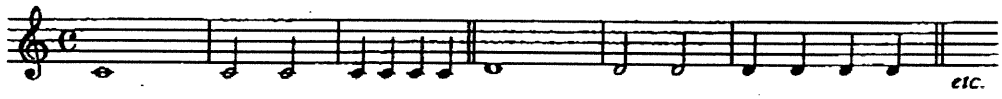
A. The emphasis with beginning students should be on the development of a good, uniform slurred (legato) tone quality (as high in range as possible) before tonguing is stressed.

B. There should be no sympathetic motion of the jaw, throat, or chest when slurring or tonguing. The facial "look" of the embouchure should have the same appearance in all registers and articulations. The use of a mirror is very helpful in checking for any unwanted motion.

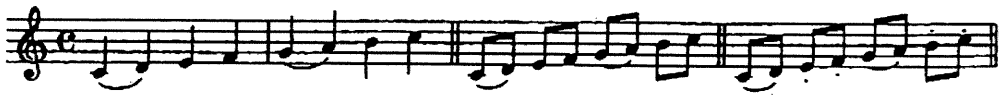
C. The airstream is constant in all types of articulations, from the most connected (slurred) to the most detached (staccatissimo).

II. Exercises for the Development of Tonal Uniformity

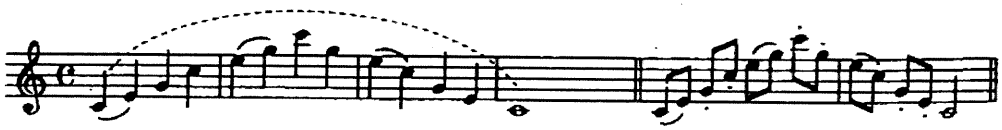
A. Matched (uniform) quality on a repeated note:



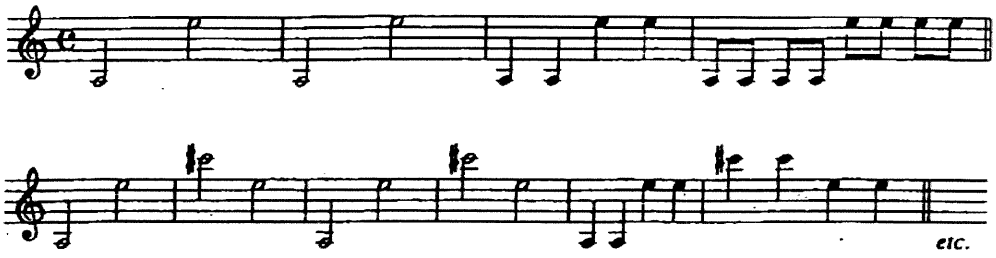
B. Matched quality of scale-wise notes:



C. Matched quality on wider intervals:



D. Matched quality in all registers:



III. Voicing - What happens?

A. Low register: tongue is flat in the mouth, mouth cavity is larger, throat cavity is smaller, "hah" syllable recommended

B. High register: tongue is higher, more arched, and forward; mouth cavity is smaller (taken up by raised tongue); throat cavity is larger; "hee" syllable recommended

C. Emphasis should be placed on a relaxed, "natural" feel throughout the full range

IV. Undertones - What causes them?

A. Improper voicing. Try starting problem notes above the staff (for practice only) with the breath ("hee"). Later add "d" for a "deeh" syllable for the attack.

B. Airstream too slow.

C. Embouchure not formed correctly <u>before</u> blowing. Bottom lip usually too loose.

D. Reed too soft.

V. Summary of the most common faults related to poor articulated tone quality:

A. Not enough airspeed to support tongued notes.

B. Moving the embouchure, jaw, chest; or too much of the tongue when articulating.

C. Voicing not appropriate for the register being played.

D. Too much tongue surface against too much reed surface.

Clarity and Style in Articulation

I. General Principles

A. All notes consist of three parts – beginning, duration, and ending; the traditional terms "attack and release" seem to contradict their definitions

B. The tone quality of the duration should remain constant and not vary with changes in length; a short note should have the same quality as a long note

C. The clarity of beginnings and endings should remain constant

D. The duration of a note is determined by the length of time that the tongue remains away from the reed
   1. Good clarinet articulation is achieved by the manner in which the tongue is withdrawn from the reed, thus freeing the sound
   2. The higher the pitch, the less the amount of separation that is required between pitches
   3. The louder the pitch, the less the amount of separation that is required between pitches

E. The amount of separation is the key to style

F. The character of beginnings (attacks) is determined primarily by the amount and/or speed of air that is released, and <u>not</u> by the force or weight of the tongue weight

Clarity and Style in Articulation (cont'd)

II. The Use of the Tongue

A. Beginnings (attacks)
1. The active motion of the tongue is the backward stroke; the forward stroke serves as a preparatory motion
2. The tongue rests lightly against the reed – not pressing the reed, but only dampening it. Lightness is the most important concept in clarinet articulation
    a. tongue placement
        1) tip of the tongue to the tip of the reed
        2) anchor tongue to the tip of the reed
    b. syllables
        1) dAH, dEEH
        2) tAH, tEEH

B. Endings (releases)
1. Tone is stopped most frequently by stopping the forced exhalation of air
2. At faster speeds, endings and beginnings of notes occur more closely together, making the syllables tAH or dAH appear as tAHt or dAHd

C. Clarity in articulation patterns
1. To achieve a clear and even style of articulation, play the last note of a slurred group in the style of the note that follows
2. To eliminate an uneven articulation, emphasize the first note of a slurred group

D. Tongue speed
1. The tongue must be light and relaxed
2. Concentrate on withdrawing the tongue from the reed; blow the tongue away

Clarinet Fingering

Luck or Logic?

James Gillespie & John C. Scott
University of North Texas

I. Hand and finger position
   A. Basic hand position is derived from the hands hanging at the sides of the body in a relaxed position; notice the curve of the fingers caused by muscle tone.
   B. Maintain this basic hand position when holding the clarinet – elbows bent; note the angle of the hands.
   C. Specifics of hand and finger position
      1. Right hand thumb: bottom half of the nail should be under the standard thumb rest; this varies slightly with individual hand sizes; the right thumb should be perpendicular to the clarinet
      2. Right hand index finger: should remain curved and arching over the edge of the lowest side key
      3. Left hand: should be curved and arching over both the A and A-flat keys
      4. Left hand thumb: should point slightly toward the top of the clarinet at about 35 degrees

II. Basic fingerings for scales and arpeggios
   A. Primary considerations:
      1. Whenever possible, continue finger motion in the *same hand*
      2. Without sacrificing good intonation, try to move as few fingers as possible in connecting intervals
      3. Whenever possible, incorporate the "right hand down" technique into all scales and arpeggios
      4. Remember that the right hand cannot be left down below open g without resulting in poor intonation

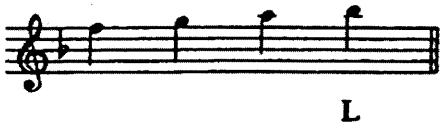
2. Without sacrificing good intonation, try to move as few fingers as possible in connecting intervals.

3. Whenever possible, incorporate the "right hand down" technique into all scales and arpeggios.

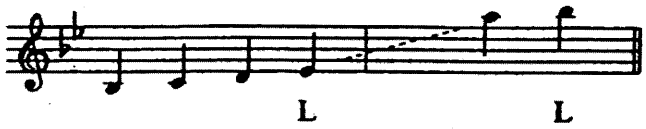
4. Remember that the right hand cannot be left down below open g without resulting in poor intonation.

B. Specific scale patterns:

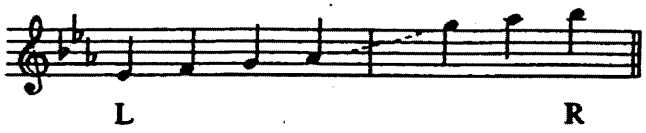
Ex. 1 F Major



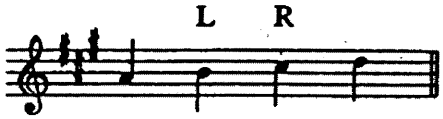
Ex. 2 B-flat Major



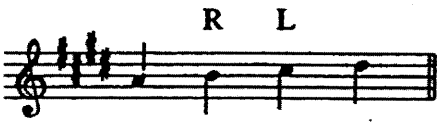
Ex. 3 E-flat Major



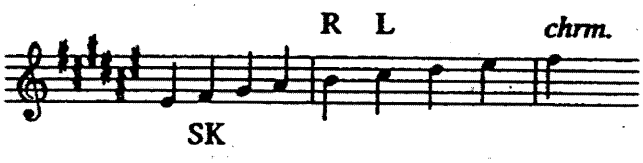
Ex. 4 D Major & A Major



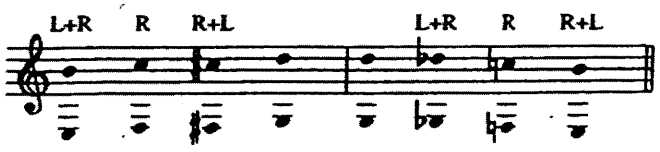
Ex. 5 E Major



Ex. 6 F-sharp Major



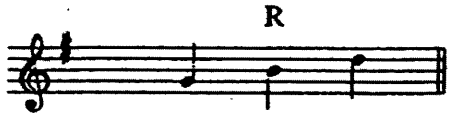
Ex. 7 Chromatic Scale



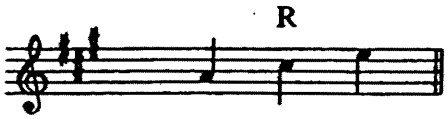
Note Below: The proper use of little sequences is critical in the development of smooth and reliable finger technique.

C. Specific arpeggio patterns:

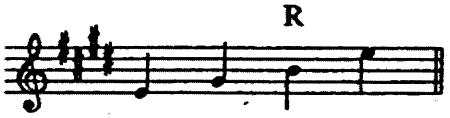
Ex. 8 G Major



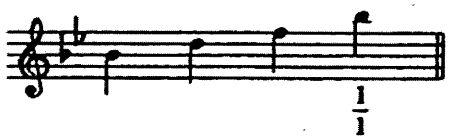
Ex. 9 A Major



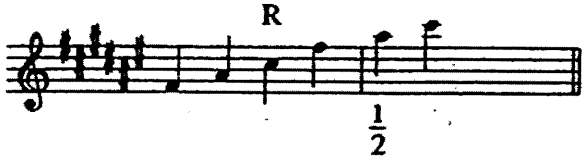
Ex. 10 E Major



Ex. 11 B-flat Major



Ex. 12 F-sharp Major



III. Throat tone resonance fingerings

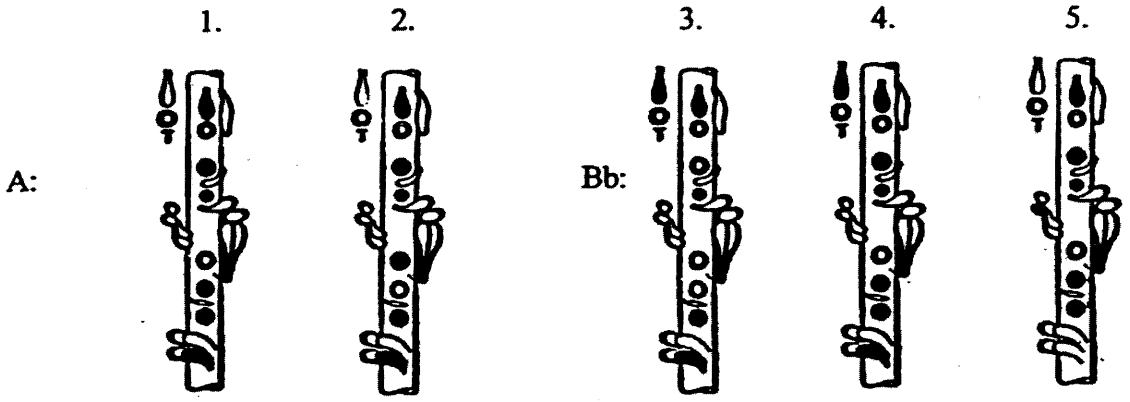
A. These fingerings can aid in:

1. improving tone quality

2. stabilizing pitch

3. improving uniformity of resistance in blowing between throat tones and lower clarion register in scales and arpeggios

4. connection of registers



Ex. 13 Jacob, William Byrd Suite, Mvt. IV

Ex. 14 Swearingen, Novena

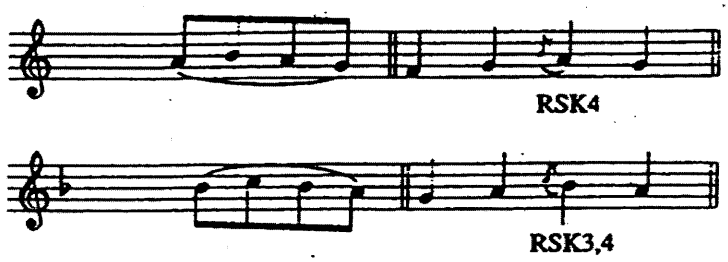
IV. Trill fingerings in rapid passages

Note Below: While trill fingerings usually do not possess the fullness of tone of standard fingerings, in rapid passages the player's concern is with ease of fingering and

smoothness. As long as acceptable intonation is maintained, extended register fingerings (i.e. trill fingerings) can often improve the connection of slurred passages involving register changes. Stated simply, don't change registers unless the situation requires it.

A. The extended chalumeau register:

Ex. 15 a/b



Ex. 16 b-flat/c

B. The extended clarion register:

Ex. 17 Kalinnikov/Bainum, Symphony No. 1, Q + 1m.
c/d

Ex. 18 Shostakovich/Hunsberger, Festive Overture, 18 + 6m.
c/d-flat

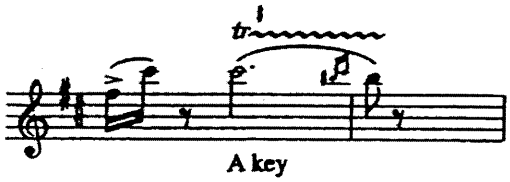
Ex. 19 b/c-sharp

C. Clarion trills:

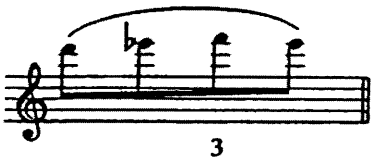
Ex. 20 a-flat/b-flat

D. Altissimo trills:

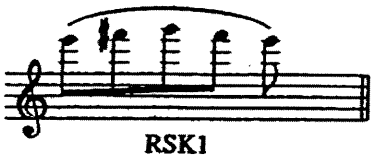
Ex. 21 Arnold, Four Scottish Dances, C + 6m.
c-sharp/d-sharp



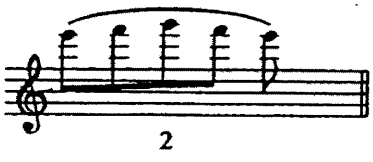
Ex. 22 e-flat/f



Ex. 23 f-sharp/g



Ex. 24 f/g



V. Altissimo register fingerings

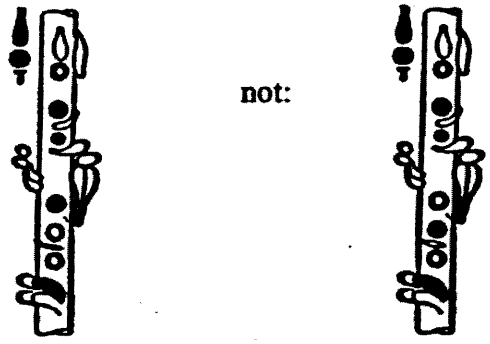
A. General suggestions:

1. The RH Ab/Eb key should almost always be used on D and all notes above. Exceptions: fast technical passages may be more manageable without it, and very soft sustained Ds may tune better without it; usually not needed on the A clarinet.

2. In fast technical passages, choose fingerings that use the fewest fingers (often trill fingerings). In slower, sustained passages, use fingerings that are more tonally stable and secure (often "long" fingerings).

3. High Eb is often misfingered. The correct fingering is:

6. not: 7.



B. "Long" fingerings (also called "front" or "covered")

1. This category of fingerings is especially useful when slurring into the altissimo register in slow moving, wide intervals. They are equally secure for articulated passages as well.

2. They are stable in pitch and tone, possess a wider dynamic range and have a fuller tone than most "regular" fingerings. Caution: some may tune sharp below a "mf" level.

3. Because more fingers are used in these fingering, they are not recommended for fast, technical passages.

8. 9. 10. 11.

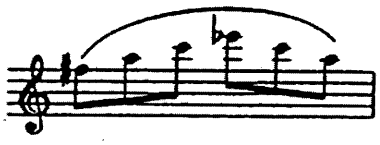
E:  F:  F#:  F#:  (flatter than 10: best for "pp")

12. 13. 14.

G:  G:  Ab: 

C. Other altissimo register fingerings:

Ex. 25



15.

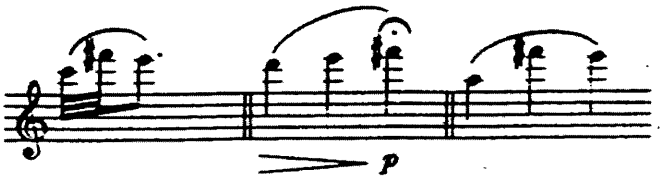
Eb: 

Excellent for fast slurs c-eb-c. See also cadenza in Makris' Aegean Festival Overture

-optional

Here is a versatile fingering for high F# which has fine response and stability - unlike the "regular" F# fingering:

Ex. 26 Ex. 27 Ex. 28



Copland,
Concerto

16.

F#:

-optional

by Prof. Henry Gulick, Indiana University

Comments on the Clarinet Literature Chart

1. For clarinet performers/teachers, I have compiled this selective list of music. Arbitrary labeling and pigeon-holing are necessary, and space is limited; nevertheless, I hope that it will be helpful.

2. Although most of the better literature is here, any such compilation will reflect the editor's preferences and prejudices. It is a simple matter, in any event, to cross out disliked pieces and to write in desired additions. Especially in the Modern category, I have left space for new works.

3. No one would claim that this is all great music—still, in comparison with the literature for other wind instruments, it appears that the clarinet is doing very well.

4. Concerti and certain other works labor under a handicap: the transcription of orchestral accompaniment to piano may inflict a painful, even lethal, wound. Here too, the taste of those involved must be the final judge.

5. Few of the "War Horses" have been included, but let us not forget such composers as Luigi Bassi, I. W. Kalliwoda, Fritz Kroepsch, G. Meister, C. Reissiger and J. Sobeck. To sing and to display technical facility remain worth-while goals; whether such literature should be restricted to advanced high school students is, in my opinion, a matter of local autonomy.

An Outline of Clarinet Literature (Cont.)

6. Some may wonder how Crusell could write a Romantic Concerto and a Classical Quartet. There is a very fine line here, but it seems to me that the Concerto is freer and more subjective. The question does illustrate the problem in sorting and classifying music, which I have done in this chart for the sake of convenience and easy reference.

CONCERTI	SONATAS	OTHER WORKS WITH PIANO	DUETS AND TRIOS
BAROQUE (TRANSCRIPTIONS) Cimarosa–Benjamin Handel–Barbirolli Tartini–Jacob C'tino	Blavet–Joosen Handel–Kell. Lurie, Voxman Waln. Loeillet–Ayres Perier–Recueil de Sonates 3 vol D Scarlatti–Drucker Vinci–Waln.	Bach–unaccompanied: Corroyez, Delecluse, Giampieri, Leroy. Bach–Chromatic Fantasie (un) Bach–Toccata & Fugue in d (un) Simon–Bach for the Clarinet Voxman–Classical Studies	Handel–Overture (Suite) 2 cl-hn Original?
CLASSICAL Hoffmeister Kramar-Krommer Mozart J. Stamitz K. Stamitz (several) Riotte Rossler (Rosetti)	Arne–Craxton Danzi Devienne Ries Wanhal 1-2 Hoffmeister		Beethoven–3 Duos cl-bn Mozart–Duos 2 cl Beethoven–op 11 cl-cel-p Mozart–cl-va-p Mozart–5 Div. 2 cl & bn
ROMANTIC Crusell J. F. Hummel 1-2 Mann Molique Spohr 1-2-3-4 Weber 1-2 & C'tino Mercadante	Brahms 1-2 Jenner Mendelssohn Reger op 49 1-2 & op 107 Reinicke Weber (Grand Duo) Dobrynski	Beger, 3 Pieces Baermann–Adagio Burgmuller–Duo Cavallini–Adagio & Tarantella Gade–Fantasy Pieces J N Hummel–Intro Theme & Var Rossini–Intro Theme & Var Schumann–Fantasy Pieces; 3 Romances Weber–Variations op 33; Fantasia & Rondo (from Quintet) Weiner–Ballade: Gypsy Dance Winding - Fantasy Pieces	Brahms–cl-cel-p Bruch–cl-va-p Glinka–cl-bn-p Mendenssohn-cl-b hn (or 2 cl) & p Schumann–cl-va-p
FRENCH Bozza Francaix Guilhaud C'tino Milhaud Rivier Tomasi Gotkovsky No. 1,2	Honegger S'tine Martinon S'tine Milhaud S'tine Poot S'tine Poulenc Saint-Saens Sancan S'tine Gabaye	Debussy–Premiere Rhapsodie; Petite Piece Milhaud–Scaramouche Ravel–Vocalise (arr) PARIS CON: See Albums–Bonade; Stubbins Vol 1-2-4. Andre–Bloch, Bozza, Delmas, Gaubert, Grovlez, Mazellier, Pierne, Rabaud International Collections	P M Dubois–cl-perc Poulenc–2 cl Poulenc–cl-bn Saint-Saens–Tarantelle for fl-cl- & orch or piano Reed Trios: Auric, Ibert, Milhaud.
MODERN M Arnold F Busoni C'tino A Copland N Dello Joio C'tante G Finzi I Gotkovsky P Hindemith A Manevich C Nielsen W Piston M Seiber C'tino C Stanford H Stevens B Tuthill G. Jacob	W Alwyn M Arnold A Bax L Bernstein I Dahl A Donato A Etler 1-2 B Heiden P Hindemith E Hughes J Ireland G Jacob M Castelnuovo-Tedesco S Karg-Elert B Martinu D Mason M Milhalovici C Setaccioli L Sowerby C Stanford A Szalowski B Tuthill J Weinberger H Kauder B Pillin Mathias Horovitz Harvey Howells	Busoni - Elegy V Babin–Hillandale Waltzes P Ben-Haim–Pastorale Variee A Benjamin–Tombeau de Ravel A Berg–Four Pieces H Ferguson–4 Short Pieces G Finzi–5 Bagatelles A Goedicke–Nocturne & Etude J Horowitz–2 Majorcan Pieces B Hummel–5 Miniatures H Keller–Serenade (orch acc) T Kenins–Divertimento E Krenek–Suite W Lutoslawski–Dance Preludes K Nazar–3 Miniatures L Ornstein–Nocturne K Penderecki–3 Miniatures H Stevens–Suite R Vaughan-Williams–6 Folk Songs Stanford - Intermezzi	L Bassett–2 cl A Russell–cl & perc Villa Lobos–Choros #2 for fl & cl Cl-Vn-P: Bartok Ives Khatchaturian Milhaud Stravinsky. Cl-Va-P: G Jacob A Uhl R Strauss–cl-bn-p I Dahl–cl-vn-cel M Arnold–Div. for fl-ob-cl W Piston–3 Pieces for fl-cl-bn

FOUR OR MORE

Beethoven—Quintet op 16, Sextet, Septet, Octet.
Mozart—Quintet w/ str 4, Quintet for ww & p, sextet, octet.
B H Crusell—Quartet cl-vn-va-cel

Mozart - Quartet w/ 3 str.

Quintets for Cl & Str 4:
Brahms
Reger
Weber.

Poulenc—Sextet for ww & p

Cl and Str 4:
Arthur Bliss
S. Coleridge-Taylor
Paul Hindemith
Gordon Jacob
Cl-Str 4 & Piano:
N. Berezowsky
A. Copland
R. Harris
S. Prokofiev
Carlos Surinach—Ritmo Jondo for cl-trpt-3 perc-3 HC

WITH VOICE

Mozart—Two arias from Titus (one w/ b hn)

Gaveaux-Polacca fr. Le Trompeur trompe
Meyerbeer—Shepherd Song
Schubert—Shepherd on the Rock; Totus in Corde; Romanze.
Spohr-6 German Songs

D. Argento—To Be Sung on Water
A. Bliss—Nursery Rhymes
A. Cooke—3 Songs of Innocence
Hovhaness—Saturn
G Jacob—3 Songs
J McCabe—3 Folk Songs
N Rorem—Ariel
R Vaughan-Williams Vocalises

ALBUMS

Bonade—16 Grands Solos de Concert: Paris Con and Weber Concertino.
Christmas—Baroque Music for the Cl.
Solos for the Clarinet Player
The Clarinet Recital
Cl Classics—I Concerti: Mozart Spohr 1-2 Weber
II Quintets: Brahms Mozart Weber
III Miscellaneous
E Simon—Masterworks for Cl & Piano: Brahms Mendelssohn Schumann Weber.
Stubbins—Recital Lit for Clar., 5 Vol: I II & IV mostly Paris Con; III has Mozart and 2 Weber Con; V Miscellaneous.

CLARINET ALONE

J Bavicchi—Sonata #1
G Bucht—Cl Study 59
C Deak—Sonatina
P Dubois—Sonata Breve
B Hummel—Suite
R Jettel—5 Grotesques
S Karg-Elert—Sonata
E Krenek—Monolog
S Kurtz—Fantasy
I Lang—Monodia
D Martino—A Set for Cl.
J Mayer—Raga Music
O Messiaen—Abime des Oiseaux
W Osborne—Rhapsody
J Rivier—Le Trois S
M Rozsa—Sonatina
W O Smith—5 Pieces
I Stravinsky—3 Pieces
H Sutermeister—Capriccio
G Tailleferre—Sonata
E Wellesz—Suite

von Koch - Monolog III
Webster - 5 Pieces
Cahuzac - Arlequin
Bennett - Sonatina
Jacob - 5 Pieces
Bassett - Soliloquies

Major Orchestra Clarinet Audition List

by Cecil Gold

Recently I made a survey that reveals a basic repertoire required of orchestral clarinet players. A total of 24 major orchestras sent me their clarinet audition lists, which I used to prepare the material that follows. I have organized the Bb clarinet list into three groupings, according to the number of times audition pieces were requested: *Always Requested, Frequently Requested* and *Sometimes Requested.* The survey also includes *Frequently Requested* lists for players auditioning on the Eb soprano and Bb bass clarinets. The majority of the orchestras surveyed stated that they also require the performance of a solo work, which the Mozart *Concerto in A Major* is mentioned most often.

--Cecil Gold

Bb Clarinet

Always Requested:

Beethoven	*Symphony No. 4; Symphony No. 6*
	Symphony No. 3: Tempo de Minuetto and Trio
Brahms	*Symphony No. 3*: Andante
Mendelssohn	Scherzo from *Midsummer Night's Dream*
Prokofiev	*Peter and the Wolf*
Ravel	*Daphnis et Chloe, Suite No. 2* – meas. 155-158; 163-166; meas. 201-204; 207-210; 210-end
Rimsky-Korsakov	*Capriccio Espagnole*: Mov't. I, III and Cadenza; *Le Coq d'or; Scheherazade*: Cadenza
Strauss	*Don Juan; Till Eulenspiegel*
Tchaikovsky	*Symphony No. 4; Symphony No. 5*

Frequently Requested:

Berlioz	*Symphonie Fantastique*
Borodin	*Polovetsian Dances*
Brahms	*Piano Concerto No. 2*: Mov't II; *Symphony No. 4*
Mendelssohn	*Symphony No.* 3, "Scottish"
Mozart	*Symphony No. 9*
Ravel	*Rhapsodie Espagnole*
Respighi	*Pines of Rome*
Rossini	Figario's aria from *The Barber of Seville*
Schubert	*Symphony No. 8; Symphony No. 9*
Shostakovich	*Symphony No. 1*
Sibelius	Opening of *Symphony No. 1*
Stravinsky	*Firebird; Petrouchka*
Tchaikovsky	*Symphony No. 6*

Sometimes Requested:

Beethoven	*Leonore No. 3*
Brahms	*Symphony No. 1*
Debussy	*Prelude Apres midi d'une Faune;*
	Nocturnes: Mov't II - "Fetes" and Mov't III - "Nuages"
Gershwin	*Rhapsody in Blue*
Milhaud	*Creation of the World*
Mozart	*Symphony No. 40*
Nielsen	*Symphony No. 5*
Prokofiev	*Classical Symphony*
Ravel	*Bolero*
Rossini	*Semiramide*: Overture
Roussel	*Bacchus et Ariane*
Schumann	*Piano Concerto*
Shostakovich	*Symphony No. 5 ; Symphony No. 9*
Strauss	*Death and Transfiguration; Ein Heldenleben*
Stravinsky	*Jeu des cartes; Symphonies of Wind Instruments*
Wagner	*Forest Murmurs*
Weber	*Der Freischutz*: Overture

Eb Soprano Clarinet

Berlioz	*Symphonie Fantastique*
Copland	*El Salon Mexico*
Ravel	*Bolero; Piano Concerto in G major;*
	Daphnis et Chloe
Shostakovich	*Symphony No. 5; Symphony No. 6*
Strauss	*Till Eulenspiege; Ein Heldenleben*
Stravinsky	*Le Sacre du Printemps*

Bb Bass Clarinet

Grofe	*Grand Canyon Suite*
Khachaturian	*Piano Concerto*
Liszt	*Tasso*
Ravel	*La Valse*
Schumann	*Symphony No. 3*
Shostakovich	*Symphony No. 6; Violin Concerto*
Strauss	*Also Sprach Zarathustra; Ein Heldenleben;*
	Sinfonia Domestica; Till Eulenspiegel
	Don Quixote
Stravinsky	*Le Sacre du Printemps*
Wagner	*Tristan und Isolde*: 2nd Act

Reed Information

by Tom Ridenour

The reed is not a mystery and reed-making and adjustment are not voodoo! The reed obeys the laws of physics. A clear understanding of these laws will enable the player to adjust reeds and make reeds through logic.

--Tom Ridenour

I. Good cane has:
   A. Golden color
   B. Smooth, shiny bark
   C. Straight, evenly spaced fibers

II. Reed and Mouthpiece
   A. The reed's vamp proportions must conform to the mouthpiece facing
   B. No reed-fixing methods can be blindly implemented without considering the mouthpiece facing's characteristics.

III. Quality and Cut
   A. Fallacy: Bad reeds are due to bad cane.
      Truth: Bad reeds are mostly due to bad shape.
   B. Good cane makes the difference once the proper shape and proportions have been attained

IV. Reed vibration
   A. The center of the reed vibrates at the speed of the fundamental
   B. The edges of the tip vibrate at the speed of the overtones
   C. A reed has to seal air-tight to start the vibration cycle

V. Air and Embouchure
   A. Ears and tip areas control sensitive air pressure
   B. Lip contact area in heart controls sensitive lip pressure

VI. Flex must be Perfectly Smooth Without Stiff Areas or Gaps

VII. Reed Tip is critical for upper register response. In a properly made mouthpiece the reed tip should be of an even thickness all the made way across.

VIII. Reed Proportions
   A. Side to side should be even to conform to evenly made mouthpiece rails
   B. Tip to back
      1. If the reed feels heavy for the air and light for the lip, the tip is too heavy
      2. If the reed feels heavy for the lip and light for the air, the back is too heavy
      3. If the tone is hard, the tip is too thick

4. If the tone is pure, but unresponsive in staccato, the tip is too thin
5. If the tone is "breathy," the reed is poorly balanced
6. If the reed plays well forte, but collapses at piano, the tip is too thin

IX. Reed Balancing Procedure

A. Place the reed straight on the facing for the playing test.Play the reed at all dynamics. Is the tone clear in all dynamics? Do you have to change embouchure pressure excessively to slur easily in the high register? Can you play softly in all registers? Is the staccato responsive?

B. After playing the reed a few minutes, check the balance of the ears or sides of the reed. Deaden the right side of the reed and listen to the left side. Reverse the process. Test using sfz>p. Do the ears sound the same? Do they have the same decay resonance in sfz>p?

B. Remove the reed from the mouthpiece and flex the tip of the reed to Does the flex from side to side confirm your playing test? Circle the stiff areas, or "hard spots," with a pencil *while you are looking at them.* Is the tip of the reed the same thickness all the way across?

D. Thin the hard area and repeat steps 1, 2, 3 & 4 until the ears are balanced. If the reed is then soft, clip a small amount and re-test

E. Testing for side-to-side reed balance

1. Alternately deaden the left and right sides of the reed and play
2. A properly balanced reed will have the same tone, response and decay on both sides of the reed

X. Fine Placement of the Reed On the Mouthpiece

A. If the reed is soft, move it up

B. If the reed is hard, move it lower

C. If the reed plays *slightly* harder on one side than the other, tilt the reed away from the harder side; this has the effect of thinning the mouthpiece rail on the harder side and widening the softer side; correct placement is arrived when the sides play and decay with the same response and resonance, and the altissimo is *instantly* responsive at soft dynamics

XI. Test for High Register Reed Balance

A. Play high tones with breath attacks; notice the amount of air embouchure pressure necessary to begin the tone; determine if the reed sluggish to speak unless inordinate embouchure pressure is added

B. Play E3 and slur to A3

1. If A3 speaks freely with a full tone, the reed has good tip balance and will play the upper altissimo register securely
2. If A3 fails to speak, requires added embouchure pressure in speaking, or has a narrow or confined tone color, there is imbalance in the final few millimeters of the reed tip

XII. Miscellaneous

A. Fallacy: a hard reed is necessary to play the highest tones

Truth: while certain minimal strength in the heart of the reed is necessary to play the high tones, good high register response is mostly due to the fine balance of the last 3 mm of the reed and the left and right ears

B. Fallacy: a soft reed has a clear sound and quick response, while a hard reed is often fuzzy and slow in response

Truth: Clarity and response are due to proper balance in the reed; properly balance, a hard reed may have excellent response and fine clarity while requiring very little embouchure pressure to center the sound

CLARINET COMMENTS

Quality, not quantity, is primary in developing clarinet finger technique

by Tom Ridenour
Manager, Woodwind Company

In my last column, I shared a few thoughts on teaching the clarinet inspired by an article from an issue of *Woodwinds* magazine dated 1948. At the close of that column, I mentioned a second article in the same magazine, in which clarinetist Augustin Duques discussed the French approach to finger-technique development. The Duques article will serve as a point of departure for this present column.

To begin, we need to understand that some of us enter the world with greater gifts than others and that we each have strengths and weaknesses. Further, some of us develop our gifts later than others, as so-called "late bloomers." This is not fatalism, but reality.

Fortunately, it is only one part of reality. The balancing aspect is the existence of human freedom. In practical terms, we are in fact able to self-actualize to a certain degree. Although we cannot create more talent than we have been given, we can improve and refine the gifts we *do* have. Musicians usually do this by an activity commonly known as . . . practicing.

Often, an individual's ultimate development is as much a matter of heart as it is a matter of talent. When I was in school, I saw some students who had more natural musical talent than others, but for various reasons, they did not develop it. Consequently, their performance skills were eventually surpassed by others with less talent but with the drive, desire and discipline to work harder and smarter.

It is important to note that working both hard *and* smart is necessary for truly fine results. Practice does not necessarily make perfect—only perfect practice makes perfect. Time spent with the horn and even strenuous efforts mean little in themselves. Only time and effort that is directed and disciplined by a clear methodology will yield the desired result most quickly.

Most every product we know of has two aspects to it: quantity and quality. Who cares if the quality is great when there is too little of it? Conversely, who cares if the quantity is abundant when the quality is poor?

Since our technique is also a "product" (though an intangible one, it is the product of our efforts), technique must be subject to the same standards of evaluation to which any other product is held. We must concern ourselves with both the qualitative and quantitative aspects of technique. Who cares how elegant and refined our technique is if we can't play the music up to tempo? Who cares how fast we can play if everything is sloppy and uneven?

Some of us enter the world with greater gifts than others. Although we cannot create more talent than we have been given, we can improve and refine the gifts we do have. Musicians usually do this by an activity commonly known as practicing.

Quality of technique must always be given the higher priority, but quality does not happen accidentally—it only comes about when we know *what* needs to be done and *how* best to do it. Ultimately, the quantitative and qualitative aspects of technique are profoundly interrelated. If we neglect the qualitative, it can limit the quantitative.

The mistake many of us make, especially when we are young and less experienced, is to stress the quantitative first. Often we are encouraged to do so by people who ought to know better. We want to play the fast, difficult material to prove our skills and perhaps impress others.

At this early stage of the game, we are usually unaware that there is even a qualitative dimension to technique. Who cares if our fingers are out of position and wasting motion? Who cares if we are slapping and popping the keys and tone holes when we p and if our fingers, hands, arms a shoulders are full of tension? We getting the notes, aren't we? The tr artist knows that it is not enough fo passage to "be there" notewise—t passage must also be beautiful.

Many professionals have affirm this truth. The history of music is fill with instances of fine players who derstood that they had failed to velop certain qualitative aspects of th technique and concluded that th playing would always be limited less they took the time to solve th problems. For many, this meant doi something so radical as declining perform for a period of time so th they might work *out* the bad habits working *in* the good—enabling the to reach artistic heights of technic mastery and expressive freedom.

The article penned by Monsie Duques reminds me of the tradition French approach to technique, whi is qualitative from beginning to en The French have traditionally conce trated on the manner and style technique, seeking to master the qua titative aspects by means of perfecti the qualitative.

This brings a whole list of consid ations, suggested below, for studen to ponder during practice. The stude should try to practice before a mirr when considering these questions order to *see* faults in finger techniq that are not always *felt*.

1. Are all the fingers curved, ar are you covering the tone holes wi the "balls" or tips of the fingers? Ma players try to play with the flat part the finger. This reduces tone emissic and impairs the legato connection ar efficiency of intervallic connections. also causes the fingers to tend straighten—a sure sign of tension th will soon fatigue the player.

2. Is the finger stroke a diagonal a vertical motion? Diagonal motion the finger stroke usually happens wh a player covers the tone holes with t flatter part of the finger and when t fingers begin to straighten out due tension. This causes wasted motio The proper and most efficient fin stroke is a short vertical motion, usi the tips or "balls" of the fingers.

Many of the great French maste barely moved the fingers while th executed very difficult passages. The concentration upon and mastery of t proper finger technique eventua gave them a technical command co

bined with an ease, security and relaxation they could not have achieved otherwise.

3. Do the fingers always remain curved, and are the forearms, upper arms and shoulders relaxed and free of tension? Relaxation while playing does not just "happen." Relaxation must be purposely practiced in order to become part of the player's skills.

4. Is the left thumb out of position when it is not covering the thumb hole or register key? Some young players even place their left thumb on the wood of the clarinet below the thumb-tube ring when they are playing throat A or open G. The thumb should *never* be out of position. Develop the habit of keeping the thumb in contact with the upper edge of the thumb ring and the tip of the register key at all times.

5. Are the pinkies wasting motion and following the movement of the ring fingers? Pinkies are hard to control because they share the same tendon with the ring fingers. Yet these two fingers must learn to work independently if the player is to develop a truly fluid, elegant technique.

A good approach to begin developing independence of the ring and little fingers is to practice slow trills on low C to D and low G to A while keeping the left pinky resting on low C# and the right pinky resting on low Ab.

6. Are the left-hand fingers kept close to their tone holes while the index finger plays throat A, Ab and Bb? Many players allow their thumb, middle, ring and little fingers to be pulled completely out of position when they have to play the throat tones. This can make playing over the middle break of the clarinet very insecure and difficult.

Understandably, many developing players try to execute difficult technical passages and play the rudimentary scales and arpeggios at fast tempos without regarding the manner, style or execution that constitutes the qualitative dimension of technical development.

Though understandable, it is *not* the best way to develop technique. Nor is it the fastest way, since willfully ignoring the qualitative aspects of technique will always prove to be an eventual liability, not only to the development of style and elegance of technique, but to the ultimate achievement of higher degrees of speed in the execution of technical passages.

Deliberate work on the manner of execution is the ultimate cure for both of these problems. ❑

Tips for Tonguing

by Howard Klug

I. Placement
   A. "Top of the tip of the tongue to the bottom of the tip of the reed."
   B. Use the syllable "thee" instead of "t" or "d," which improves placement and lightens the touch; traditional syllables force the tongue to leave the roof of the mouth too quickly, move too far, and mis-orient it spatially

II. Visual Cues of Improver Articulation
   A. Motion in throat at base of tongue; correct tonguing is vertical, not horizontal; horizontal tonguing is slow, adds a "heaviness" noise to the tone and adversely changes the throat opening, hurting high register notes; ***solution***—re-teach the required gentleness in the tongue by working on "dulling" the ends of breath-started notes, eventually starting notes with a releasing action of the tongue off the reed
   B. Lip motion, chin movements, or any other sympathetic "chewing" of the mouthpiece; do not touch the inside of the lip while tonguing; students often touch the lip, which then squeezes the reed shut; others anchor the tip of the tongue on the lip and then articulate from a spot back from the tip of the tongue; some "jaw" while tonguing; none of these are acceptable; ***solution***—re-orient tongue back into the tip area on the red, firm up the embouchure, encourage a long-tone embouchure during articulation, use fast tonguing "feeling" to eliminate jawing at moderate/slow speeds

III. Aural Cues for Improper Articulation
   A. Heavy, "thud" tonguing; ***solution***--II.A. above; it is also possible that the tongue may not be touching the reed at all, only the roof of the mouth, often caused by improper beginning tonguing syllable, or inability of student to overcome "tickling" sensation of tip of tongue on vibrating reed
   B. "Scoop" in the middle of staccato notes; ***solution***--II.B. above; the sympathetic chewing of the jaw generally only happens at slow-to-moderate speeds, due to slackness in the chin; at fast speeds, the jaw cannot get involved; start at high speed and slow gradually **while maintaining the same feeling**
   C. a small gliss "kwee" on tongued notes above the staff; ***solution***—II.A. above; the changing throat opening during the articulation ruins the note placement; perhaps use breath attacks as a temporary (or long-term?) solution; also, lack of "pre-hearing" of the pitch can be a contributing factor
   D. An audible click coming through the back of the student's neck indicates a glottal "coughing," causing a delayed staccato; this may be with or without a simultaneous tonguing of the reed; as far as the student is concerned, the two events are inseparable; ***solution***—go back to breath attacks completely, and gradually re-introduce tonguing through a back-of-the-note approach (II.A.)
   E. A squeezed-out staccato note, one which doesn't develop its best sound until the middle of the note; lips may be involved in starting the note (II.B.)

IV. Speed and Ease of Articulation is Based Entirely on the Tongue Effort Expended and the Retraction Distance Off the Reed

A. Move the tip of the tongue down away from the reed only far enough to stay out of the vibrating arch of the reed; anything greater compromises your ability to get back quickly onto the reed; this minimum distance skill may be easier to start from a good legato; don't demand a short staccato of a young student prematurely; you may merely get a harder, rather than shorter note

B. Concept—a totally relaxed tongue "blown" into the reed

C. "Spring" the tongue lightly into the reed, so that you only pull the tongue off the reed, rather than forcing it both on and off the reed

V. Tongue Thoughts

A. While most students use too much effort in tonguing, some will use too little; those can be identified by a fast, but uneven staccato which may have a "metronome break" between circa 100 and 120 bpm (four 16^{ths} to a beat); those students shift from a definite tongue to stroke to a quiver-like "shake," which, while very fast, is generally uncontrollable for evenness; it will "wander" around a metronome click; students must work to pull off the reed further when the "break" starts to happen

B. A "D-n-n" tongue is an incompletely damped reed caused by a laterally misplaced tongue, which only stops one side of the reed, allowing the other to keep vibrating, producing a "tail" to the staccato; most are "right tonguers;" re-orient them to the left, then to the center

C. Teach musical style along with stopped staccato skills; students must learn to vary the note lengths and not the spaces between the notes as the speed of the music changes; faster/shorter and slower/longer

D. Burst tonguing of small groups of notes can be improved considerably by starting the first note with the breath, **as long as there is a rest between groups** (Huh Tuh Tuh, Huh Tuh Tuh Tuh, etc.)

E. Staccato notes must have good breath support to fix long tube "lag" and other response problems; the tongue's function is to assist the wind, not supersede it

F. The center of the tongue should be arched towards the roof of the mouth to help the "speaking" of the staccato notes, particularly in the second register (i.e. Mozart, *Concerto*, Rondo mov't-opening); the center of the tongue should always stay high while tonguing, but its natural tendency is to flatten, thereby producing a delay or hesitation in the staccato; mentally project the staccato notes forward and high in the mouth; illustrate by pushing upwards on the outside bottom of the student's mouth

G. Don't tongue harder as you play louder; always play with a pianissimo tongue

H. Legato is staying off the reed; staccato is staying on the reed

I. Practicing tonguing patterns daily, both bursts and endurance

J. New reeds seem to have more snap off the mouthpiece than old reeds, so don't use that treasured family heirloom to play the Mendelssohn *Scherzo*

K. Finger/tongue coordination problems in a staccato passage are usually the fault of the fingers; develop a habit of having them "feel slightly ahead of the tongue;" practice such passages slurred several times to ensure the accuracy of the notes (3X slurred, 1X tongued is a good practice game); this approach learns the notes without fatiguing the tongue; remember: *"The fingers are fast but inherently uneven; the tongue is slow but inherently even."*

L. Anchor tonguing (tip of the tongue placed at the base of the bottom teeth) is only bad if there is a suction created against the reed causing a "slap tongue;" anchor tonguing is usually not noticeable, and, in fact, many students will often articulate better in the third register than the top tonguers

M. Change your articulation nomenclature; the "attack" of a note is usually too violent; instead, have students "release" the note into the instrument

N. A caring and introspective teacher should be able to replicate **all** articulation problems; if you can produce it, you understand what the student feels and how you might formulate an approach to solving it

Performance and pedagogy

by Henry Gulick, Indiana University

(Henry Gulick, Professor of Clarinet at Indiana University, has taught some of America's most important clarinet players. Those fortunate enough to have studied with him during the past three decades know him to be a "teacher's teacher", a skilled performer, and one dedicated to the clarinet. This is the first in a series of articles to be published in Vol. 8. Questions may be directed to Professor Gulick at Indiana University, School of Music, Bloomington, Indiana 47401. Ed.)

Introduction

Let me first express my gratitude to the editor, James Gillespie, for the opportunity to put these ideas into print. I am flattered by his invitation, yet apprehensive, knowing that different methods can result in effective teaching, and knowing how essential the student's talent is to successful music-making.

But this last phrase must not be an excuse for a negative or pessimistic approach; there are degrees of talent, and pedagogy has come a long way in the last fifty years.

In these articles, the emphasis will be on the college level, selectively admitted clarinetist. This first article will deal with literature and tone.

The principal objective of any educational experience should be to lead the student to independence. After training in the fundamentals, the clarinetist should mature to the point where unfamiliar music can be learned and then interpreted with command, understanding and taste — without help from the teacher. Of course, I have done my share of spoon-feeding, and there will always be some recitals which are coached to the hilt, but this is not the ideal.

I do not imply that thirty years' experience has brought me all of the answers. Questions will always arise when dealing with sound, and with actions which are locked within the body. For instance, how does one teach consistency? I have not yet solved that one. Or consider this: it is possible that the best players, among other qualities, have a superior ability to hear themselves as others hear them? If so, is it an inborn trait, a component of what we call talent? Can it be taught and improved? I am not referring to recording and listening to the playback, although that has its value. I mean that moment of truth in live performance, whether it be the practice room, the teacher's studio, or the concert stage.

The importance of a positive mental attitude has been stressed by most teachers, and rightly so. This condition, which leads to relaxed concentration, is vital. But the importance of physical well being has not been emphasized enough. The professional performer/teacher knows full well what I am driving at, but how many lessons have been spoiled or marred by students dragging in tired, sleepy, anemic or undernourished? Small wonder that the concentration, coordination and reflexes are not operating at peak efficiency! We should have a large sign over our studio doors, with the motto" *YOU MUST BE MENTALLY AND PHYSICALLY READY TO PLAY CLARINET*"!

Literature

I use a fairly wide variety of literature, (a little weak on the avant-garde), with two criteria: is it pedagogically worthwhile, and is it musically interesting? There is much material on the market today which fulfills the first requirement but not the second, in my opinion.

First, let us consider method books for the freshman. When I was at that point, the Klosé was *de rigueur*. Over the years I, and probably many other teachers, drifted away from it. Although trite at times, and old-fashioned, there remain worthwhile studies: the *45 Exercises Upon Different Combinations of Articulation*, and the *12 Studies in the Different Registers*, in particular. Good use may be made with some students of the *15 Grand Etudes* (more as studies than duets), and the *20 Characteristic Studies*.

It is now pertinent to ask if a method book is really essential for the college clarinetist; I say that while not essential, it is extremely useful in many cases. Writing a new clarinet method has become a Herculean task, what with the diffusion of compositional styles in recent years.

The Rose *Studies* are probably the most widely used books in the clarinet world. The 32 (Ferling, oboe, expanded by Rose), the 40 (Various composers, violin), and the 20 from Rode (violin), have earned their prominence. Both for slow, expressive studies (mainly in the 32) and for articulation, these prove that transcriptions can be as worthwhile as originals — as though any proof were needed.

Technique: Baermann *Method*, Vol. 3. As a basic book of scales, arpeggios and thirds, etc., and in spite of deficiencies, this is excellent. Missing are harmonic minor and whole-tone scales, and augmented arpeggios. The octave study is flighty, and for basic practice I use the one in Klosé, an extremely important exercise.

I firmly believe that at least one book of Jeanjean should be studied, and I prefer the *18 Etudes de Perfectionnement*. If students are not quite prepared for the technical patterns, I assign as background nos. 2, 4, and 6 in the *16 Etudes Modernes* by the same composer. These three studies cover a fair share of the patterns which are inherent in the style.

Polatschek: *28 Advanced Studies*. On first glance, this is just a collection of black notes, but there is much more beneath the surface. Melodic interest, which is the *sine qua non*, is present in many different styles.

Good modern studies are scarce, in my opinion. As others have remarked, it might be just as well to study the music; for example, what etude book really prepares us for the Stravinsky *Three Pieces*? Nevertheless, I do like and use the F. Zitek *16 Modern Studies*. There are no uneven meters or avant-garde techniques, but they do bend the mind away from the traditional approach. Some of the etudes can even be used in recital.

Baroque: There are qualities in this style which are not found in later periods to such a degree: endurance, quick breathing, articulation, ornaments, and occasional improvisation. There are several good books available — I use the Bach/Giampieri *21 Pezzi*, along with individual transcriptions.

Henri Sarlit: *25 Etudes from Chopin and Schumann.* For the very advanced student, these are outstanding. I like the technical challenge, but even more worthwhile are the poetic and lyrical qualities.

Naturally not all students will reach the technical level required for the most difficult books listed above. In such cases, I use Langenus *Method* Vol. 3, Cavallini *Caprices,* and whichever other books are appropriate to the needs of the student.

Orchestral Excerpts — The eight volumes in the International edition cover the literature well, with a few exceptions: Respighi, for example.

Discussion Books: Keith Stein, *The Art of Clarinet Playing.* I recommend that all students own this. Particularly strong are the sections on breathing and support, articulation, double lip, and interpretation. Bonade, *The Clarinetist's Compendium.* This has valuable material on phrasing, staccato, and reed-fixing.

Solos and Chamber Music: A balanced diet, mostly chosen from my list which was published in *The Clarinet,* Fall 1978, Vol. 6, No. 1. The clarinet has a respectable body of literature, but I feel a shortage in two areas:

1. Conservative pieces for clarinet alone. Nowhere is it engraved in bronze that new works must contain quarter tones, multiphonics, and three-octave skips in thirty-second notes. Some students seem to want more of the romantic style, as for instance, the Willson Osborne *Rhapsody.* It is quite sparce!

2. Good Baroque transcriptions. We need meticulous, well-thought-out arrangements, by people who are expert in both Baroque style and clarinet.

Regarding the pieces for clarinet alone: the performer should have some latitude in choice of clarinet. I see nothing wrong in playing all of the Stravinsky *Three Pieces* on the B-fl clarinet; the Sutermeister *Capriccio,* indicated for A, real sounds better on the B-flat. I think. Conversely, the Osbor *Rhapsody* (indicated B-flat) fits the A as though tailor mad

Getting back to the recital literature in general, I have oft wondered why the French Impressionistic style seems to l the most difficult of all. Students can play German, Italia English or American music, but such composers as Debus *(Rhapsody* and *Petite Pièce),* Ravel *(Vocalise en forme Habanera),* Pierne *(Canzonetta),* Mazellier *(Fantasy Ballet),* not fare so well. They tend to play this music like the avera American pronounces the French language! Strange, wh one considers how many French materials and Fren pedagogy books we are using. The atmospheric, elegan suave and sophisticated styles require not only command the instrument, but they also require, if not a certain tempe ment, at least an understanding of that temperament.

Surely one of our most vexing problems is in decidi weekly lesson assignments. Not so much what to assign, b how much? How do we balance depth and scope? Idealistic ly, I suppose that the entire freshman year could be spent long tones and scales, but this might not improve the dropo rate.

Keeping in mind the standards of the school, and t abilities of the student, I try to assign a proper diet. At t freshman level, a typical assignment might include a slow Re study, a page from Baermann 3 (scales, etc.), and a bit literature — Weber, for example. This is the three-cour menu, and the Weber is there primarily to help maintain t student's interest, and should rank last in practice priorit For the older student, a two-part assignment might be a stu (Jeanjean, Polatschek, etc.) and part of a solo, or, a study a orchestral excerpts.

In other words, I rarely assign just one item; I believe in variety, and I feel that a certain amount of material should be covered. The student should learn that to sight-read, assimilate and retain are at the heart of this business. At the same time, I state that depth of preparation is more important than breadth; better two pages well prepared than five pages skimmed over.

Tone

Tone is not an absolute. This is the interesting and frustrating fact which dominates our study. When it comes to sound, words fail us; and there are so many variables! Reed, mouthpiece, ligature, barrel, instrument, *and* acoustics — who wouldn't feel frustrated or confused at times? But let us try to keep this in perspective; who of us has not felt let down upon hearing for the first time some of the biggest names in the clarinet world? Perhaps we said to ourselves "That sound may be all right, but it's not what I want", or even "How does that person hold a job with that sound"? Allowing for the fact that tastes vary, it does seem that to most conductors there are qualities more important than a gorgeous, stunning tone. If I were ranking these:

1. Consistency — Crudely put, this means being there with the right note at the right time. In larger context, it means that even on bad days, one's playing does not fall below a certain minimum standard.

2. Musical Taste — Again, not an absolute. The best exponents are flexible, and can satisfy different conductors.

3. Intonation — If the outstanding clarinetists ever have a problem, this is usually it.

4. Rhythm — Not merely good rhythm, which is assumed, but going beyond this to a quality usually described as rhythmic vitality.

5. Knowledge of Literature — Essential, in these days of minimal rehearsal time for the standard works.

Furthermore, there is a truth in the saying "An isolated tone is not 'beautiful'. It becomes beautiful only in context, in the way it relates to the other notes in the phrase". Thus tone is, to some extent, a function of phrasing.

Now the preceding remarks are not meant to downgrade the importance of good sound; I make them primarily for those clarinetists who spend endless days searching for the elusive, and illusive, perfect mouthpiece and perfect reed.

Tone begins with a concept: a mental image which has formed through hearing oneself, colleagues, teachers, radio, television background music, and recordings. The words which I use most often to describe this idealized sound are: round, mellow, resonant, and liquid or fluid.

Once the concept is well in mind, we must consider the materials being used, beginning with the instrument.

Although one brand of clarinet tends to dominate our field, this may be due more to the work of expert craftsmen such as Moennig and Brannen than to any inherent factory production. It is surprising how few listeners can discriminate between the top brands, if they are not told in advance. Differences tend to be more obvious in terms of intonation. I use the Buffet R-13, Plain Boehm 17-6, finding no real advantage in the extra mechanical options.

Barrel — This has considerable effect on tone, intonation, and resistance. Wooden ones may change over a period of time. This is an extremely important component which is sometimes overlooked. There are several new models on the market, but I have not yet found one that I prefer.

Mouthpiece — It is not necessary or appropriate to list the many good brands which are available. I use the Borbeck Antares 11.

Ligature — There is a wide choice of high quality ligatures. I use the Luyben. Differences not always discerned by the listener may still be quite important to the performer; for instance, one may feel more free-blowing than another.

Reed — My basic tenet is this: those who spend a modest amount of time working on reeds sound as well, on average, as those who spend an inordinate amount of time.

From 1935 to 1965 I used Vandoren reeds. In 1965 I spent a sabbatical leave studying reed-making with Kalmen Opperman. I learned much, but for various reasons I later went back to commercial reeds — with more knowledge of how to work with them. Now, I think that Morré, Olivieri and Vandoren all have possibilities. Much depends on the player and the mouthpiece; it is a matter of experimentation until the best combination is found.

For background information on reed-fixing, I recommend that the freshmen read Stein's *The Art of Clarinet Playing*, Chapter 2; Bonade's *Clarinetist's Compendium*, Ch. 4; and Opperman's *Handbook for Making and Adjusting Single Reeds*, especially Ch. 9. Like learning to drive a car, one really only

learns by doing, but these sources are helpful.

The aforementioned brands having different kinds of cane and cut, we must approach them differently. For instance, Vandoren is being cut thinner, but with a denser cane. Olivieri usually has a thinner tip with the thick base. Morré ordinarily requires more time, sanding, (and patience!) than the other two brands.

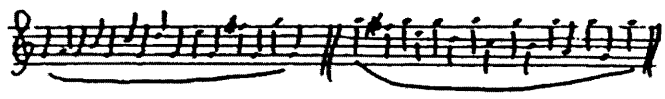
I have no prejudice against clipping a reed — what harm can it do to try it! However, after clipping, some reeds must be lightly sanded to restore the taper which has been blunted.

Other points: We must learn to play on the "B" reeds too, and not just the "A" reeds. Do not practice in a room that is too live! It gives an overly favorable impression of the reed.

Actually, I give away quite a few reeds, so long as the student does not develop a dependency. Many of the good commercial reeds are born, not made. Furthermore, a reed which doesn't quite respond on my mouthpiece may play well for someone else.

So much for the equipment! Now let us consider the performer's role in tone production.

Breath Support — The firm abdomen, acting as the air compressor. Support must increase when playing soft. It seems to me that the clarinet does not require a great deal of air, but it does require a certain amount of air pressure. Testing in conjunction with our physics department at Indiana University, for a doctoral document by Charles Ray Smith, indicates that air pressure does *decrease* in the high register. This has been a point of confusion (and bone of contention) for many students, as well as teachers! As a basic exercise, this Interval Study is most valuable:



This should be practiced slowly, at different dynamic levels, and should be transposed into all keys and registers.

Voicing — I support the theory of Voicing as described in the article by Raymond Wheeler, *NACWPI Bulletin* Fall 1973, Vol. 22 No 1. The lower range is best served by the "oo"vowel, as in "too" (tongue high and back), while in the upper register "ah" (tongue low and forward) is recommended.

Embouchure — Minimum amount of lower lip over the teeth. Equal pressure around the lips. For biggest, freest sound, take as much reed as possible without losing control and refinement. Ideally, no change in embouchure for the different registers; in practice, there is a slight increase in firmness for the altissimo register. Jaw comes forward for the high notes, so there is a slightly lower pressure on the reed. Embouchure is firmer when playing loud, more relaxed when soft, to equalize pitch.

I am a strong believer in temporary (remedial technique) or permanent change to double lip. This is explained in detail in Keith Stein's *Art of Clarinet Playing*, Chapter 14. I play this way much of the time, and I find the following advantages:

1. It makes the tone mellower
2. It compensates for uneven teeth
3. It helps the player to relax
4. It places the tension where it should be

The only disadvantage, as many readers know: it becomes much more difficult to perform standing.

One of our most neglected techniques is the art of the quick breath. Now the basic theory of breathing — through the corners of the mouth, from the abdomen, is well known (although many freshmen are shallow breathers). As with so many problems, we notice the awkward gaps which result from taking too much time to breath, more readily in someone else's playing than in our own. The solution lies with the metronome, of course. By using this device, we immediately become aware of any delay in the note just after the breath.

Breathing Problems — One may point to passages such as Beethoven *Symphony* No. 7, second movement, and Brahms *Piano Concerto* No. 2, third movement, but the most obvious problems are in the operas of Richard Wagner, where we are left to find our own commas within seemingly endless slurs.

Vibrato: I encourage the use of vibrato in certain passages; it warms the sound, enhances blend, and masks minor intonation deficiencies. I am slightly surprised at the amount of resistance among students. Perhaps this is due, at least partially, to the lack of a model; I am unable to demonstrate to my satisfaction, or anyone else's. We are too much on the defensive in this area, worrying about others' opinions. I surmise that our doubts stem from our being in a transitional stage, and that the next generation will see increasing use of vibrato. As to method, I favor the jaw: it seems to have more flexibility in controlling speed and width.

Tone Color: We have been deficient in this regard; feeling that the clarinet, with its differing registers, has a built-in variety of colors, we have allowed the flutists and oboists to leave us far behind. The amount of reed/mouthpiece taken in, the embouchure pressure, the voicing, and the diaphragm pressure allow for changes in size, intensity, and brighter or darker sound. The great risk with these variables is that the intonation may suffer; coloring demands experience and excellent control, and playing in tune must take precedence.

My next article will deal with that nemesis of so many freshmen: articulation.

Performance and pedagogy, part II

By Henry Gulick, Indiana University

(This is the second in a continuing series. Ed.)

Articulation

Let us admit at the outset that the clarinet is by nature a legato instrument; that the mouthpiece and reed occupy too much space, causing the tongue to feel crowded; that the average student's first concession is "My tonguing isn't too good." The picture is not really so bleak: it only requires careful analysis, practice, listening and patience.

The first step is to make this clear to the freshman: rapid articulation, and staccato, will be two separate roads. Fast is not short, and short is not fast. As to which aspect is emphasized first, I prefer speed, since it is so closely related to lightness — our paramount objective.

Of the various possible methods, I use the tip-to-tip system; i.e., the tip of the tongue contacts the thinnest part of the flat surface of the reed. Only the tip of the tongue should move, and it should be an up/down motion. It all begins with proper breath support, of course; this is where the real work is done, and not in the tongue itself.

I use three basic syllables:

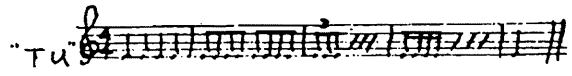
1. T — The tongue is firm.
2. D — The tongue is more relaxed. This is used for lyrical passages, and dots under slur.
3. T — T For Staccato.

Following our theory of voicing (see previous article) the lower range syllables would be TU, DU, TUT; for the upper register TAH, DAH, TAHT.

The Prepared Attack is a very basic and useful technique. The air stream is pressurized and the tongue touches the reed on the upbeat; on the downbeat it is only necessary to withdraw the tongue from the reed. There must be no sympathetic movement of the embouchure when tonguing.

Accents are made by using more air — although the tongue must be firm. Imagine that the air stream is the fuel, and that the tongue is the spark.

The first exercise is: (with metronone)



(Also to be transposed)

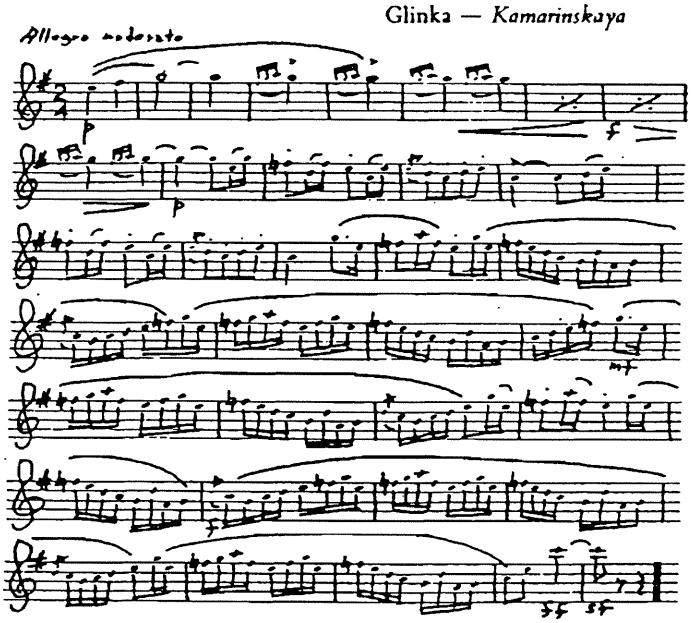
For lightness, the prime requirements are minimum contact, short stroke, an up/down motion, and no tongue pressure against the reed — the feather rather than the sledge hammer, if I may change the metaphor. There should be no tongue noise and no "undertone" in the attack. The tongue remains away from the reed until the next attack.

Speed is to some extent inborn, but it can usually be improved. I set an arbitrary goal of four notes per beat at 120 MM, equivalent to six notes per beat at 80 MM (8 notes per second). Need I add that this goal is not always reached? For those interested in professional performance, minimum goals of 132 = ♩, 88 = ♩. seem advisable. What we work for is at least short bursts of speed; fortunately, that is the way in which it usually occurs. Here are a few of the more (in)famous examples:

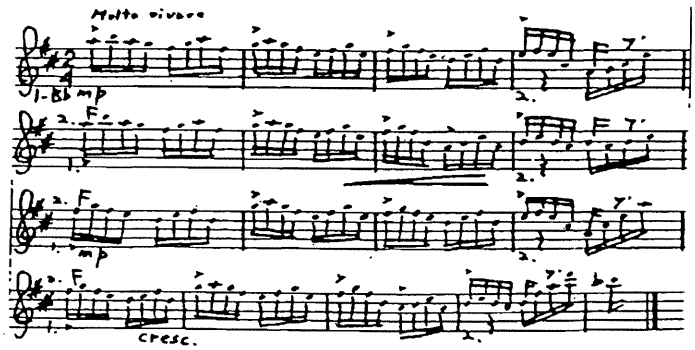
Beethoven — *Symphony* No. 4, Finale
Mendelssohn — *Symphony* No. 3 ("Scotch"), 2nd movement
Mendelssohn — *Symphony* No. 4 ("Italian"), Finale
Mendelssohn — "Scherzo" from *Midsummer Night's Dream*
Sibelius — *Symphony* No. 1, 3rd movement
Smetana — Overture to *The Bartered Bride*
Liszt — *Hungarian Rhapsody* No. 2
Glinka — *Kamarinskaya*

I digress slightly, to point out that there is no tonguing problem in the Urtext of the Glinka, belatedly published in 1956. *The Works of M. I. Glinka,* State Musical Publishing House, Moscow. Volume 2, pages 123-126. The excerpt is found in International, Volume 1, page 18. For the record, notice also no accent in measure 3, and the last note of m. 9 is tied into m. 10.

Glinka — *Kamarinskaya*



The only genuine solo of extended length, with rapid tonguing, that I am able to dredge from my collection, occurs in Ernst von Dohnanyi's *Ruralia Hungarica,* opus 32b, fifth movement.



Dohnanyi has recorded this on piano; *his* tempo is about ♩ = 168. Would that his consideration of our breathing problems had been extended to articulation! Actually, the entire passage can be played in one breath. The only recourse for many of us would be to slur by fours or by accent. It is ironic that for the pianist it is very difficult to differentiate between slur and staccato at this tempo.

Clearly the greater challenge in performing most of the above excerpts is encountered not in the orchestra but in auditions. To play these in context is difficult enough; to play them alone with absolutely no faking before a sophisticated committee raises the standard to another level.

Nor is this the end of the story. Such passages may be rare and exceptional, but we must still contend with the ubiquitous ♪♪♪ (Rossini, Overture to *The Barber of Seville*), the ♪♪♪♪ (Beethoven, 1st mvt. *Symphony* No. 7), the ♪♪♪♪ (Liszt, *Hungarian Rhapsody* No. 1) and similar rhythms. The clarinetist with a slow tongue will probably lack accuracy and clarity in this type of playing.

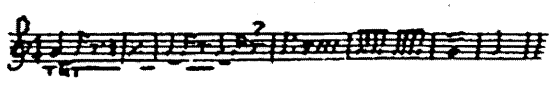
Most of these headaches can be avoided in choosing recital literature, either by careful selection, or by judicious editing. A few slur marks with the pencil, and Presto! the problem vanishes. And why not? If we had more of a general audience — rather than just playing for each other, such issues would not loom so large in our thinking. Who counts how many sixteenth notes we articulate in the Mozart *Concerto?* Is not the superabundance of articulation in his clarinet works one reason for von Weber's tackiness? I do not mean to be contentious — I am only trying to say that there is nothing wrong with slurring a phrase here and there, as, come to think of it, I recently proposed for Messrs. Glinka and Dohnanyi.

Staccato

The clipped staccato, in which the tone is stopped by the tongue, should be handled with the greatest of care. It has much potential for benefit or harm and it must be done one certain way. It is better to introduce it late than too early in the student's progress. I do find that most of my students are able to master the technique after study of the fundamentals involved in lightness and speed as discussed above.

This is the attack/release method in which the latter is just as incisive as the former. It gives a crisper, bouncier effect than ending the tone with the air.

I begin with Chapter 3 (Method of Staccato) in Bonade's *Compendium,* and this exercise:



(Also transposed)

The line indicates continuation of the air.

This is the one and only release where we end long notes with the tongue — for this exercise only! We must keep several points in mind:

1. The air stream is steady and continuous.
2. The tongue acts as a damper: i.e., it is touching the reed in the rests.
3. There must be no sympathetic movement of embouchure, throat or diaphragm.
4. The tongue must not push against the reed — it merely rests there.

This exercise should be practiced in the chalumeau and throat tones for two or three weeks. Gradually, it may be extended into the clarion register. Along with the exercise on the same note, I use this study for tone matching:

1. Slur 2. Staccato

Eventually in all registers.

There should be no appreciable deterioration of tone quality when playing staccato.

Once we hear evidence of proper control, we proceed to the Klosé *45 Exercises in Articulation.* These are practiced very slowly, following these rules, which also apply to the Rose articulation studies:

1. Any 16th note not slurred is assumed to be staccato.
2. Always stress the first slurred note.
3. Detach (Clip) the last slurred 16th note, IF it is followed by staccato.
4. Think of staccato as softer than slurred notes; this is because staccato tends to penetrate and to attract the ear.

Following the Klosé 45, we go to the Rose 32 even-numbered studies, followed by the Rose 40, and, if necessary, the 20 from Rode. At first, one must practice under tempo; speed is not an issue until mastery of the above principles is evident.

Loud staccato is rarely in good taste, but these articulation studies must be practiced slightly on the loud side at first to establish resonance. In the stages through which we progress, lightness and softness, and eventually speed, should develop over a period of months.

A few general observations:

Length of the staccato is determined by how long the tongue remains away from the reed.

Usually, the altissimo register should not be played as short as the other registers.

With very rare exceptions the last note of a phrase should not be stopped with the tongue.

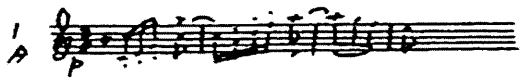
When making a crescendo in articulation the notes should lengthen as they louden.

It often happens, usually in the sophomore year, that this system becomes overused and exaggerated. The student, eager to display newly found mastery of this difficult technique, begins to sound sophomoric — clipping to such a degree that the Tijuana Brass would sound mushy by comparison. I

recall vividly that day at Eastman with Mont Arey, when I was rendering one of the last articulation studies from Rose. He commented, "It sure sounds like an exercise." Shocked, I said "Isn't it?" "No, it is music," was his reply. Suddenly I realized that this system is not an end in itself. It is only one more tool in our kit — one ingredient in some recipes. In short, we must temper method with musicality.

Bonade's "Slow Syncro-Motion" Staccato — Preparing the fingering before tonguing. This is emphasized in his *Compendium*. It never seems to do harm, and in some cases it does help. The catch is that at a rapid tempo there is not time to think about it. At least it is worth trying when the student has difficulty coordinating fingers and tongue.

Breath Staccato — This is an in-between effect. The sound is ended by stopping just enough air that the reed ceases to vibrate; some air continues. The effect is more refined than ending the tone with the tongue. It may be useful in such passages as Beethoven, *Symphony* No. 2, second movement:



CONVERGENCE! — So at last, after many a long hour of practice, the roads of speed and shortness converge. The student should now be able to make a clear difference between  and  . There should be control of the style of attack and release, from the mildest to the most aggressive. There should be control of the length of notes, from the longest to the shortest. This is the time to restudy such works as the Mendelssohn Scherzo, which should be both fast AND short. Unlike the flute and bassoon, we cannot say with impunity, "It will sound short because it is rapid." It is the nature of clarinet tone to ring slightly, to have an aftersound.

Staccato and Style — French and German are convenient terms with some tradition, to give concepts of the dry, short staccato (French), and the more resonant, fleshier German style. The *extremely* short staccato is more of an ensemble effect to match other instruments — the tone quality may suffer in this one — and is rarely recommended in solo playing. Generalizations are dangerous however, and much depends upon individual taste.

On the other side of the coin: in large and small ensembles, we must have a meeting in the minds to achieve unity and consistency. Furthermore, we should be able to please the conductors; yet how often we wait for criticism or suggestions which are not forthcoming! Either we are articulating awfully well, or else they don't hear that well — take your choice.

Let us be clear on this point: clipping notes with the tongue is not really all that common. We spend so much time with the Rose studies, etc., it is our fault that the student may develop a distorted idea of this approach.

This I wish to emphasize: we can compromise with shortness; sometimes we must compromise with speed; but never, ever, should we compromise with lightness. For the woodwinds, lightness is a life-giving quality; heaviness is deadening. At the same time, there is that essential artistic element of contrast, the stressed and unstressed, the weighted and the buoyant. And what better model can we find than the violin? This may seem odd. My total violin study was three months at a very tender age. But it strikes me that fine violinists have the keenest grasp of these principles. Through their bowing technique, the articulation is so sharply etched that there can be no mistaking the musical purpose. This concept is especially apropos in such a work as the Mozart clarinet *Concerto*, first and third movements. The black-note passages have a built-in brilliance and will take care of themselves, but the other passages need these subtle inflections. It is the difference between style and no style, between animation and just another commonplace performance. So, as the singer is the best model for slow movements, the violinist can be a sort of ideal for the more rapid movements.

At this point, I am going way out on a limb and offer a few value judgments. This is not to impose my opinions on anyone. It is to illustrate differences in style. All examples refer to articulation in lively tempi.

Baroque — Not clipped, but there should be a definite "ping" in the attack. Thus, T — is predominant.

Classical — Fairly short, but the most important quality is lightness.

Weber and Spohr — The true German staccato. Not quite as short a staccato as Mozart.

Brahms — Articulation is rare. In the *Sonatas, Trio* and *Quintet*, only the last movement of the first *Sonata* has staccato, detached but resonant. One variation in the last movement of the *Quintet* has semi-staccato, done with D—. The third movement of the second symphony and the *Haydn Variations* (No. 5), have passages with the very short ensemble staccato.

Debussy — Very light and short in the *Premiere Rhapsody*. Likewise, and *fast*, in *Fêtes* and *La Mer*.

Hindemith, *Sonata* — Very light and short in the second movement. Just slightly longer in the fourth movement.

Copland, *Concerto* — Due to jazz influence, eighth notes may be longer than quarter notes (where quarter notes are percussive or "incisive").

My high school clarinet teacher, Oakley Pittman, used to say that the main difference between amateur and professional was in their style of attack and release. At the time, I thought that was quite an exaggeration. Years of experience have mellowed my opinion considerably. Mont Arey was fond of saying, "It's all in the articulation." In a word, what I have tried to describe here comes down to Flexibility. To make the player the Master and the clarinet the Slave in this challenging aspect of performance, one which does not come naturally, but must be studied in structured fashion — that is the goal of my murky prose.

My next article will deal with Intonation and Technique.

Performance and pedagogy, part III

On pitch

By Henry Gulick, Indiana University

There is no doubt in my mind that, at the professional level of clarinet performance, intonation is the most common problem. Many of the old-timers of my acquaintance, who could practically play the literature in their sleep, seemed to worry more than ever about pitch. Notice, too, how often conductors' criticism of clarinetists involves intonation.

It is generally agreed that the primary reason for this is the clarinet's lack of flexibility, in the sense of "lipping." Most notes cannot be changed very far — the long-tube notes especially so.

Other factors are: the inherent acoustical faults of the twelfths; the necessity in orchestra of using both B-flat and A clarinets; and the frequent lack of vibrato, which mercilessly exposes the slightest discrepancy.

We are in the anomalous position that, while playing sharp is quite prevalent, it may also happen that orchestra pitch climbs to the point where the clarinets are left flat. But no one in the audience says "Wow, is that orchestra sharp! Only the clarinets are in tune!"

Apparently, human nature dictates a preference for sharpness over flatness. The very words have become — well, take the example of the winning coach telling sports reporters, "We were sharp out there today;" meanwhile, the losing coach is saying, "We were flat, that's all." Or, consult the dictionary: among other, irrelevant definitions, we find, SHARP: Astute, alert, discerning, stylish. FLAT: boring, vapid, unsavory, lifeless, dull. Thus does language reflect life.

So, what happens? Many players tune a little high "just to be on the safe side," and, given the tendency of ensemble pitch to rise, the sharpest player becomes king of the mountain, as it were. Yet, in a slightly different context, it is better to approach the concept of a pitch from below than from above: to begin too relaxed rather than too tight. This is particularly true with notes of sharp tendencies.

Unfortunately, college clarinetists are usually forced into a dual approach to tuning: one approach for playing with piano accompaniment, and another approach for ensemble, which often ends the rehearsal or concert considerably higher. Add to this, opposite tendencies in dynamic changes: flute and brasses tend to sharpen when loud, flatten when soft. And, add the opposite tendencies in temperature extremes in orchestra: strings tend to sharpen when cold, flatten when warm. This can create great difficulty when trying to play in tune with the harp, especially. In total, it is no wonder that intonation is the Waterloo of so many musical organizations!

There is also the matter of actual pitch versus perceived (by the performer) pitch. Many of us have had this experience: "I thought that I was playing in tune, but when I heard the playback, the clarinet was a trifle sharp." Dr. Donald Stauffer, in his "Intonation Deficiencies of Wind Instruments in Ensemble" (Catholic University Press, Washington, D. C., 1954) states that the clarinet (and tuba) is especially prone to this. I definitely agree, although his reasons, "hollowness of tone or lack of vibrato" need scientific study. My first guess is that it stems from a widely-held (consciously or unconsciously) theory that the clarinet gets its best tone quality near the top of the pitch. Whatever the reasons and theories, the solution obviously lies in practicing with the strobe and the recording machine.

In checking many clarinets, I am struck by one fact: there are no flat notes, as a rule. Minor exceptions are low F  if the bell is pulled, and this F-sharp  with the chromatic fingering if the barrel is pulled. Have manufacturers learned that buyers will tolerate a little sharpness in certain notes, but flatness will be returned to the factory? Is it easier to lower a note than to raise it? Is the ear more tolerant of sharpness than flatness? The ayes seem to carry.

Let us now consider a few facts of clarinet life:

1. Warmth sharpens. Built for the ideal temperature of 68 degrees, pitch will rise *about* 1 cent for each degree above this. The many studies in this area do not totally agree.
2. Humidity sharpens. Charles Norman Todenhoft, in his doctoral thesis "The Effect of Humidity Upon the Intonation and Response of Wood Clarinets" (Indiana University, 1966) found that for each 10% increase in humidity, the average intonation was raised 1.1 cents. The only exceptions were in the altissimo register.
3. The clarinet tends to flatten when loud and sharpens when soft; this is counteracted by firming the embouchure in forte and relaxing it slightly in piano. Also, the fingers may be closer to the tone-holes in piano.

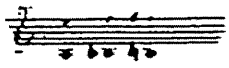
The dilemma of best tone OR best pitch is a genuine Scylla and Charybdis situation, and one that we hope to avoid. Within certain limits, I feel that playing in tune is more important; a slight loss of tone quality will not usually be as apparent to the listener as poor intonation would be.

The electronic-stroboscopic frequency meter, or "strobe," has been a revelation, for purposes of pedagogy and practice. Such an aid has its limitations, of course; there is no substitute for careful listening and the willingness to adjust.

The Twelfths

Now there may have been a time, with some models, when manufacturers' tuning of the twelfths was truly a compromise: one register slightly flat, the other register slightly sharp. Whatever the past, today's guideline, at least with the Buffet R13, is more like one register in tune and the other register sharp.

Tuning the narrow twelfths primarily involves lowering these three notes in the chalumeau:



In some cases, it may be necessary to add the F-C key or the E-B key — with some changes in the tone quality, of course.

Tuning the first series of wide twelfths again puts us between a rock and a hard place:

If we pull the bell to bring the B and C down, this flattens the low E and F. But since the upper notes are more common, it is preferable to extend at the bell, and increase embouchure pressure for the lower notes as necessary. Fortunately, the E and F often have a spread quality, and we improve tone while improving pitch.

The higher series of wide twelfths takes us above the staff, where sharp playing covers the market like a mulch:

The high B and C are among the worst offenders; so pervasive is the problem, that I sometimes resort to alternate fingerings (temporarily and for demonstration purposes): B with middle instead of first finger, plus C-sharp/G-sharp key, and C regular plus third finger and C-sharp/G-sharp key. Not that these are practical fingerings! The idea is to destroy the old concept of sharpness and edgy quality, to be replaced by a sound that is better in tune and mellower. It helps prove how essential it is to not bite or close the throat in the high register.

Tendencies to sharpness continue with the standard high C-sharp fingering 2-3-4-5; almost invariably this must be half-holed to keep it down to correct level. Likewise, high D must be half-holed if the resonator key is used in the 2-3-4 fingering. Life is much simpler if both resonator key and half-hole can be omitted. Other sharp fingerings, for students with medium to medium strong reeds: the "long" F 1-2-3-C-sharp/G-sharp key 4-5-6; the "long" F-sharp 1-2-4-5-6 Resonator key; the "Paris Conservatory" G 2-4-5 Resonator key. By no means am I advocating the banning of these fingerings; if they can be let down to correct levels, fine! I am only arguing against blind (or should I say deaf) acceptance. Too many freshmen have accepted altissimo fingerings on faith, from a teacher or a chart, without careful testing. Soon, the sharp fingering is engraved in the ear, and an in-tune fingering sounds flat to them.

Tuning of the throat tones can be a problem, and much depends on the barrel. With the barrel all the way in, the throat tones should be slightly sharp to the rest of the clarinet, and the instrument should be slightly sharp when warmed up. Pulling the barrel, then, should accomplish two things: bring the clarinet down around A440 (along with the aforementioned pulling of the bell), and bring the throat tones better in tune with the instrument itself. Experimentation is necessary to find fingerings which are both resonant

and in tune.

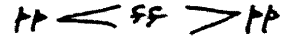
As to third-line B-flat: I recommend A key plus third side key. With practice, this fingering can be used almost anywhere — don't give up too early! If a  precedes or follows, I play it with the left hand little finger, so that the right hand may gravitate toward the side key. I admit that for some students the hands are too small; the best fingerings then become 3 6 F-C key or 2-3 F-C key. Jack Brymer's book *Clarinet* (Schirmer, Macmillan, 1977), is an excellent source of resonance fingerings for the throat tones, as well as fine-tuning fingerings for other notes. For the altissimo register I recommend Paul Drushler's *The Altissimo Register: A Partial Approach* (Shall-u-mo, Rochester, NY.)

Usually the A clarinet is more difficult to play in tune than the B-flat; it requires more favoring and humoring. The altissimo register will almost certainly be sharper. Likewise, the tone quality may not be as homogeneous.

Obviously, working with other instruments is very helpful, but I would emphasize the perfect intervals: unison, octave, fifth and fourth. It is much more difficult to find a benchmark when playing thirds and sixths, which is the disadvantage of most duets.

Most readers are probably familiar with putting adhesive tape in tone holes to lower a sharp note - or, more permanently, shellac or nail polish. Reaming to raise a flat note is not to be undertaken lightly, and should be done only by experts. A set of tuning rings, and extra barrels of differing lengths, are useful items to have in reserve.

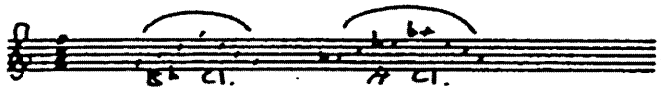
Exercises for Improving Intonation:

Long tones — 

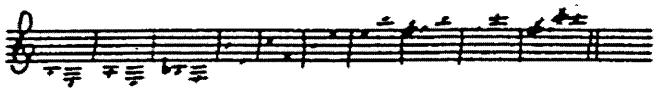
Octaves, twelfths and perfect intervals —

Sound chord on piano with sustaining pedal down —

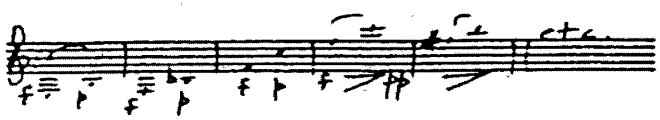
(Transpose to all keys and registers)



Perfect intervals of opposite tendencies —



More difficult variant of preceding (notes of lower tendency *forte*; notes of higher tendency *piano*)



Technique (Mainly Slurred)

The salient fact about the teaching of technique is that it requires patience. When working with a freshman, the goals of true evenness, smoothness and speed may be far in the future: all other aspects of performance can be noticeably improved in less time. In other words, if a student's technique is slow, and if the hand position and fingerings are correct, what can the teacher say, really, but "Practice!" If there are any genuine short cuts in this area they remain to be discovered, as far as I know.

As a basic text of scales, arpeggios and thirds through all keys, I have mentioned Baermann's *Method*, Volume 3, but there are others, of course. Such authors as Klosé, Langenus, Hamelin, Jeanjean and Didier are examples. Tragically, some students fail to set up a daily routine with such basic books, preferring to spend their time on "more interesting things." As a result, they never develop a solid foundation of technical facility.

In discussing evenness, let us be clear that this means "even" from two different standpoints: 1. Rhythm — which depends on the fingers; 2. Sound — which depends on embouchure, voicing and breath support.

It is not my purpose to deal with the more elementary approaches to technique; I assume that the selectively admitted clarinetist will have a certain amount of facility. In fact, with many freshmen, it may be further along than tone, intonation or articulation.

At the college level, "matching" is one of the key words, and this begins with matching fingers rising with fingers descending. That is, the fingers must have the same precision and definition in leaving as in returning. For a brilliant and detailed discussion of this, see the writings of Rosario Mazzeo. Let me just say, however, that in a way the piano is a good model, since every note is sounded in exactly the same fashion. I say "in a way," because the piano has the fault of being too percussive by nature. But for sheer nimbleness, evenness, and such as things as trills, the piano is unique.

It is a real challenge to match remote keys with the easy keys: to equalize the awkward changes with the natural scale of the clarinet. An obvious example would be to compare a B-major scale with an F-major scale; or, reduced to basic patterns:

Transpose to other keys

We all know well the tendency to fogginess in these more difficult changes. Here, matching clarity is a matter of embouchure and breath support, plus clean finger action.

Likewise, tonal matching is a hurdle in dynamic changes. How often we hear a technical passage played forte with perfect clarity; played softly and the fog rolls in! This comes back to embouchure and breath control.

To illustrate both problems at once: play a C-major scale

forte, then a D-flat major scale piano — the mature player will have equal clarity. Or, go back to the basic patterns and interpolate these dynamics:

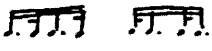
Also transposed

All of the foregoing discussion brings us to consideration of "Positive Action" (who coined this term?). If we examine the total spectrum of possible finger action:

Vague Cloudy	Espressivo Dolce	Brilliant Technical	Hammered

the extremes are out of bounds, and are not recommended. Slow, expressive playing demands a noiseless action with no "popping" of the fingers, and is more to the left side of the spectrum. Bonade explains this well in his *Compendium*, Chapters 1 and 2. Technically brilliant passages lean more to the right side of the spectrum, and call for this "Positive Action" — not hammered, but a little more in that direction. If this approach is important in the easy keys, it is absolutely essential in the remote keys.

In working out difficult technical passages, there are several useful procedures:

1. Slow it down — this is no doubt the most important. A metronome can be helpful for steadiness and working back up to tempo.
2. Break it into small components — isolate and concentrate on the difficult skips.
3. Change the articulation — as many different ways as possible.
4. Change the accents and groupings.
5. Work back from the last notes — the last 2, last 3, 4, etc., until reassembled.
6. Dotted rhythms — 
7. Transpose — why not, at the very least, the transpositions which are helpful in the orchestra? ½ tone higher (B-flat on A), 1 tone higher (C on B-flat), 1½ tones higher (C on A), and ½ tone lower (A on B-flat).

I do not wish to create any more mental hazards than we already have, but I must mention that phenomenon known as the Chromatic Progression. I wish that some musician/psychologist would explain why the thought process tends to become tangled in such passages as the cadenzas from *Le Coq d'Or* and *Peter and the Wolf*! Do we simply need to practice more studies in chromaticism? I have no ready answers, but I do offer this for trial: for once, do not read ahead or think ahead — keep the eyes where the fingers are.

One comforting thought for the performer whose technique is not totally unlimited: it is not necessarily the player with the most technique who is most successful in performance. It is the player with the most nerve, or the one who is the most relaxed. Controlled technique is what succeeds in such solo passages as the fourth movement of the Shostakovich *First Symphony*.

Contemporary music poses special difficulties in disjunct skips, irregular patterns, etc. Sight-reading and retention become much greater problems, as we all know. Yet, what I consider the supreme challenge in the orchestral literature, the Alberto Ginastera *Variaciones Concertantes*, Variation 4, is not wildly non-traditional — awkward is the first word that comes to my mind. Written in C in the score, in B-flat in the part, and sometimes played on the A, the metronome marking is surely a mistake: ♩. = 132. Fortunately, I know of no conductor who takes that tempo! But to say that the variation sounds brilliant does not mean that it is well written for the clarinet. The pity is, that with a few slight changes, it would be much more playable, and would sound just as brilliant.

I wonder if the composer consulted with a clarinetist? I would stake my last dollar that he did not. Have we fallen so far from the days of Mozart/Stadler, Brahms/Mühlfeld, et al, that composer and performer have become antagonists rather than allies in creativity? That would indeed be a sad day for both.

In my fourth and last article: Expression — teaching the unteachable?

Performance and pedagogy — part IV

Expression and style

By Henry Gulick, Indiana University

After my previous articles on articulation, intonation, and technique, the ground is not quite so solid in this area. We are now dealing with certain intangibles and personal taste; so much pedagogy is achieved through actual demonstration, playing or singing, that mere words fall short of the goal.

What constitutes expression? Where are the lines between cold, warm, and maudlin? These are questions which can never be answered dogmatically. The key point is that, within limits, expression can and is being taught. I do not give up in this area; I keep thinking "Someday, this flower will bloom." For some students, it is partly a matter of maturity: just aging from the teens into the twenties brings more heart to their performance. There are many fine professional clarinetists who were known only as technicians in their college days. For the talented student, to use a crude metaphor, it is like priming a pump: a suggestion here, a demonstration there, and the student gradually takes over. One thing is sure: we must be tactful in this aspect of pedagogy. No one likes to admit to coldness, and a positive outlook is essential.

Expression Deferred?

I think that we wait too long to stress expression with the pre-college students. Too often we say or think, "When you develop more technique," or "When you have more command of the instrument." This delaying tactic is negative and defeatist.

For the young clarinetist, it begins with songs where the words are known, and preferably, have been sung by the student; this is where the trait comes most naturally. A generation or two ago, this meant Stephen Foster melodies and the like; the elementary method books were liberally sprinkled with these. Today, it may be better to use tunes which the student can relate to more easily, and there are many examples of beautiful diatonic melodies which can be used: *Yesterday, Bridge Over Troubled Waters,* etc. Nor is it always necessary to write them out! Both expression and relative pitch can be improved while playing by ear.

Phrasing

Before proceeding, I wish to clarify this word which has become a bit ambiguous. Bonade, in his *Compendium,* seems to use it in the sense of slow, expressive playing. I have heard string players use it as almost synonymous with bowing. But the *Harvard Dictionary* has this to say: "Properly speaking, phrasing refers to the separation of a melody into its constituent phrases," and later: "In practice the term phrasing is often applied to what is properly termed articulation." The simple and direct definition from the *Harvard Dictionary* is obviously the most suitable.

The Singer As Model

In establishing a concept, we take the singer as our model. For most *cantabile* passages "How would I sing this?" is the first and most important question. Thus, for example, the slow Rose *Studies* become Songs Without Words — this sets the stage for a lyrical approach. And speaking of Rose, I recommend highly the *16 Phrasing Studies*, edited by Daniel Bonade. In this book we find the odd-numbered studies from the Rose *32 Etudes,* with "correct phrasing marks, dynamics, punctuation and interpretation."

The next step is to consider the style of attack and release. In *dolce* passages, the attack syllable is usually D—, the gentle beginning. Releases are tapered or rounded off. All of this, of course, is quite imitative of the singer.

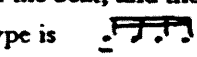
Line, in the sense of continuity, is the next element to be worked on. The importance of a consistent air stream cannot be overemphasized, because it gives the smooth connection between notes. At the same time, there must be no "popping" of the fingers; nothing will destroy expression and legato more than this hammering noise, and it is a very easy vice for clarinetists to fall into.

Architecture, shape, contour — so many of the phrases in the Rose studies are of the arch variety, almost to the point of monotony. But it is essential to see the total outline of the phrase; later, when the student has had more experience, one can experiment with other possible ways of shaping these phrases.

Inflection, stress, emphasis — we see stresses falling on long notes, notes on main beats, peak notes, etc. "Black" notes, in these slow studies. (sixteenths, thirty-seconds and the like) should be played lighter; they are only traveling notes to take us from one important note to the next important note. If all notes are made to sound equally important it becomes very wearing on the listener. Robert Donington puts it well in *The Interpretation of Early Music:* "But if the ornamental figuration has been fully written out by the composer, it all looks equally important to the eye, and the performer tends to play or sing the ornamental notes as emphatically as the structural notes. He weights them too regularly and measures them too literally. The melody is indeed obscured . . . and the effect is very ponderous and unsatisfactory." Although Donington is specifically discussing the Baroque performance practice of embellishing and filling in the melodic line, the principle has validity for later periods of music as well.

It is quite common to make these slow Rose studies sound too serious, almost gloomy. It should be stressed that they are to be played "with a smile," *amabile.* Of course it is only natural that freshmen would be very self-conscious at this stage; one can only hope and assume that the moth will become a butterfly.

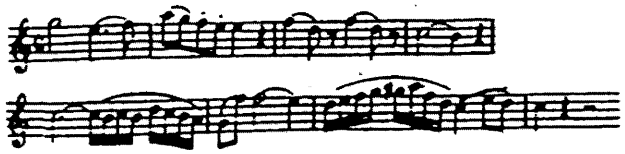
Dynamic contrast is an important component of expression. This should be exaggerated in the Rose studies, both for the style, and to improve breath control.

Rubato may be involved, and basically there are two kinds: within the beat, and the beat inself. The best example of the first type is  where lingering on the first note is compensated for by hurrying the last three notes. One important concept, which *may or may not* entail rubato, is the juxtaposition and symmetry of Action/Repose, or Tension/Relaxation, best indicated by the arrows:

While this idea is intrinsic in many kinds of music, the first clarinet works which come to my mind are the Sutermeister *Capriccio* and the Osborne *Rhapsody.*

In the lively tempi, expression is often referred to as style; here, too, inflection is the very heart. As discussed in my ar-

ticle on articulation, the subtle stresses which are produced by using slightly more air give us the contrast so essential to artistic effect. Take an example: the first eight measures of the Mozart *Concerto:*



Many clarinetists can play the notes in tempo, with a decent sound; but how many play them with genuine style? The most common fault is that they make all notes equally important. Inflection, an overall lightness, and a dash of rhythmic vitality are the difference between outstanding and run-of-the-mill.

It has truly been said that transitions are the acid test for musicians, whether they be composer, arranger, conductor, or performer. How smoothly, how logically, do we get from here to there, from this mood into that mood? This area becomes quite subjective; one must bring to it musical understanding, a keen sense of style, and the ability to see the whole picture.

A Few Miscellaneous Points

Chewing, mushrooming, ballooning, phrasing every note — these are different ways of describing the same vice. The clarinet is rather prone to this; it is apparently due to sympathetic movement of the diaphragm. It is much more readily noticed by the listener than by the performer.

Generally, it is better to save (delay) such effects as crescendo/diminuendo and accelerando/ritardando. If done too early, the impact is diluted, and it is not as noticeable to the audience.

Another approach which is quite important is "mentally breaking up the stems." Keith Stein (*The Art of Clarinet Playing,* Chapter 14) calls this Phrase Drive, and he explains it in detail. It must be done in a subtle way, but it can make quite a difference in the total effect.

Students have a tendency to accent ornaments: exploding trills, and playing grace notes which do not sound graceful. True, there are passages where it may be appropriate to accent such ornaments, but they are definitely the exception.

The use of vibrato to enhance expression is a highly personal matter, but it has not been exploited in the American school to the extent of some other countries. I believe that we will hear increased use of this in the next generation.

Tone color can make a significant contribution to style; one can scarcely imagine playing a Brahms *Sonata* with the sound used in the Debussy *Rhapsody,* for example. The clarinet becomes a much more attractive recital instrument when careful thought is given to the possibilities in this area.

Periods and Style

Baroque — It is difficult to discuss style, when we are still facing the problem of transcription quality. In my opinion, arrangements should stay mostly in the upper register; the lower sounds do not fit, just as the A clarinet is not appropriate. Vibratoless tone with no embellishing can cause the slow movements to sound dreary. Without question, the biggest hurdle is the usual lack of rests; such mundane concerns as removing the saliva from the reed are greatly magnified. One would think, however, that if oboists can surmount these problems, then clarinetists should be able to do likewise.

Classical — The best definitions are the short ones, and somewhere in my study of German, I found this: Classicism is Perfection (*Vollendung* or *Vollkommenheit*). Alas, of the clarinet Concerti and Sonatas, only one could be considered first-rate music; alongside the Mozart *Concerto*, the other works pale into mediocrity and are music which only a clarinetist could love.

Romantic — If Classicism is Perfection, then Romanticism is Infinity (German, *Unendlichkeit*). In terms of style, this means exaggeration of dynamics and tempo changes, as well as an increased use of rubato. A big sound is most suitable, so that we draw the big picture. The Schumann *Fantasy Pieces* represents the epitome of this style.

French — The Gallic temperament is the most difficult for the student to relate to. The subtle, the atmospheric, the impetuous, the nonchalant are the elusive qualities. Yet, it is rarely profound or philosophical; much of it is, in spirit, ballet music. This is the most successful concept that I have been able to discover.

Music of Recent Origin — Here we run the gamut, from the conservative and romantic, through the unexpressive and abstract, to the most avant-garde. The music must be met on its own terms. Works for clarinet alone are especially susceptible to varying interpretations; whatever those may be, the first rule is that they be performed with conviction and authority!

Personal

Thinking back on my own teachers, I have always considered Mont Arey and Gustave Langenus as Romanticists, and "expressive" is the word that comes to mind. Viktor Polatschek, on the other hand, struck me as a Classicist — "sensitive" would be the description of his playing style. Enough of that! I am becoming entangled in words and labels, and it would be ridiculous to say that both qualities cannot be found in the same performer. But why are these qualities too uncommon in today's clarinet world? At the less advanced level, a preoccupation with technical problems is the obvious answer. At the higher level, it is often the obsession with tonal projection: this feeling "If I am first clarinet, large orchestra, large auditorium, conductor does little to soften the accompaniment, then I must produce this much sound." It is one of the greatest challenges of this profession, to project and to be sensitive at the same time.

Conclusion

I ask the reader's forgiveness, for trying to dissect the heart and soul of musical performance. At the moment, I can only quote T.S. Eliot:

"Where is the wisdom we have lost in knowledge?
Where is the knowledge we have lost in information?"

It is scarcely necessary to add that all of the foregoing must sound spontaneous in the concert hall; it must not give the impression of being done by formula, premeditation, or "My teacher told me to play it this way." In a very positive sense, one must don the mystic cloak. It is a combination of mind, heart and talent which enables the artist to reach the transcendental heights.

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-Pages 88-99 present a good introduction to basic and alternate fingerings (including altissimo) with musical examples. The fingering charts are fairly comprehensive.

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Cavallini	*30 CAPRICES*	Carl Fischer, Ricordi
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Hite	*MELODIOUS AND PROGRESSIVE STUDIES, Bk 1*	Southern
Jeanjean	*16 MODERN STUDIES* 18 STUDIES Vade-Medum	Leduc
Klose	Complete Method for Clarinet	Various
Kovacs	*HOMMAGES*	Ed. Darok
Langenus	*METHOD, Part I and III* also:	Carl Fischer
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Rose	*32 STUDIES* *40 STUDIES*	Carl Fischer and others Carl Fischer and others
Schmidt	*CLARINETIST'S NOTEBOOK, Vol. II (out of print) see Hand*School of Music Ithaca College Ithaca, NY	
Uhl	*48 STUDIES, Book I and II*	Schott

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William Brannen www.brannenwoodwinds.com/	Repair
Timothy Clark www.timclarkwoodwinds.com/	Repair
Eble Music Co. www.eble.com/store/	Music
Clark Fobes www.clarkfobes.com	Repair, Instruments, Barrels,
Robert D. Gilbert, RDG www.rdgwoodwinds.com/	Instruments, accessories
H. Karlsson Woodwinds www.hkarlssonwoodwinds.com/	Repair, accessories
Lomax Mouthpieces www.lomaxclassic.com/	Mouthpieces
Luyben Music Co. www.luybenmusic.com/	Music
Orchestral Musician's Library www.orchmusiclibrary.com	Orchestral parts on CD
Phil Muncy Winds www.muncywinds.com/	Instruments, Accessories and Repair
Penders Music Co. 314 So. Elm Denton, TX 76201 382-0221	Music
Perfecta Reed & Reed Wizard www.reedwizard.com/Home.html	Reed gauge and gouging machine
Pro Winds, Inc. www.prowinds.com/merchantmanager/index.php	Instruments, Accessories
James Pyne www.pyne-clarion.com/Pyne_Clarion/Home.html	Mouthpieces, Barrels, Ligatures
Tom Ridenour www.ridenourclarinetproducts.com/	clarinets , accessories

Rovner Products www.rovnerproducts.com/	ligatures
Robert Scott 2930 Sunderland Rd. Lansing, MI 48911 517/882-9098	Repair, Mouthpieces, Barrels
Stanton's Sheet Music www.stantons.com/	Music
Tap Music Sales www.tapmusic.com/	CDs
Van Cott Information Services, Inc. www.vcisinc.com/	Books, CDs, Music
Heinz Viotto Mergelweg 21 Box 2066 D-32791 Lage, Germany 49/5232 49 60 (fax)	Mouthpieces
Scott Winkler N6662 Meadowbrook Lane Sheboygan, WI 53083 920/467-0829	Repair
The Woodwind Brasswind www.wwbw.com/	Instruments, Accessories

Professional Association

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.

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"Master Class" Articles in *The Clarinet,* 1994-2008

Composer	Work	Author	Issue -(vol./# chrono. listing)
Schumann	*Fantasiestucke, Op. 73*	Mitchell Lurie	22/1 (Nov./Dec./ 1994)
Finzi	*Concerto*	Georgina Dobree	22/2 (Feb./March 1995)
Hindemith	*Sonate*	Fred Ormand	22/3 (May/June 1995)
Weber	*Concertino, Op. 26*	Daniel Bonade	22/4 (July/Aug. 1995)
Brahms	*Trio, Op. 114*	Gary Gray	23/1 (Nov./Dec. 1995)
Weber	"Romanza" from *Concerto in Eb, Op.74*	Abe Galper	23/2 (Feb./March 1996)
Martino	*A Set for Clarinet*	Phillip Rehfeldt	23/3 (May/June 1996)
Messiaen	*Abyss of the Birds*	James Campbell	23/4 (July/August 1996)
Arnold	*Sonatina*	Paul Harvey	23/4 (Nov./Dec.1997)
Lovregiol	*Traviata Fantasia*	Colin Bradbury	24/2 (Feb./March 1997)
Krommer	*Concerto in Eb, Op.36*	Bernard Portnoy	24/3 (May/June 1997)
Lutoslawski	*Dance Preludes*	Elsa Ludewig-Verdehr	24/4 (July/August 1997)
Stanford	*Concerto*	Luis Ross	25/1 (Nov./Dec. 1997)
Bartok	*Contrasts*	Ken Grant	25/2 (Feb./Dec. 1998)
Debussy	*Premiere Rhapsodie*	Gregory Smith	25/3 (May/June 1998)
Rabaud	*Solo de concours*	Guy Deplus	25/4 (July/August 1998)
Tower	*Wings*	Rebecca Rischin	26/2 (March 1999)
Finzi	*Five Bagatelles*	David Campbell	26/3 (June 1999)
Muczynski	*Time Pieces, Op. 43*	Charles West	26/4 (September 1999)
Martinu	*Sonatina*	Lawrence McDonald	27/1 (December 1999)
Alwyn	*Sonata*	John Scott	27/2 (March 2000)

Composer	Work	Author	Issue -(vol./# chrono. listing)
Prokofiev	*Sonata in D Major*	Steven Cohen	27/4 (September 2000)
Copland	*Concerto*	Michael Webster	28/1 (December 2000)
Sierra	*Cinco Bocetos*	Kathleen Jones	28/2 (March 2001)
Smith	*Variants*	William O. Smith	28/3 (March 2001)
Burgmuller	*Duo, Op. 15*	Colin Lawson	28/4 (September 2001)
Tomasi	*Concerto* (Mov't 1)	Jeffrey Lerner	29/2 (March 2002)
Stockhausen	*In Freundschaft*	Richard Faria	29/3 (June 2002)
Weber	*Concerto No. 1 in f minor, Op. 73* (Mov't 1)	Ron Samuels	29/4 (September 2002)
Larsen	*Dancing Solo for Solo Clarinet*	Caroline Hartig	30/1 (December 2002)
Mercadante	*Concerto in Bb, Op.101*	Luigi Magistrelli	30/2 (March 2003)
Osborne	*Rhapsody for Clarinet*	Robert Riseling	30/3 (June 2003)
Ben-Haim	*Pastorale Variee*	Eli Eban	30/4 (September 2003)
Horovitz	*Sonatina*	G. Lawrie Bloom	31/1 (December 2003)
Ellerby	*Concerto for Clarinet and Band*	Linda Merrick	31/2 (March 2004)
Mozart	*Concerto in A Major* (Mov't 1: Exposition)	Carmine Campione	31/3 (June 2004)
Rossini	*Introduction, Theme and Variations*	Kathy Pope	31/4 (September 2004)
Stravinsky	*Three Pieces*	Julie DeRoche	32/1 (December 2004)
Paul Harvey	*Three Etudes on Themes of Gershwin*	James Rae	32/2 (March 2005)
Artie Shaw	*Clarinet Concerto*	Tad Calcara	32/3 (June 2005)
Ran	*For an Actor: Monologue for Clarinet (in A)*	Eric Mandat	32/4 (September 2005)

Bozza	*Concerto* (Mvt. I)	Joze Kotar	34/1 (December 2006)
Yadzinski	*A Paganini for Unaccompanied Clarinet*	Rose Sperrazza	34/3 (June 2007)

Questions to Ask About Works You Are Studying

(Extracted from *Music in Words: A Guide to Researching and Writing About Music* by Trevor Herbert, The Associated Board of the Royal Schools of Music, 2001, U.K.)

- Who wrote the work and when and where was it first performed?
- Why was it written (perhaps for particular performances, or as a commission)? Is the music functional (dance or ceremonial music, for example)?
- Did the composer complete the work, or was it completed by someone else?
- Did the composer revise the work?
- Was it published during the composer's lifetime?
- Is the edition you are looking at the original version or a later edition?
- At what point in the composer's life and output was the piece written? Does it relate to or contrast with other pieces written at about the same time? How does it fit into the general creative output of the composer?
- Are there extra-musical factors concerning the composer's life that might be reflected in the piece?
- Does the title have significance? Is it just the name of a genre (sonata or concerto, for instance), or is the title more descriptive? Is the work programmatic—is it supposed to portray or evoke events and characters?
- How detailed are the performance instructions? Are the performance forces (names and quantities of instruments/voices) given? Are dynamics, tempi, accidentals and ornamentation specified? How much discretion is given to performers? Are they expected to understand unwritten conventions such as ornamentation?
- What was the reception of the work when it was first heard? Have there been different attitudes to or receptions of the piece subsequently?
- How or when does the work fit into a broad historical context? Does it respond to or reflect broad cultural or historical movements or events?
- How does the work fit into the development of repertoire for the forces (instruments or voices) for which it was written?