MUSC 2600I Applied Clarinet – Spring 2006

Instructor: Luan Mueller

Office: HUM 330
Office phone: 404-452-1881
Email: luanclarinet@bellsouth.net

Course Description

“Private lessons for music majors at the lower-division level on the principal instrument or voice. Lessons include studies in technical, stylistic, and aesthetic elements of artistic performance. Repertory studied is from the standard literature. All courses are repeatable for one or two hours of credit--one 25-minute lesson per week per credit hour. An applied music fee is charged per credit hour enrolled.”

Learning Outcomes

In order to pass MUSC 2600I the student must demonstrate:

1. improvement or mastery of the appropriate performance techniques.

2. the ability to perform in lessons one or more compositions, suited to the student’s ability, that he or she had not previously studied.

3. the ability to perform publicly

4. the ability to play selected scales, arpeggios, and/or other technique building studies required for the 3500-level-change examination.

5. knowledge and understandings of the style, composer, and characteristics of each work studied.

6. the ability to produce a characteristic clarinet sound based on the study/evaluation of artist level musicians

7. the development of technique through consistent practice of scales, arpeggios, exercises, and etudes

8. the ability to use proper embouchure, correct voicing and breathing, appropriate fingerings, proper finger and hand position, proper articulation techniques, and an appropriate dynamic range in scales, exercises, etudes, solo music, chamber music, and large ensemble music

9. the ability to sight-read at a reasonable level
10. the ability to play with excellent intonation when performing alone, with piano, or with small or large ensemble

11. the ability to learn at least two new works per semester (plus exercises, scales, arpeggios, and etudes assigned by the instructor)

12. the ability to perform as a soloist, chamber musician, and large ensemble member

Study Materials

**Etudes and Technique Books:**

Bach, J. S.  Etudes
Baermann, H.  Parts 4 & 5 from the Complete Method
Rose, Cyrile.  32 Etudes, 40 Etudes
Lazarus Method
Klose Method
Galper Upbeat Scales and Arpeggios
Baermann Method
Cavallini Etudes
Stark Etudes
Jean Jean 16 and 18 Etudes
Polatschek 12 Etudes for Clarinet, Advanced Studies
Voxman, Himie.  Classical Studies
Jettel, Rudolf.  The Accomplished Clarinetist

**Solos with Piano:**

Arnold, Malcom.  Sonatina
Benjamin, Arthur.  Le Tombeau de Ravel
Berg, Alban.  Vier Stucke
Bernstein, Leonard.  Sonata
Brahms, J.  Sonata #1 in F Minor, Sonata #2 in Eb Major
Cahuzac, Louis.  Cantilene
Copland, Aaron.  Concerto
Debussy, Claude.  Petite Piece, Premiere Rhapsody
Finzi, Gerald.  Five Bagatelles
Francaix, Jean.  Tema con Variazioni
Handel, G. F.  Sonatas
Hindemith, Paul.  Sonata
Jean-Jean, Paul, Arabesque
Karg-Elert, Sigfrid.  Zweite Sonate
Honegger, Arthur.  Sonatine
Lutoslawski, Witold.  Dance Preludes
Mendelssohn, Felix  Sonata
Milhaud, Darius. Scaramouche, Sonatine
Mozart, W.A. Concerto, Rondo, Four Church Sonatas
Nielsen, Carl. Concerto
Poulenc, Francis. Sonata
Rabaud, Henri. Solo de Concours
Rossini, Gioacchino. Variations
Saint-Saens, Camille. Sonate
Schumann, Robert. Fantasy Pieces, Three Romances
Spohr, Louis. Concerti No. 1, 2, 3, 4
Stamitz, Carl. Concerto No. 3 in Bb Major
Tartini, Guiseppi. Concertino
Telemann, G. P. Sonata in C Minor
Templeton, Alec. Pocket Sized Sonata #2, Pocket Sized Sonata
Vaughan-Williams, Ralph. Six Studies in English Folksong
Weber, C. M. von. Concertino, Concerto No. 1 in F Minor, Concerto No. 2 in Eb Major,
Introduction, Theme & Variations, Fantasia and Rondo, Grand Duo Concertante

Unaccompanied Solos:

Arnold, Malcolm. Fantasy for Clarinet
Bennett, Richard Rodney. Sonatina
Harvey, Paul. Three Etudes on Themes of Gershwin
Osborne, Willson. Rhapsody
Rozsa, Miklos. Sonatina
Stravinsky, Igor. Three Pieces
Tomasi, Henri. Sonatine Attique

Orchestra Excerpts:

McGinnis, R. Books 1 – 8
Drucker, D. Books 1 – 4

Chamber Music

Mozart, W. A. Duos, Trios, Quintet
Weber, C.M. von. Quintet
Brahms, J. S. Quintet
Nielsen, C. Wind Quintet
Hindemith, P. Wind Quintet
Nelhybel, Trios
Lessons

From the UWG Department of Music Guidebook…

“Private lessons are required for all music majors (Principal Applied), and are available to non-music majors (Non-Music-Major Applied) who are concurrently enrolled in an approved departmental ensemble. Private lessons are also available to music-major students who wish to study a second instrument (Secondary Applied). Lessons are offered as one or two 25-minute lessons weekly, for one or two semester-hours credit. An Applied Music Fee is charged to all students enrolling in applied music.

Applied music study is aimed at providing the necessary training for musicians to develop their performing skills to the highest level possible. Through these studies students have the opportunity to concentrate on developing these skills in a challenging yet supportive environment. Regardless of the major area of study, an applied record is maintained for each student to document progress in his/her private lessons, ensemble experiences, and solo performances.

All music majors must register for Principal Applied (the principal performing instrument or voice) as part of their degree-program requirements. All students registering for applied lessons are expected to audition before the faculty for initial placement. Requests from students for placement in applied music are honored to the extent possible considering the instructor's teaching load. Applied lessons are held in the studios of the individual instructors. Since some of our applied instructors are part-time faculty, please direct any questions in their absence to the Department Chair.

Each semester, students must schedule the weekly applied lesson around both the student's and the teacher's schedules. Lesson times are arranged on an individual basis with the instructor. Important: students who have not arranged a lesson time by the second day of classes will be dropped from the applied music course.

Additional studio classes may be required as part of the applied music course. They are scheduled at an hour convenient to all students of the same instructor. Likewise, the following materials are usually required for applied study: (1) Metronome with both audible and visible indicators; (2) Tuner with meter and tone generator (for instrumentalists); (3) Printed music materials as required by the instructor; and (4) Instrument and accessory items as required by the instructor.”

Weekly lessons will consist of assigned tone development studies, intonation exercises, scales, etudes, solo repertoire, and sight-reading. Each student is expected to commit an appropriate amount of time to daily practice in preparation for each lesson. You should allot one daily practice hour for each credit hour, so for a 2 credit lesson you should be practicing 2 hours per day. You will receive a grade for each lesson based on the following scale. The lesson grade will be marked the day of the lesson in the student’s Goals Book (notebook specifying the weekly goals for the next lesson. I.E. a particular warm up exercise, which technical aspect to practice and how, etc.
Each student is expected to order all etude books and solo materials promptly. Copies will not supply copies from the teacher’s personal library. Students who do not obtain music within a reasonable amount of time will have their semester grade lowered at the instructor’s discretion.

A  Outstanding

Demonstrates excellent preparation and a high level of professionalism. The lesson shows significant progress technically and musically from previous lesson. Assigned material is completed and performed with distinction, and the student is clearly ready for new material to be assigned for the next lesson. Demonstrates at least one goal initiative (doing more than required).

B  Very Good

Demonstrates consistent and methodical practice. The lesson shows good progress technically and musically from the previous lesson. Assigned material is completed, and the student is ready for new material to be assigned for the next lesson.

C  Average

Demonstrates some inconsistency in practicing. The lesson performance shows slight progress, but some assigned material will have to be reviewed for the next lesson. Within reasonable expectations the student has not worked to his/her highest potential.

D  Below Average

Demonstrates substantial inconsistency in practicing. The lesson shows only marginal improvement, and no new material can be assigned. Within reasonable expectations the student has not worked to his/her highest potential.

F  Poor

Demonstrates little or no practice/preparation. The lesson shows no improvement, and no new material can be assigned. Within reasonable expectations the student has not worked to his/her highest potential. This grade will also be assigned for unexcused missed lessons.

Please be prompt for your lesson and always warm up prior to your lesson.

**Studio Class**

.. Studio class meetings (3:30-4:45 on January 23, February 20, April 3, May 1, 2006)
The January 23rd Studio Class is a field trip to Opus One Music Store in Decatur, GA. Transportation will be provided. Students should bring instruments and money to
purchase music and dinner. Instruments and current solo music should be brought to each Studio Class and attendance is mandatory to all Studio Classes.

Public Performances

With the exception of the first semester of the freshman year, you are required to present at least one solo performance per semester while enrolled as a music major. Refer to the UWG Department of Music Guidebook for details.

NOTE: In preparing your recital and jury performances please correspond with our staff accompanist, Jan Adams, early and often!! Her email is: jadams9800@aol.com.

Please submit piano scores to Ms. Adams at least two weeks prior to your recital performance or jury. Students failing to meet this deadline will have their semester grade lowered by one full letter (no exceptions). Juries must be performed with piano (except of course in the case of an unaccompanied piece). Students who fail to make arrangements to perform a jury with piano accompaniment will (1) receive a grade of zero for the jury portion of the semester grade and (2) will have their semester grade lowered by one full letter.

Studio Recital

The UWG Clarinet Studio will present a formal recital in April. All clarinet majors will perform on this recital.

Juries

From the UWG Department of Music Guidebook…

“Applied jury examinations are held at the end of each semester. In a jury examination each student registered for an applied course appears before a committee of the music faculty. At each level of applied study the student must meet specific expectations, as outlined by the applied instructor, in order to advance to the next level. Prior to the jury examination, students (with the assistance of the applied teacher) update their Applied Repertoire and Study Forms. These forms reflect an accurate accounting of applied study and solo performance. While the applied teacher and the committee will make final decisions, the examination will generally include a representation of the major repertoire, excerpts, scales, and technical exercises studied during that quarter. Proper performance etiquette and appropriate attire (no denim, t-shirts, hats, sandals, or excess skin) are highly recommended for all performances, including jury examinations.

Students are responsible for scheduling their own jury examination(s). The jury-examination schedules are posted one week before final examinations begin. If applicable, students are advised to have accompaniment for solo literature. It is the student's responsibility to secure an accompanist at least three weeks prior to the jury
time and to schedule a minimum of two rehearsals.” Attempts should be made to schedule at least one accompanied rehearsal with the applied teacher.

**Semester Grade**

Performance/attendance/attitude in weekly lessons, studio classes, and other clarinet events 70%

Public performance(s) 5%

Jury 25%