

A Supplemental Repertoire List for the Development of Fundamental Skills in Pre-  
Collegiate Clarinetists

by

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## ABSTRACT

Pre-collegiate clarinet instructors are often challenged to teach students both fundamental skills and repertoire with limited instructional time. Insufficient time may cause fundamental skills to be addressed at the expense of repertoire or repertoire study may limit time spent on fundamental development. This document provides a suggested repertoire list that categorizes pre-collegiate clarinet literature based on the fundamental skill addressed in each included piece. Teachers can select repertoire that allows students to concurrently refine a fundamental skill while preparing a piece for performance. Addressed fundamental topics include embouchure, expanding the range into the clarion and altissimo registers, articulation, breathing, intonation, finger technique, and musicality.

Clarinet method books and treatises were studied to determine which fundamental concepts to include and to find established teaching techniques recommended by pedagogues. Pre-collegiate clarinet instructors were surveyed to determine which pieces of clarinet repertoire were frequently studied in their private lesson curriculum and why, and if they used specific pieces in order to isolate a fundamental skill. Literature found in repertoire lists, repertoire books, on-line catalogs, and from the survey results was examined. Repertoire was selected for inclusion if it contained passages that were analogous to the established teaching strategies.

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## TABLE OF CONTENTS

	Page
LIST OF TABLES.....	v
LIST OF EXAMPLES.....	vii
CHAPTER	
1 INTRODUCTION .....	1
2 LITERATURE REVIEW .....	4
3 LONG TONES .....	14
4 EMBOUCHURE .....	21
Determining the Proper Amount of Mouthpiece.....	27
Biting.....	30
5 CROSSING THE BREAK .....	33
6 ALTISSIMO .....	38
7 ARTICULATION .....	46
Refining <i>Legato</i> Articulation.....	46
Refining <i>Staccato</i> Articulation and Increasing Speed .....	48
Stopped <i>Staccato</i> Articulation .....	55
8 FINGER TECHNIQUE .....	60
Rolling to the Throat Keys.....	71
9 SCALE AND ARPEGGIO STUDY .....	78
10 MUSICALITY .....	90
11 CONCLUSION .....	102

CHAPTER	Page
BIBLIOGRAPHY .....	104
APPENDIX	
A    IRB APPROVAL AND SURVEY MATERIALS.....	114
B    SURVEY RESULTS .....	122
C    COPYRIGHT PERMISSION .....	139

## LIST OF TABLES

Table	Page
1. Repertoire for Long Tone Study .....	19
2. Repertoire for Embouchure Building .....	26
3. Repertoire for Determining the Appropriate Amount of Mouthpiece .....	30
4. Repertoire to Eliminate Excessive Biting.....	32
5. Repertoire for Crossing the Break .....	37
6. Repertoire for Altissimo Study .....	44
7. Repertoire for Stopped Articulation Practice .....	58
8. Repertoire for Adjacent Pitch and Finger Motion.....	66
9. Repertoire for Rolling to the Throat Keys .....	74
10. Repertoire for Scale and Arpeggio Study .....	85
11. Repertoire with Consistent Phrase Lengths.....	92
12. Repertoire for Dynamic Phrasing Practice .....	99
13. Instructor-Suggested Repertoire for Grades 5-6 .....	123
14. Instructor-Suggested Repertoire for Grades 7-8.....	125
15. Instructor-Suggested Repertoire for Grades 9-10.....	128
16. Instructor-Suggested Repertoire for Grades 11-12.....	130
17. Instructor-Suggested Repertoire to Teach Breathing .....	132
18. Instructor-Suggested Repertoire to Teach Articulation/Tonguing .....	132
19. Instructor-Suggested Repertoire to Teach Tone Quality.....	133
20. Instructor-Suggested Repertoire to Teach Intonation .....	133

Table	Page
21. Instructor-Suggested Repertoire to Teach Technique/Finger Motion .....	134
22. Instructor-Suggested Repertoire to Teach Altissimo Comfort/Fingerings.....	134
23. Instructor-Suggested Repertoire to Teach Musicality.....	135
24. Instructor-Suggested Repertoire to Teach Rhythm.....	136
25. Instructor-Suggested Repertoire to Teach Embouchure .....	137
26. Instructor-Suggested Repertoire to Teach Crossing the Break.....	137
27. Instructor-Suggested Repertoire to Teach Alternate Fingerings.....	138

## LIST OF EXAMPLES

Example	Page
3.1. Peter Schickele, <i>Elegies</i> , II. “Song for Lannatch,” mm. 1-9 .....	18
3.2. Adapted – Peter Schickele, <i>Elegies</i> , II. “Song for Lannatch,” mm. 1-9 ...	18
3.3. Adapted Think/Play – Arthur Benjamin, <i>Jamaican Rumba</i> , mm. 10-14 .	20
4.1. Larry Guy, <i>Embouchure Building for Clarinetists</i> , p. 46, ex. 1 .....	23
4.2. Larry Guy, <i>Embouchure Building for Clarinetists</i> , p. 46, ex. 2 .....	23
4.3. Ernst Bacon, <i>Okefenokee</i> , mm. 5-14 .....	24
4.4. Adapted – Ernst Bacon, <i>Okenfenokee</i> .....	24
4.5. Jan F. Fischer, <i>Five Light Pieces</i> , II. Andante sostenuto e cantabile .....	25
4.6. Gabriel Parès, <i>Parès Scale Studies</i> , p. 4, exercises 10-11 .....	28
5.1. John Davies, <i>Essential Clarinet Technique</i> , p. 22, exercise 2 .....	34
5.2. Jean-Michel Damase, <i>Comptine</i> , mm. 1-8.....	36
5.3. Angela Morley, <i>Four Characters</i> , I. Daisy May, mm. 5-11 .....	36
5.4. Robert Schumann, <i>Suite by Schumann</i> , IV. Horse Rider, mm. 1-4 .....	37
6.1. Paula Corley, <i>So You Want to Play the Clarinet</i> , p. 72.....	39
6.2. Alan Hovhaness, <i>Night of a White Cat</i> , mm. 21-26.....	40
6.3. Alan Hovhaness, <i>Night of a White Cat</i> , mm. 29-36 .....	40
6.4. Myroslav Skoryk, <i>Carpathian Rhapsody</i> , mm. 23-28 .....	41
6.5. Jirí Laburda, Sonata, III. Presto, mm. 6-11. ....	42
6.6. Jirí Laburda, Sonata, III. Presto, mm. 188-191 .....	42
6.7. Jirí Laburda, Sonata, III. Presto, mm. 214-217 .....	42



Example	Page
6.8. Adapted – Germaine Tailleferre, <i>Arabesque</i> .....	43
7.1. Arthur Benjamin, <i>Jamaican Rumba</i> , mm. 10-12 .....	48
7.2. Gustave Langenus, <i>Complete Method for the Clarinet</i> , Part III, p. 22, mm. 1-5 .....	49
7.3. Gustave Langenus, <i>Complete Method for the Clarinet</i> , Part III, p. 22, mm. 39-41 .....	49
7.4. Ralph Lehman, <i>Suoronos</i> , mm. 80-91 .....	50
7.5. Ralph Lehman, <i>Suoronos</i> , mm. 188-195 .....	50
7.6. Charles Villiers Stanford, <i>Three Intermezzi</i> , No. 1, mm. 47-51 .....	51
7.7. Béla Bartók, <i>Slovak Peasant's Dance</i> , mm. 1-10 .....	52
7.8. Howard Klug, <i>The Clarinet Doctor</i> , p. 26, <i>Staccato 9's</i> .....	53
7.9. Adapted – Klug/Bartók, <i>Staccato 9's/Slovak Peasant's Dance</i> .....	54
7.10. Émile Lelouch, <i>En Musardant</i> , mm. 1-4 .....	54
7.11. Adapted – Klug/Lelouch, <i>Staccato 9's/En Musardant</i> .....	55
7.12. Robert Schumann, <i>Suite by Schumann</i> , I. March, mm. 1-4 .....	56
7.13. Stopped <i>staccato</i> articulation practice .....	57
7.14. Goal of stopped <i>staccato</i> articulation practice .....	57
7.15. Wolfgang Amadeus Mozart, Menuet, mm. 1-4 .....	57
8.1. Paul Jeanjean, “ <i>Vade-Mecum</i> ” <i>du Clarinettiste</i> , page 1, mm. 1-7.....	63
8.2. Jean-Clément Jollet, <i>Doucement Balancé</i> , mm. 1-16 .....	64
8.3. Adapted – Jean-Clément Jollet, <i>Doucement Balancé</i> .....	64
8.4. Angela Morley, <i>Four Characters</i> , II. Busy Lizzie, mm. 3-4 .....	65

Example	Page
8.5. Germaine Tailleferre, <i>Arabesque</i> , mm. 1-4 .....	65
8.6. Adapted – Germaine Tailleferre, <i>Arabesque</i> , mm. 1-2 .....	66
8.7. Interval practice for rolling to A <sup>4</sup> .....	72
8.8. Interval practice for rolling to A-flat <sup>4</sup> .....	73
8.9. Interval practice for rolling to B-Flat <sup>4</sup> .....	73
9.1. J. B. Albert, <i>24 Varied Scales and Exercises</i> , p. 1, mm.6-27 .....	80
9.2. Gabriel Parès, <i>Parès Scales</i> , p. 2, Examples 2-4, mm. 1-4 .....	81
9.3. Carl Baermann, <i>Complete Method for Clarinet</i> , p. 6, mm. 1-4.....	82
9.4. J. B. Albert, <i>24 Varied Scales and Exercises</i> , p. 1, mm. 33-35 .....	82
10.1. Cyrille Rose, <i>32 Etudes for Clarinet</i> , No. 1, mm. 1-3 .....	96
10.2. Cyrille Rose, <i>32 Etudes for Clarinet</i> , No. 1, mm. 1-3 .....	97
10.3. Cyrille Rose, <i>32 Etudes for Clarinet</i> , No. 3, mm. 1-2 .....	98

## CHAPTER ONE

### INTRODUCTION

The selection of performance repertoire may be difficult for both clarinet instructors and students due to the vast amount of clarinet literature in existence. There are numerous repertoire lists, anthologies, and on-line catalogs with varying amounts of annotations and content descriptions that serve as a reference point. However, there are few sources available for the instructor looking to find suitable repertoire for pre-collegiate clarinetists based on the fundamental concepts that each piece reinforces. This guide provides teachers with repertoire-based materials to better refine and strengthen students' fundamental skills. This is especially helpful for private teachers who are required to teach both fundamentals and repertoire with limited available lesson time. Teachers can select repertoire to concurrently reinforce fundamental concepts that are already addressed separately. As a result, students should be able to refine fundamental skills while simultaneously preparing carefully selected repertoire for performance.

I first became interested in fundamental-refining repertoire while teaching clarinet full-time in between my masters and doctoral degrees. I was employed by a school music program to teach private lessons during band class to all clarinet students in the district's two middle schools and high school. Each student received a twenty-minute lesson on a bi-weekly basis. Students were expected to become better musicians through fundamental refinement and study repertoire for potential use at the solo and ensemble contest. These goals were ambitious considering that each student only received forty minutes of individual instruction per month. Finding the balance between concentrating on

fundamental skills and repertoire became problematic. When the lesson focused on refining a fundamental skill, the student would not have sufficient time to learn repertoire. If the time was spent on repertoire, fundamental inadequacies were frequently left unaddressed. The solution was to find repertoire that can accomplish both objectives. Much time was spent studying the repertoire available at the local sheet music store to find appropriate literature that could accomplish both of these goals. Decisions were made based on my personal experiences and knowledge as a teacher and performer. The current study greatly improves the method of literature selection by basing it on published scholarship in the field of clarinet pedagogy.

Clarinet method books and pedagogical treatises were studied to determine which broad fundamental categories to include as well as how to approach these topics with students. Selected fundamental topics include embouchure, articulation, range expansion into both clarion and altissimo registers, finger technique, breathing, intonation, and musicality.

Private instructors whose pre-collegiate clarinet students have demonstrated musical success participated in a survey to identify more pieces with pedagogical merit. Instructors were asked to identify the pieces they utilized in their private lesson curriculum and to provide reasons for their inclusion. They were also asked to identify any pieces they used to study specific fundamental skills. This survey can be found in Appendix A.

After examining many fundamental-refining teaching techniques and survey results, repertoire was selected for inclusion. The chosen repertoire was included due to

passages in which fundamental topics could be taught in an adapted, but analogous manner as presented by pedagogues.

This guide may serve as a reference for teachers wishing to select repertoire for students based on its pedagogical content. Pieces can be selected to reinforce articulation and embouchure studies, ease with transitions to the clarion and altissimo registers, and encourage finger dexterity through isolating individual digits for practice. General technique may be reinforced through studying pieces that frequently exhibit scale- and arpeggio-based patterns. Pieces that provide opportunities for long tone study create a musical context for improving breathing, acquiring embouchure stability, understanding intonation tendencies, and developing a controlled tone quality. Musicality can be addressed through the selection of pieces that exhibit regular phrasing as well as studying pieces that are susceptible to the principles of dynamic phrasing.

## CHAPTER TWO

### LITERATURE REVIEW

A review of relevant literature revealed several sources that investigate the pedagogical potential of repertoire. While pedagogy through repertoire is a common goal, approaches tend to differ in method and instrumentation. Jaime Lipton's doctoral document, "An Analysis of the Pedagogical Advantages Relating to Combined Study of Euphonium and Trombone Through the Use of Specific Repertoire," examines the required manipulation of fundamentals, such as slide or valve technique and articulation, for performance of the same repertoire on both the trombone and the euphonium to accomplish the same musical goals.<sup>1</sup> David Hoover questions whether horn players possess the necessary fundamental skills that the standard college-level repertoire requires. In his doctoral dissertation, "An Investigation of Student Horn Player Preparation for Repertoire-based Performance and Study," he examines literature for beginning and intermediate horn in order to determine what fundamental concepts should receive emphasis to help prepare future college horn players for the demands to be placed on them. This document does not examine the use of literature as a means to improve the fundamental skills, but rather identifies fundamental inadequacies that should be

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<sup>1</sup> Jaime Lipton, "An Analysis of the Pedagogical Advantages Relating to Combined Study of Euphonium and Trombone through the Use of Specific Repertoire" (D.M.A. dissertation, University of North Texas, 2010).

addressed in the hornist's earlier studies.<sup>2</sup> Donald Maplass' dissertation, "A Historical Examination: The Role of Orchestral Repertoire in Flute Pedagogy," examines etudes that are specifically designed to aid in the acquisition of technical skills that certain orchestral excerpts demand. The fundamental skills addressed in these etudes include musicality, dynamics, phrasing, ornamentation, and technique.<sup>3</sup>

There are numerous repertoire books of varying degrees of difficulty available for the pre-collegiate clarinetist. Anthologies are convenient collections of repertoire for the student, but they typically offer no instructional or pedagogical advice. Examples of collections without commentary include *Album of Classical Pieces* compiled by Stanley Drucker and *Solos for the Clarinet Player with Piano Accompaniment* selected and edited by Arthur H. Christmann.<sup>4,5</sup> A minority of the anthologies provide definitions of musical terms and/or reference recordings to increase musicianship skills. These anthologies teach the young clarinetist basic musicianship through defining broad musical terms such as *dolce* and *allegretto*, as can be seen in Shelley Jagow's *Intermediate Studies for Developing Artists on the Clarinet*.<sup>6</sup> Other collections, such as *Grade by Grade* compiled

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<sup>2</sup> David Hoover, "An Investigation of Student Horn Player Preparation for Repertoire-based Performance and Study" (D.M.A. dissertation, University of Southern California, 1994).

<sup>3</sup> Donald Maplass, "A Historical Examination: The Role of Orchestral Repertoire in Flute Pedagogy" (D.M.A. dissertation, University of Nevada, 2013).

<sup>4</sup> Stanley Drucker, *Album of Classical Pieces for Clarinet and Piano* (New York: International Music Co., 1976).

<sup>5</sup> Arthur H. Christmann, *Solos for the Clarinet Player with Piano Accompaniment* (New York: G. Schirmer, Inc., 1964).

<sup>6</sup> Shelley Jagow, *Intermediate Studies for Developing Artists on the Clarinet* (Delray Beach: Meredith Music Publications, 2014).

by Janet Way, include reference CDs to offer a sound ideal for students to try to emulate in their own playing.<sup>7</sup>

Several clarinet treatises provide suggested literature for study. Keith Stein includes a brief listing of sample clarinet repertoire based on difficulty ratings ranging from I (easy) to VI (difficult).<sup>8</sup> Stein offers no explanation of the criteria for each specific rating. Georgina Dobrée provides a list of music for the clarinet in Frederick Thurston's book, *Clarinet Technique*.<sup>9</sup> This list is more extensive than Stein's, but offers only an alphabetical listing of pieces without reference to difficulty level or pedagogical concepts. Jack Brymer provides a brief, annotated list of repertoire in *Clarinet*. The annotations are vague and typically provide the reader with programming advice instead of pedagogical guidance. For example, Brymer's annotation for Victor Babin's *Hillandale Waltzes* states: "A set of tuneful variations which look trite but are subtle."<sup>10</sup> David Pino provides a repertoire list consisting of pieces that in his opinion are of high quality.<sup>11</sup> He includes information regarding the composer, title, and publisher. Rosario Mazzeo offers a bibliography of music that is "of particular interest to clarinetists," in *The Clarinet: Excellence and Artistry*.<sup>12</sup> The repertoire lists in these sources can provide

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<sup>7</sup> Janet Way, *Grade by Grade* (London: Boosey & Hawkes, 2013).

<sup>8</sup> Keith Stein, *The Art of Clarinet Playing* (Princeton: Summy-Birchard Inc., 1958), 63-65.

<sup>9</sup> Frederick Thurston, *Clarinet Technique*, 3rd ed. (London: Oxford University Press, 1977), 68-73.

<sup>10</sup> Jack Brymer, *Clarinet* (New York: Schirmer Books, 1976), 212.

<sup>11</sup> David Pino, *The Clarinet and Clarinet Playing* (Mineola: Dover Publications, Inc., 1980), 269.

<sup>12</sup> Rosario Mazzeo, *The Clarinet: Excellence and Artistry* (Sherman Oaks: Alfred Publishing Co., Inc., 1981), 193.



clarinetists with a starting point for selecting literature, but they do not offer any guidance regarding the fundamental concepts present in each work. Another drawback of these lists is that the latest publication date is 1981, which omits thirty-three years of repertoire.

Kalmen Opperman and Norman M. Heim devote entire books to helping clarinetists carefully select literature. Opperman's *Repertory of the Clarinet* consists of fifty chapters that are separated into instrumental genres ranging from unaccompanied clarinet to the clarinet used in large ensembles. Opperman dedicates twenty-six pages to works for clarinet and piano; this list includes information on the composer, composer's dates, compositions, date of composition, relative duration, publisher(s), and publishing date(s).<sup>13</sup> In *Clarinet Literature in Outline* Heim provides a chronological list of repertoire that includes pertinent information such as brief biographical facts, available editions, number of movements, stylistic qualities, range, and difficulty level for each piece. Heim often recommends pieces that are "good training literature for high school students."<sup>14</sup>

Howard Klug offers an annotated list of solos for pre-collegiate students in *The Clarinet Doctor*.<sup>15</sup> Pieces are listed by the era of their composition, with the annotations offering information on the number of movements, technical aspects, range, and difficulty level. This is a great resource for teachers of young clarinetists, but pedagogical concepts must be extracted by the private teacher.

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<sup>13</sup> Kalmen Opperman, *Repertory of the Clarinet* (New York: Franco Colombo, Inc., 1960), 28-55.

<sup>14</sup> Norman M. Heim, *Clarinet Literature in Outline* (Las Vegas: Van Cott Information Services, Inc., 1984), 4.

<sup>15</sup> Howard Klug, *The Clarinet Doctor* (Bloomington: Woodwindiana, Inc., 1997), 102-106.

Klug presents a more extensive list of repertoire in his sample undergraduate college curriculum.<sup>16</sup> The reader may be able to infer what skills might be required in the pieces from the technique patterns that are expected during each semester of study. The techniques and the repertoire, however, might not coincide. For example, the student might work on whole-tone scales during the same semester as Johann Baptist Wanhal's Sonata in B-flat Major.<sup>17</sup> It would be inaccurate to say that study of the sonata will enhance the student's whole-tone technique. Klug offers a set of basic skills to be addressed, but not necessarily skills that can be refined through the study of the suggested repertoire.

Adam Ballif provides an extensive clarinet repertoire database that can be accessed through his website.<sup>18</sup> Ballif offers suggestions on when students should approach the listed repertoire based on skill-level. This database ranks each piece on a difficulty scale with freshman/sophomore, junior/senior, and graduate levels. The categories are based on range, whether or not passages are scale-oriented, relative length, required endurance, and the presence of extended techniques that include flutter tonguing, fluting, singing while playing, circular breathing, and double tonguing. Though Ballif does offer guidance on selecting college-level repertoire, he does not provide any reference to the fundamental skills that each listed work addresses.

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<sup>17</sup>Ibid., 3.

<sup>18</sup> Adam Ballif, "Adam Ballif." <http://www.adamballif.com/clarinetresource/repertoire/> (accessed August 28, 2014).

John Davies and Paul Harris discuss four distinct registers of the clarinet in *Essential Clarinet Technique*. They describe the characteristic tone and provide sample exercises in order to maintain consistent tone quality within their four register designations of chalumeau, throat, clarinet, and extreme ranges. After brief descriptions of each register and practice exercises, the authors provide passages selected from the repertoire that display these unique registers.<sup>19</sup> These passages are short, typically only two to four measures in length, and they display each distinct register in an actual context. Davies and Harris also provide two-measure excerpts from the repertoire to show the various types of articulation the clarinetist is capable of producing.<sup>20</sup>

Repertoire selections are included at the end of a few technique-building method books. The *Advanced Method*, volumes one and two, by Himie Voxman and William Gower, are split into seven study units: scales and arpeggios, melodic interpretation, articulation, finger exercises, ornaments, and solos.<sup>21,22</sup> Voxman and Gower provide an outline for a suggested course of study; each week the student receives an assigned exercise from all of the seven categories. The repertoire selections are in the keys simultaneously studied in the scale and arpeggio sections for four of the thirteen provided pieces. Repertoire selections emphasize a key previously studied for seven of the pieces. Through the recommended outline, students have knowledge of the key in which the

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<sup>19</sup> John Davies and Paul Harris, *Essential Clarinet Technique* (London: Faber Music Limited, 1986), 5-30.

<sup>20</sup> *Ibid.*, 43-54.

<sup>21</sup> William Gower and Himie Voxman, *Advanced Method*, vol. I (Chicago: Rubank, Inc., 1939).

<sup>22</sup> William Gower and Himie Voxman, *Advanced Method*, vol. II (Chicago: Rubank, Inc., 1953).

concurrent piece of repertoire is tonally centered, but they may not be simultaneously studying the key. Eugène Gay provides suggested repertoire for study at the conclusion of his *Méthode Progressive et Complète de la Clarinette*.<sup>23</sup> Gay provides the student with a multitude of scale and arpeggio studies. For example, the D-Major studies have over fifty diverse exercises that approach the scale through different patterns, rhythms, arpeggios, dominant arpeggios, diminished chords, whole-tone studies, and chromatic scales. The other keys are comparably as thorough. The selected repertoire at the method's conclusion tends to emphasize technical runs that center on a variety of scale patterns and arpeggios. The selected literature reinforces the technical facility developed after such exhaustive technique study.

The well-known Suzuki method, often referred to as Talent Education, is a repertoire-based approach to instrumental instruction. Thousands of young musicians have progressed through the carefully selected literature in the Suzuki method books since its founding in the mid-twentieth century by Shinichi Suzuki and its introduction to the United States in 1964.<sup>24</sup> The importance of a repertoire-based approach to instrumental pedagogy can be seen in the Suzuki Violin School method books. The Suzuki Violin School method books are divided into ten volumes that progress in difficulty. Volume one consists of basic songs such as “Twinkle, Twinkle Little Star,”

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<sup>23</sup> Eugene Gay, *Méthode Progressive et Complète de la Clarinette* (Paris: Gérard Billaudot, 1932).

<sup>24</sup> Shinichi Suzuki et al., *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education*, ed. Elizabeth Mills and Sr. Therese Cecille Murphy (Berkeley: Diablo Press, 1973), 4.

“Lightly Row,” “Song of the Wild,” and “O Come, Little Children.”<sup>25</sup> Students quickly progress to more standard violin repertoire as can be seen in volume four with selections such as Vivaldi’s Concerto in A minor and J. S. Bach’s Concerto for Two Violins in D minor.<sup>26</sup>

Several Talent Education scholars offer validation for repertoire-based pedagogy in *The Suzuki Concept*. Marian Schreiber justifies Suzuki’s repertoire selections: “The seventeen pieces of the repertoire, Book I, have been collected, assembled and arranged in mastery sequence. Each piece builds upon and assists the development of technique in the others. As each new step is presented and mastered, the groundwork is prepared for further advancement and progress.”<sup>27</sup> John Kendall further asserts that “we have a responsibility to build technique, control, and musical understanding through carefully related literature.”<sup>28</sup> The selected pieces allow students to encounter an essential skill, which then “should be taken out of context and repeated many times until it is completely integrated into his playing.”<sup>29</sup> Elizabeth Mills agrees that “there need to be pieces in which important skills are featured...the best teaching devices are those which are both stimulating and economical in terms of maximum results with minimum material.”<sup>30</sup>

Preliminary exercises to reinforce fundamental concepts are extracted from and placed

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<sup>25</sup> Shinichi Suzuki, *Suzuki Violin School*, rev. ed. vol 1 & 2 (Evanston: Summy-Birchard Company, 1970).

<sup>26</sup> Shinichi Suzuki, *Suzuki Violin School*, vol. 4 (Tokyo: Zen-on Music Publishers Co., 1968).

<sup>27</sup> Suzuki, *The Suzuki Concept*, 62.

<sup>28</sup> *Ibid.*, 90.

<sup>29</sup> *Ibid.*, 91.

<sup>30</sup> *Ibid.*, 172.

before the provided repertoire. In this way the student can isolate and master the fundamental concepts addressed in each piece before placing them into context.

The International Suzuki Association and the Suzuki Association of the Americas offer instruction for bass, cello, flute, guitar, harp, mandolin, organ, piano, recorder, trumpet, viola, violin, and voice.<sup>31,32</sup> Strings, especially violin, and piano account for most of the instruments studied under the Suzuki method. Neither the International Suzuki Association nor The Suzuki Association of the Americas offers support for those wishing to study Suzuki clarinet although a few sources investigate a Suzuki approach to the instrument. Richard Layne studied beginning clarinet students during a five-week summer program. Half of the clarinet students learned in the traditional way, while the other half learned in a traditional way supplemented with Suzuki principles. The emphasis of Layne's study was on the Suzuki principles of frequent listening to musical examples, tonalization or the ability to recognize melody, imitation of recordings, and repetition during practice.<sup>33</sup> Repertoire does not appear to be a main aspect of the study, and received little mention. Students used musical material from *Listen and Play the Clarinet*, which was simply an adaptation of *Suzuki Violin School*, volume one.<sup>34</sup> Idiomatic repertoire was not selected since Layne used an adaptation of a violin book.

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<sup>31</sup> International Suzuki Association, "International Suzuki Association," [http://internationalsuzuki.org/instrument\\_committees.htm](http://internationalsuzuki.org/instrument_committees.htm) (accessed July 14, 2014).

<sup>32</sup> Suzuki Association of the Americas, "Suzuki Association of the Americas," <https://suzukiassociation.org/teachers/teacherloc/> (accessed July 14, 2014).

<sup>33</sup> Richard Dennis Layne, "A Comparative Investigation of Traditional and Modified Suzuki Teaching Techniques in Beginning Clarinet Instruction" (Ph.D. dissertation, University of Southern California, 1974), 77.

<sup>34</sup>Ibid., 34.

The two drastically different instruments demand a diverse set of fundamental skills that are best achieved through approaches specific to each instrument's technique.

It must be noted that the Suzuki method is a holistic process that emphasizes an early start, parent involvement, rote learning, and community building. Situations may occur in which some of these elements are not integrated. For example, a student may start the method at a much later age and require less parental involvement. The student will still, however, utilize the repertoire-based approach. Collectively these elements may enhance the learning process, but the method of progressive pieces with pedagogical goals remains of the utmost importance despite any missing components.

Several factors can inform the present study based on this survey of a wide selection of sources. The repertoire lists and vast number of anthologies provide initial guidance in the selection of pieces. Method books and clarinet treatises emphasize which necessary fundamental skills are required for competent players and offer a methodology for establishing and refining these essential skills. Adapted pedagogical strategies can be generated through careful study of the repertoire lists, method books, and treatises. The Suzuki method demonstrates that repertoire can successfully serve as teaching material after preliminary exercises are extracted. The repertoire of the Suzuki method was logically selected based on the fundamental skill sets that each piece demands.

## CHAPTER THREE

### LONG TONES

Long tones are an indispensable warm-up technique to encourage proper breathing, acquire embouchure stability, understand intonation tendencies, and develop a controlled tone quality. Due to the various fundamental skills that long tones affect it is difficult to fit them into a single category.

Numerous pedagogues recommend long tones as part of a daily practice routine. Johan Davies and Paul Harris encourage the use of long tones to develop breath control and a beautiful tone.<sup>35</sup> They recommend sustaining pitches throughout the entire range of the clarinet for three whole notes at forty beats per minute at eight different dynamic levels: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, and *fff*. Students are encouraged to keep the pitch and dynamic level even throughout. Davies and Harris assert that “a tense embouchure or uneven air flow makes the tone waver.”<sup>36</sup> Further long tone practice is encouraged with crescendos and decrescendos that connect the dynamic extremes while maintaining pitch and tone quality.<sup>37</sup> Consulting a tuner during any long tone studies is recommended.

W. Thomas Ridenour recommends assigning a sliding numerical scale to crescendos and decrescendos to help develop “uniform dynamic gradations. Obviously,

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<sup>35</sup> Davies and Harris, *Essential Clarinet Technique*, 3.

<sup>36</sup> *Ibid.*, 3.

<sup>37</sup> *Ibid.*, 4.



the higher the number, the fuller the sound; the lower the number the softer the sound.”<sup>38</sup> Pamela Weston, author of *The Clarinet Teacher’s Companion*, suggests that these types of exercises should be repeated to cover the entire range of the clarinet, and that “from the commencement of his studies the pupil should be made to practice long notes to develop his power of sustaining the sound. Children should manage 20 seconds, adults 25 to 45 seconds.”<sup>39</sup>

Howard Klug provides variations for long tone practice in *The Clarinet Doctor*. After a gradual crescendo/decrescendo pattern occurring over two whole notes at forty to sixty beats per minute, Klug transforms it to slurred, half-note motion following the same dynamic contour. He first recommends four half notes of chromatic ascent with a crescendo before sustaining a whole note while lessening the dynamic level. Other variations include half-note motion ascending and descending by fifths and a chromatic ascent with each pitch played in the two lowest octaves.<sup>40</sup>

Differing from other pedagogues, Kenneth L. Pace recommends several other types of music for practicing sustained air pressure in *Handbook of Clarinet Playing*:

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<sup>38</sup> W. Thomas Ridenour, *The Educator’s Guide to the Clarinet: A Complete Guide to Teaching and Learning the Clarinet*, 2<sup>nd</sup> ed. (Duncanville: W. Thomas Ridenour, 2002), 2-17.

<sup>39</sup> Pamela Weston, *The Clarinet Teacher’s Companion* (London: Robert Hale & Company, 1976), 54.

<sup>40</sup> Klug, *The Clarinet Doctor*, 22.

- 1) Long tones of constant, increasing, and diminishing volume used in all pitch registers
- 2) Special effects such as *sforzando*, *tenuto*, and other accents
- 3) Slurred passages of various lengths
- 4) Both conjunct and disjunct motion in slurred music
- 5) Phrases requiring various lengths and volume of sustained tone
- 6) Scales of extended range tongued rapidly in *legato* style<sup>41</sup>

Awareness of pitch is important for any sort of long-tone study as precise intonation can enrich tone quality. Michèle Gingras recommends students hear “*intervals* rather than concentrating solely on individual pitches...Calculating the distance between two notes instead of tuning one sustained note will prove a most efficient way to understand and master accurate intonation.”<sup>42</sup> By melodically anticipating the next pitch, students may be more successful in achieving correct intonation. Long tones provide students more time to anticipate the pitch of the next tone. Gingras encourages further intonation practice through playing long tones over a drone. She also recommends using a drone throughout the entire practice session, including repertoire study: “Play a concerto or a sonata along with a variety of drone notes, especially the passages where you find your pitch to be inconsistent.”<sup>43</sup> The ever-present drone will allow the student to better hear the intervals, and adjust pitch accordingly.

Focused long-tone study rarely occurs within a musical context, and when it does it is often limited in pitch and dynamic range. Half-note variations of long-tone practice with varying dynamic gradations, as suggested by Klug and Pace, is sometimes

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<sup>41</sup> Kenneth L. Pace, *Handbook of Clarinet Playing* (Murfreesboro: Dehoff Publications, 1967), 19-20.

<sup>42</sup> Michèle Gingras, *Clarinet Secrets: 52 Performance Strategies for the Advanced Clarinetist* (Toronto: The Scarecrow Press, Inc., 2004), 22.

<sup>43</sup> *Ibid.*, 23.

encouraged. Ernst Bacon's *Okefenokee* for clarinet and piano offers an adapted setting for long-tone practice for pitches ranging from C<sup>4</sup> to G-flat<sup>5</sup>.<sup>44</sup> The melodic material of this piece moves primarily by slurred step and most pitches are sustained for durations of half notes, dotted-half notes, or for multiple measures ranging from seven to fourteen beats in length. There are several crescendos and decrescendos throughout the sixty-three measures of sustained, slurred pitches. The sustained notes and slow tempo make this piece ideal for studying pitch tendencies with a drone. The piano part frequently sustains concert-pitch E-flat<sup>2</sup>, F<sup>2</sup>, G-flat<sup>2</sup>, A-flat<sup>2</sup>, and B-flat<sup>2</sup> so the student should practice with these drones to increase pitch cognizance. Students can focus on consistent tone quality, a steady embouchure, pitch awareness, and expanding their breath control within this context.

Movement three, *Lento*, of Camille Saint-Saëns' Sonata for Clarinet and Piano Op. 167 provides the student with additional, adapted long-tone studies.<sup>45</sup> The first half of the movement focuses on *forte* pitches in the chalumeau register while the second half emphasizes the clarion register at *pp* and *ppp* dynamic levels. The piece moves primarily in half-note motion with some longer durations of dotted-half notes, whole notes, and dotted-whole notes. The student may practice slurring all notes before adding articulation to ensure that all pitches match in tone quality and that they are using enough air to complete the phrases. Concert-pitch E-flat<sup>2</sup>, E-flat<sup>4</sup>, B-flat<sup>2</sup> and B-flat<sup>4</sup> are frequently sustained throughout the movement, making them ideal pitches for drone practice.

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<sup>44</sup> Ernst Bacon, *Okefenokee* (New York: Rongwen Music, Inc., 1955).

<sup>45</sup> Camille Saint-Saëns, *Sonata for Clarinet and Piano, Op. 167* (Boca Raton: Masters Music Publications, Inc., 1997).

“Song for Lannatch” from Peter Schickele’s *Elegies* for clarinet and piano presents students with an opportunity to practice long tones on A<sup>3</sup>, B-flat<sup>3</sup>, D<sup>4</sup>, E<sup>5</sup>, A<sup>5</sup>, B-flat<sup>5</sup>, C<sup>6</sup>, and D<sup>6</sup>.<sup>46</sup> The opening phrase, shown in Example 3.1, indicates that the movement should be performed “Still, suspended.” The suspended nature of this piece is enhanced through the six instances of ties to half rests. An adapted exercise is presented in Example 3.2. Here, the student can practice maintaining a pitch of steady dynamic and tone quality. The same long-tone practice can be achieved in the other five phrases of the movement, which contrast only in pitch level. Concert-pitch B-flat is frequently sustained by the piano, making it an ideal pitch for drone practice.



Example 3.1. Peter Schickele. *Elegies*, II. “Song for Lannatch,” mm. 1-9.<sup>47</sup>  
 (Reprinted by permission of Theodore Presser Company, © 1976 Theodore Presser Company.)



Example 3.2. Adapted opening phrase of “Song for Lannatch.”

<sup>46</sup> Peter Schickele, *Elegies* (Bryn Mawr: Elkan-Vogel, Inc., 1976).

<sup>47</sup> Ibid.

Some works that can provide adapted long-tone study are listed in Table 1. Slurs and ties may often be added during preliminary studies to allow the student to focus on proper breathing, embouchure stability, pitch awareness, and consistent, controlled tone quality.

<b>Composer</b>	<b>Work</b>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste</i> , IV. Valse
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste</i> , V. Complainte
Alan Hovhaness	<i>Night of a White Cat</i>
Anatol Liadov (arranged by J. Michael Leonard)	<i>Three Preludes</i> , I. Largo
Louis Moyse	<i>Ten Pieces</i> , I. Dream
Paul Reade	<i>Suite from Victorian Kitchen Garden Suite</i> , III. Mists
Camille Saint-Saëns	Sonata for Clarinet and Piano, Op. 167, I. Allegretto
Camille Saint-Saëns	Sonata for Clarinet and Piano, Op. 167, III. Lento
Peter Schickele	<i>Elegies</i> , II. Song for Lannatch
Antoine Tisné	<i>Conte Rêvé</i> , I. En écoutant le tic-tac de l'horloge
Antoine Tisné	<i>Conte Rêvé</i> , II. Le Château féérique
Antoine Tisné	<i>Conte Rêvé</i> , III. Le Génie de la forêt
Ralph Vaughan Williams	<i>Six Studies in English Folksong</i> , I. Adagio

Table 1. Selection of works from which adapted long-tone study may be extracted for preliminary study.

Ridenour provides an effective means to adopt long-tone practice in almost any repertoire context through his Think/Play Exercise. When playing a work, students often choose to focus their attention on the moving notes, and as a result they neglect their air stream. To reduce this tendency, “they should make believe they are only playing a long tone. Doing this helps them focus on the breath rather than fingering the notes.”<sup>48</sup>

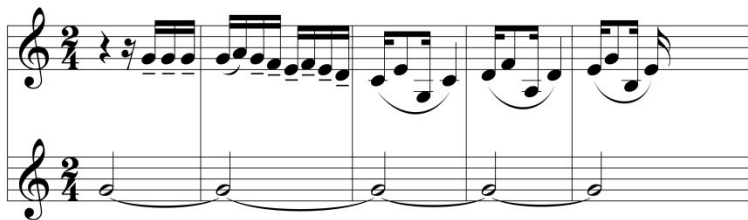
Students can accomplish this by themselves by sustaining a pitch while thinking through the melodic line. A teacher can also play the melody while the student sustains a pitch

<sup>48</sup> Ridenour, *The Educator's Guide to the Clarinet*, 2-11.

and follows the melodic material with their eyes. After either of these approaches, the student should replay the melodic line while maintaining the same air stream as they did with the sustained pitch. In this manner, the student is encouraged to “blow through the notes.”<sup>49</sup>

A sample of the Think/Play Exercise can be found in Example 3.3. The top staff is the actual clarinet part. The student can either play the bottom staff while thinking through the melody of the top staff or play the bottom staff while the teacher plays the top staff. This will encourage the student to play with proper air pressure and stable embouchure.

Tempo alla Rumba



The image shows two musical staves in 2/4 time. The top staff is a treble clef staff with a key signature of one flat (Bb). It contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes. The bottom staff is also a treble clef staff with a key signature of one flat, containing a long-tone exercise with sustained notes.

Example 3.3. Arthur Benjamin (arr. Reginald Kell). *Jamaican Rumba*, mm. 10-14<sup>50</sup>: The top staff is the actual clarinet part, and the bottom staff provides the student with long-tone practice to influence the air stream when playing the top staff as written. (© 1938 by Boosey Co. Ltd. Reprinted by Permission).

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<sup>49</sup> Ibid., 2-11

<sup>50</sup> Arthur Benjamin, *Jamaican Rumba*, ed. Reginald Kell (New York: Boosey & Co., Ltd., 1962).

## CHAPTER FOUR

### EMBOUCHURE

The word embouchure is derived from “la bouche,” the French word for mouth.<sup>51</sup> This seemingly simple root may give one a false impression of the ease of embouchure formation when there are several interrelated components such as the lips, oral cavity, tongue, right-hand thumb, and facial muscles that stem from the lips and must work together to enable the reed to vibrate to its fullest potential after excited by the airstream. When balanced, these components enable the player to apply an optimal amount of lip pressure to achieve the desired sound ideal. Weston states that “to control sound on the clarinet, pressure in varying degrees is applied to the reed by the lower jaw through the lip at the point *where the reed becomes one with the mouthpiece*; that is to say, at the end of the mouthpiece lay.”<sup>52</sup> The varying degrees of pressure exerted by the lower lip affects how the reed responds to the airstream. Larry Guy maintains that “efficient shaping of the air is achieved by developing the muscles of the lips, cheeks, and tongue in specific ways so that together they form an efficient ‘conduit’ for the air.”<sup>53</sup> By doing so, the reed contacts the lower lip, which affects the reed’s vibration properties and resulting timbre. Due to its significance, it is important to adopt an embouchure that enables physical comfort and encourages efficiency of tone production.

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<sup>51</sup> Brymer, *Clarinet*, 122.

<sup>52</sup> Weston, *The Clarinet Teacher’s Companion*, 55.

<sup>53</sup> Larry Guy, *Embouchure Building for Clarinetists*, 10th ed. (Stony Point: Rivernote Press, 2011), 1.

Guy discusses the use of vowel concepts for tonal purity and as a means of building lip position, strength, and endurance in his book *Embouchure Building for Clarinetists*. By producing an umlaut ü vowel sound, the student combines the sounds /u/ as in “too” and /i/ as in “bee.” The vowel shape /u/ is “helpful in building the position, strength and endurance of the lips,” and “gives more density in the core of the sound, resulting in a homogeneous, focused, clear tone.”<sup>54</sup>

The student can obtain this vowel shape by first saying the vowel sound /i/. The student should maintain this /i/-shaped tongue position while simultaneously bringing the lips into an /u/ shape. To reinforce this vowel sound, the student can study the resulting embouchure shape in a mirror. While preserving this shape, the student can then slide the clarinet into the mouth, paying careful attention to placing the reed on the firm lower lip.<sup>55</sup> The student should practice Example 4.1, provided by Guy, which focuses on sustained, chalumeau notes at a soft dynamic while maintaining this embouchure shape. Guy asserts that an /u/ vowel concept “is helpful in strengthening the lips and focusing the sound,” and that students should “try to get the “oo” [/u/] feeling and sound into each note.”<sup>56</sup>

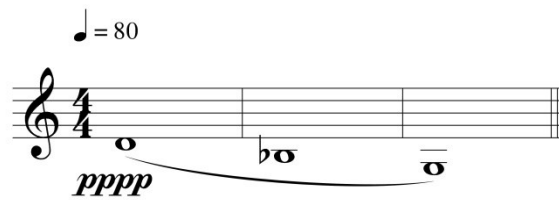
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<sup>54</sup> Ibid., 44.

<sup>55</sup> Ibid., 45.

<sup>56</sup> Ibid., 45.





Example 4.1. Larry Guy, *Embouchure Building for Clarinetists*, page 46.<sup>57</sup>

Guy uses the three pitches in Example 4.1 because students can easily hear the resulting smooth, sweet tone quality. After practicing Example 4.1, the student should try to match this quality in neighboring notes, as shown in Example 4.2. The pitches of B-flat<sup>3</sup> and G<sup>3</sup> are similarly practiced by matching the tone quality of pitches a half-step, whole-step, and third apart. Once these exercises are practiced, Guy advises the student to expand the embouchure studies by practicing a D-minor arpeggio beginning on D<sup>4</sup> and concluding on D<sup>5</sup>. This arpeggio should be practiced with whole notes at 80 beats per minute at *pppp*, similar to Example 4.1, before neighbor notes are added.

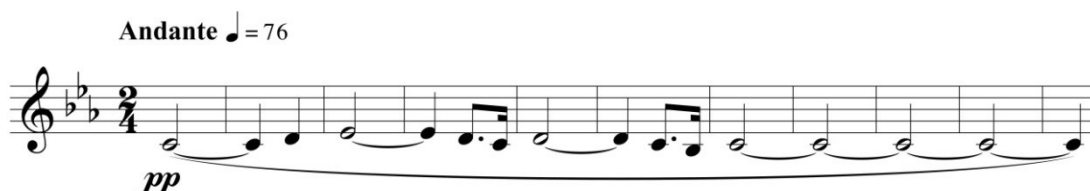


Example 4.2. Larry Guy, *Embouchure Building for Clarinetists*, page 46.<sup>58</sup>

<sup>57</sup> Ibid., 46.

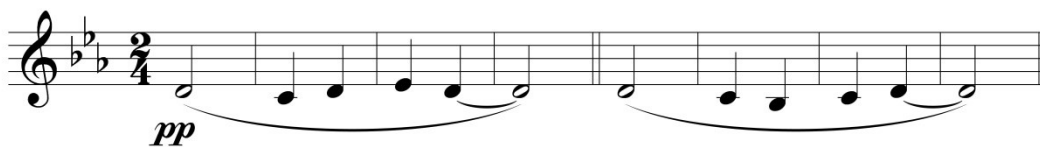
<sup>58</sup> Ibid., 46.

Ernst Bacon's piece, *Okefenokee* for clarinet and piano provides a musical context for an adapted version of Guy's embouchure exercise. As shown in Example 4.3, the work opens with the same sustained chalumeau notes at a soft dynamic level.



Example 4.3. Ernst Bacon, *Okefenokee*, mm. 5-14.<sup>59</sup>

This opening passage includes the pitches B-flat<sup>3</sup> and D<sup>4</sup>, which were the focus of the Guy's initial exercise shown above. It moves by step, so the student can practice matching the proper embouchure shape and tone quality in a manner similar to that of Example 4.2, but adapted to the context of this opening. An adapted exercise based on this passage is shown in Example 4.4. Once this exercise is achieved comfortably, the student can play the opening as written, paying special attention to the umlaut vowel shape.



Example 4.4. Adapted practice passage from *Okefenokee* based on Larry Guy's embouchure exercise encouraging smooth, sweet playing.

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<sup>59</sup> Ernst Bacon, *Okefenokee*.

Jan F. Fischer's *Five Light Pieces* provides another context for Guy's embouchure exercises. The second movement, *Andante sostenuto e cantabile*, opens with the same pitches of G<sup>3</sup>, B-flat<sup>3</sup>, and D<sup>4</sup> in a *piano* context as shown in Example 4.1 above. Students can play both Examples 4.1 and 4.2 as preliminary exercises to make sure that they are producing the center and clarity of tone that this vowel concept encourages. Then the student can practice the first two measures in context, as in Example 4.5, paying careful attention to embouchure. These opening notes can help solidify the embouchure from the very beginning of the movement.



Example 4.5. Jan F. Fischer, *Five Light Pieces*, II. *Andante sostenuto e cantabile*,  
mm. 1-3.<sup>60</sup>

The central section of this movement also offers opportunities to use the umlaut vowel shape for refining embouchure. The student can practice matching the tone qualities of A-sharp<sup>3</sup>, F<sup>4</sup>, and A<sup>4</sup> to establish the desired vowel sound. The previous pitches are identical to those found in both Example 4.1 and to the D-minor ascending arpeggio discussed above. Then the pitches surrounding them by half steps, whole steps, and thirds can be added as suggested by Guy. When playing this portion of the movement

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<sup>60</sup> Jan F. Fischer, *Five Light Pieces* (New York: G. Schirmer, Inc., 1973).

the student should continue to pay special attention to the consistent focus, clarity, and shape of the tone.

Table 2 lists several other pieces that emphasize this chalumeau range at a soft dynamic level and therefore can have similar exercises extracted.

<b>Composer</b>	<b>Work</b>
Ernst Bacon	<i>Okefenokee</i>
Howard Ferguson	<i>Four Short Pieces</i> , III. Pastoral
Jan F. Fischer	<i>Five Light Pieces</i> , II. Andante sostenuto e cantabile
Neil Garland	<i>Five Times of Day</i> , I. Waking Up
Juan Orrego-Salas	<i>Variations for a Quiet Man</i>
Robert Saxton	<i>Songs without Words</i>
Peter Schickele	<i>Elegies</i> , II. Song for Lannatch
Friedrich Zehm	<i>Sonatina Giocosa</i> , III. Cantilene

Table 2. Pieces that emphasize the chalumeau range at a soft dynamic level, thus providing musical contexts appropriate for Larry Guy's embouchure-building exercises.

Sustained pitches of D<sup>4</sup> and B-flat<sup>3</sup> appear at a *pianissimo* dynamic level in movement two, “Song for Lannatch,” in Peter Schickele’s *Elegies*.<sup>61</sup> However, most of the movement lies within the upper clarion register. Guy increases the range of his previous embouchure exercises to include a soft, sustained D-minor arpeggio consisting of D<sup>5</sup>, F<sup>5</sup>, A<sup>5</sup>, and D<sup>6</sup>, and expands it as before with neighboring half steps, whole steps, and thirds for each pitch. Because it frequently sustains D<sup>6</sup> and A<sup>5</sup> at a *piano* dynamic, “Song for Lannatch” is an ideal musical context for working on focused tone quality in this register.

<sup>61</sup> Schickele, *Elegies*.

## Determining the Proper Amount of Mouthpiece

An ideal embouchure will grip the proper amount of mouthpiece. Too much or too little mouthpiece in the mouth can “cause problems with tone, response, and control.”<sup>62</sup> A visual technique to encourage the proper amount of mouthpiece requires the use of an index card. Students can position an index card between the reed and the mouthpiece, and mark the reed at the lowest point of the index card, which the student will use as a visual aid to better determine where the bottom lip should touch the reed.<sup>63</sup> The right-hand thumb can also encourage proper embouchure grip by constantly exerting an upward force.

In *The Educator’s Guide to the Clarinet*, Ridenour provides exercises that help students determine whether they have the appropriate amount of mouthpiece in their mouth. Students are encouraged to play part of a slurred, ascending, C-major scale from C<sup>5</sup> to A<sup>5</sup> with the pitch A<sup>4</sup> inserted between each step. The exercise concludes with slurred octave leaps from A<sup>5</sup> to A<sup>4</sup> to A<sup>3</sup> before ascending back to A<sup>4</sup> and A<sup>5</sup> in the opposite direction. Ridenour suggests that the student play the exercise with a “stable, even color, dynamic and shape, and without moving the embouchure or clarinet at all.”<sup>64</sup> He then provides another slurred exercise that alternates the pitch E<sup>6</sup> with A<sup>5</sup>, B<sup>5</sup>, or C<sup>6</sup>. If the student can achieve these slurred leaps, they are likely gripping the proper amount of mouthpiece. Ridenour asserts that the pitches of A<sup>4</sup> in the first exercise and E<sup>6</sup> of the

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<sup>62</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 4-17.

<sup>63</sup> Klug, *The Clarinet Doctor*, 51.

<sup>64</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 4-16.



*Nocturne* by Luigi Bassi, in the *Concert and Contest Collection*, as revised by Himie Voxman, similarly includes frequent leaps from Ridenour's troublesome throat tone of A<sup>4</sup>.<sup>68</sup> Four phrases of this work begin with an octave slurred leap from A<sup>4</sup> to A<sup>5</sup>. Within phrases, leaps from A<sup>4</sup> to G<sup>5</sup> and D<sup>5</sup> to D<sup>6</sup> can be practiced.

Movement eight, Menuet, of *Les Premiers Pas du Clarinettist (The First Steps of the Clarinetist)* by Pierre Max Dubois contains several slurred leaps, many of which contain A<sup>4</sup>.<sup>69</sup> This concise movement of twenty-six measures provides focused concentration to encourage maintaining the same embouchure and proper amount of mouthpiece.

*Idylle*, composed by Eugene Bozza, incorporates slurred leaps that go into the altissimo register to reach the less stable pitch of E<sup>6</sup> and the neighboring pitch of D<sup>5</sup>.<sup>70</sup>

Table 3 lists several works with slurred leaps that can be practical with this approach.

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<sup>68</sup> Himie Voxman, *Concert and Contest Collection* (Chicago: Rubank, Inc., 1948), 16.

<sup>69</sup> Pierre Max Dubois, *Les Premiers Pas du Clarinettiste* (Paris: Éditions Choudens, 1966).

<sup>70</sup> Eugene Bozza, *Idylle* (Paris: Alphonse Leduc, 1959).

<b>Composer</b>	<b>Work</b>
Luigi Bassi (revised by Himie Voxman)	<i>Nocturne</i>
Frank Bencriscutto	<i>Dialogue for Solo Clarinet</i>
Eugene Bozza	<i>Idylle</i>
Jean-Michel Damase	<i>Comptine</i>
Pierre Max Dubois	<i>Premiers Pas du Clarinettiste, VIII. Menuet</i>
Gerald Finzi	<i>Five Bagatelles, Op. 23, II. Romance</i>
Gerald Finzi	<i>Five Bagatelles, Op. 23, IV. Forlana</i>
Niels W. Gade	<i>Fantasy Pieces, II. Allegro vivace</i>
Gabriel Pierné	<i>Piece in G Minor</i>
Paul Reade	<i>Suite from Victorian Kitchen Garden, I. Prelude</i>
Peter Schickele	<i>Elegies, I. Song for Bert</i>
Germaine Tailleferre	<i>Arabesque</i>
Robert Schumann	<i>Fantasy Pieces, I. Zart und mit Ausdruck</i>
Robert Schumann	<i>Fantasy Pieces, II. Lebhaft, leicht</i>
Robert Schumann	<i>Three Romances, I. Nicht schnell</i>
Robert Schumann	<i>Three Romances, II. Einfach, innig</i>

Table 3. Selected works that encourage the student to maintain the proper amount of mouthpiece.

## **Biting**

Excessive biting is an extremely common problem among players of all ability levels. Ridenour defines biting as “the upward closing of the jaw.”<sup>71</sup> If too much lip pressure is exerted, the reed becomes constricted, negatively affecting the sound; the reed is the “generator that initiates sound, then excites the column of air within the instrument to therefore vibrate or resonate.”<sup>72</sup> Aural cues of biting are sharp pitch tendencies, a “generally pinched, tight tone,” “a loss of depth and resonance in the tone,” and “a bright, thin, shrill quality to higher tones.”<sup>73</sup>

<sup>71</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 4-6.

<sup>72</sup> Maurice M. Porter, *The Embouchure* (London: Boosey & Hawkes, 1967), 46.

<sup>73</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 4-6.



Several methods may be used to eliminate unnecessary biting. Weston suggests that biting can be counteracted through the lifting motion of the right-hand thumb: “the right thumb should be pushed slightly up while playing and this will keep the lip pressure well down on to the thicker part of the reed, where it should be.”<sup>74</sup> Upward lifting of the thumb reduces the excess pressure needed by the jaws to support the weight of the instrument. Klug advocates an embouchure consisting of “muscles pulling in opposite directions.”<sup>75</sup> To accomplish this, he suggests the following:

- A) Lengthen the distance between the nose and the tip of the chin.
- B) Point the chin at the floor.
- C) Stretch the skin from the bottom lip down to the point of the chin.
- D) Ask the student “to make your face taller.”<sup>76</sup>

A student can visually monitor their progress as they reduce unnecessary biting with the use of a tuner since too much lower lip pressure results in sharp pitch tendencies.

Pieces that accentuate the clarion and altissimo registers are ideal to work on excessive biting since its shrill and thin effects are exacerbated within this range. It is best to find pieces that include slurred or *legato* articulations and are not overly technical so that the student can concentrate solely on embouchure. As always, slow practice tempos are encouraged. Table 4 lists pieces that accentuate the clarion register.

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<sup>74</sup> Weston, *The Clarinet Teacher's Companion*, 58.

<sup>75</sup> Klug, *The Clarinet Doctor*, 51.

<sup>76</sup> Ibid.

<b>Composer</b>	<b>Work</b>
Jean Absil	<i>Cinq Pièces Faciles</i> , II. Spleen
Heinrich Baermann (Edited by David Hite)	<i>Adagio</i>
Elton E. Burgstahler	<i>Clarion Caper</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste</i>
Richard Faith	<i>Miniatures for Clarinet and Piano</i> , IV. Andante, mesto
Gerald Finzi	<i>Five Bagatelles</i> , III. Carol
Niels W. Gade	<i>Fantasy Pieces</i> , I. Andantino con moto
Otto Goldschmidt (Edited by Colin Bradbury)	<i>Evening</i>
Alan Hovhaness	<i>Night of a White Cat</i>
Jean-Clément Jollet	<i>Doucement Balancé</i>
Gustave Langenus	<i>Chrysalis</i>
Gustave Langenus	<i>Mount Vernon Menuet</i>
Xavier Lefevre	<i>Septième Sonate</i> , II. Adagio
Wolfgang Amadeus Mozart	Clarinet Concerto in A major, K. 622, II. Adagio
Wolfgang Amadeus Mozart (Arranged by Yona Ettlinger)	<i>Four Church Sonatas</i> , II. Andante
Sergei Rachmaninoff (Edited by David Campbell)	<i>Vocalise</i>
Paul Reade	<i>Suite from Victorian Kitchen Garden</i> , III. Mists
Camille Saint-Saëns	Clarinet Sonata in E-flat Major, III. Lento
Peter Schickele	<i>Elegies</i> , II. Song for Lannatch
Karl Stamitz	Concerto No. 3 in F, II. Romance
Gilbert Vinter	<i>Song and Dance</i> , I. First Song, III Second Song
Jeffrey J. Wilson	<i>Girl Names</i> , III. Emma
Friedrich Zehm	<i>Sonata Giocosa</i> , III. Cantilene

Table 4. Selection of works that emphasize clarion register at slower to moderate tempos.

## CHAPTER FIVE

### CROSSING THE BREAK

The half step from B-flat<sup>4</sup> to B<sup>4</sup>, commonly referred to as crossing the break, is infamous among clarinet players because it bridges the first and second registers. These registers vary greatly in resistance because the player covers very few tone holes at the top of the instrument for B-flat<sup>4</sup> and covers more tone holes at the bottom of the instrument for B<sup>4</sup>. The fingering adjustment from B-flat<sup>4</sup> to B<sup>4</sup> is cumbersome for young players; B-flat<sup>4</sup> requires the thumb and the first finger to ‘pinch’ two keys at the top of the upper joint, and B<sup>4</sup> covers every tone hole and involves all fingers. The drastic fingering shift is awkward and requires simultaneous movement of all fingers involved.

Many pedagogues agree that crossing the break can best be mastered through playing a clarion pitch of B<sup>4</sup> or C<sup>5</sup> before the throat tones of G<sup>4</sup>, A-flat<sup>4</sup>, A<sup>4</sup>, or B-flat<sup>4</sup>. Klug suggests learning “break-crossing slurs first from a closed hand note such as B [B<sup>4</sup>] or C<sup>2</sup> [C<sup>5</sup>] in the clarion register. A proper left hand thumb and index finger positions are most likely to occur quite naturally with this approach.”<sup>77</sup> Thurston<sup>78</sup> and Brymer<sup>79</sup> agree that this break crossing can be mastered through practicing from B<sup>4</sup> to A<sup>4</sup>. After downward slurs can be comfortably achieved, the pitches may be reversed to practice ascending from A<sup>4</sup> to B<sup>4</sup>.<sup>80</sup> Ridenour further suggests that “there is no reason to lift the

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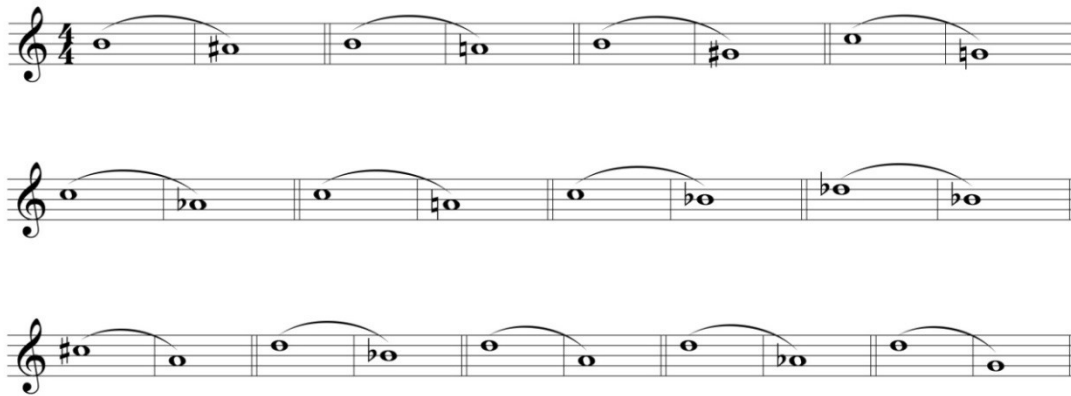
<sup>77</sup> Klug, *The Clarinet Doctor*, 30.

<sup>78</sup> Thurston, *Clarinet Technique*, 15.

<sup>79</sup> Brymer, *Clarinet*, 184.

<sup>80</sup> Thurston, *Clarinet Technique*, 15.

right hand in any of these exercises,” and that “the right hand F/C key can remain depressed.”<sup>81</sup> John Davies, in his *Essential Clarinet Technique*, provides an exercise that includes downward slurs from the lower clarion to the throat registers. In this exercise, shown in Example 5.1, the right-hand fingers may remain down to better facilitate the finger motion. They may remain down also when a passage progresses from throat tone to lower clarion pitches. Davies refers to leaving fingers down as “pre-fingering.”<sup>82</sup>



Example 5.1. John Davies, *Essential Clarinet Technique*, page 22, exercise 2.<sup>83</sup>  
 (© 2003 by Faber Music Ltd, London WC1B 3DA. Reproduced by permission of the publishers. All Rights Reserved.)

Pierre Max Dubois’ *Les Premiers Pas du Clarinettiste* consists of ten brief movements that are intended for beginner clarinetists.<sup>84</sup> Movement six, “Cache Cache”

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<sup>81</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 6-15.

<sup>82</sup> Davies and Harris, *Essential Clarinet Technique*, 23.

<sup>83</sup> *Ibid.*, 22.

(“Hide-and-see”), is ideal for gaining competency in descending from the lower clarion register to the throat register. This movement is only twenty-four measures long, but the student is provided with an abundance of opportunities to practice this skill. The interval of B<sup>4</sup> to A<sup>4</sup> occurs eight times, C<sup>5</sup> to F-sharp<sup>4</sup> occurs four times, and B<sup>4</sup> to G<sup>4</sup> occurs four times. The student can initially practice these descending intervals in slurs as recommended by John Davies (Example 5.1 above) before placing them within the context of the movement.

Movement nine, “Berceuse”, provides a similarly ideal context for practicing register crossings. The slurred intervals of B<sup>4</sup> to A<sup>4</sup> occur eleven times, B<sup>4</sup> to G<sup>4</sup> occur two times, and B<sup>4</sup> to A-sharp<sup>4</sup> occur two times, all within only twenty measures.

A descending motion from the lower clarion register to the throat register is an especially prevalent feature in *Comptine* by Jean-Michel Damase. Example 5.2 presents the first eight measures, which are later repeated verbatim in mm. 26-33; these measures emphasize descending slurred motion from E<sup>5</sup> to A<sup>4</sup>. The clarinet’s second phrase is similar, but break crossings from D<sup>5</sup> to A<sup>4</sup>, C<sup>5</sup> to G<sup>4</sup>, and B<sup>4</sup> to A<sup>4</sup> are similarly practiced. The transitions from B<sup>4</sup> to A<sup>4</sup>, D<sup>5</sup> to A<sup>4</sup>, and C<sup>5</sup> to G<sup>4</sup> receive emphasis in the concluding phrase. The abundance of descending intervals between the two registers makes this an ideal piece to enhance break crossing studies.

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<sup>84</sup> Dubois, *Les Premiers Pas du Clarinet*.



Example 5.2. Jean-Michel Damase. *Comptine*, mm. 1-8 and mm. 26-33: These measures emphasize the descending slurred motion from E<sup>5</sup> to A<sup>4</sup>.<sup>85</sup>

The transition from B<sup>4</sup> to A<sup>4</sup> is a prominent feature of movement one, “Daisy May,” in Angela Morley’s *Four Characters*. The opening line (Example 5.3) occurs four times in this seventy-three-measure movement. Downward intervals from C<sup>5</sup> to A-flat<sup>4</sup> and E<sup>5</sup> to A<sup>4</sup> also appear.



Example 5.3. Angela Morley. *Four Characters*, I. Daisy May, mm. 5-11.<sup>86</sup>

The slurred interval from B<sup>4</sup> to A<sup>4</sup> receives emphasis in movements three *Larghetto* and five *Andante tranquillo* of Ralph Vaughan Williams’ *Six Studies in English Folksong*.<sup>87</sup> A preliminary exercise might include *legato* whole notes that alternate between these two pitches.

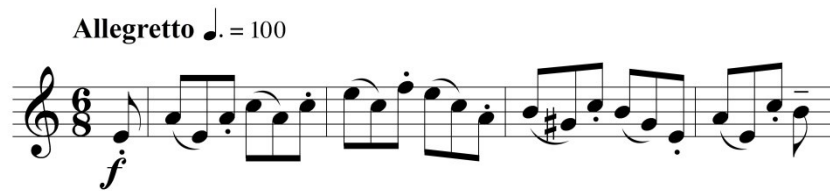
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<sup>85</sup> Jean-Michel Damase, *Comptine* (Paris: Editions Henry Lemoine, 1977).

<sup>86</sup> Angela Morley, *Four Characters* (London: Novello & Company Limited, 1986).

<sup>87</sup> Ralph Vaughan Williams, *Six Studies in English Folk Song* (Boca Raton: Masters Music Publications, Inc., 1993).

A livelier piece that highlights this break crossing is the fourth movement, “Horse Rider,” of *Suite by Schumann*, arranged by Norman M. Heim. The first four measures are shown in Example 5.4. Preliminary study of slurred whole notes that alternate between C<sup>5</sup> and A<sup>4</sup>, B<sup>4</sup> and A<sup>4</sup>, B<sup>4</sup> and G<sup>4</sup>, and C<sup>5</sup> and E<sup>4</sup> is recommended before practice of these break crossings in the original context.



Example 5.4. Robert Schumann, arranged by Norman M. Heim. *Suite by Schumann*, IV. Horse Rider, mm. 1-4.<sup>88</sup>

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Table 5 provides a selection of works that emphasize downward motion from the lower clarion register to the throat tone pitches.

Composer	Work
Jean-Michel Damase	<i>Comptine</i>
Pierre Max Dubois	<i>Premiers Pas du Clarinettiste</i> , VI. Cache Cache
Pierre Max Dubois	<i>Premiers Pas du Clarinettiste</i> , VIII. Berceuse
Dale W. Eymann	<i>Pastoral Portrait</i>
Angela Morley	<i>Four Characters</i> , I. Daisy May
Robert Schumann (arranged by Norman M. Heim)	<i>Suite by Schumann</i> , IV. Horse Rider
Ralph Vaughan Williams	<i>Six Studies in English Folk Song</i> , III. Larghetto
Ralph Vaughan Williams	<i>Six Studies in English Folk Song</i> , V. Andante tranquillo

Table 5. Selection of works that emphasize downward motion from the lower clarion register to the throat tone pitches.

<sup>88</sup> Robert Schumann, *Suite by Schumann*, arranged by Norman M. Heim (Delevan: Kendor Music, Inc., 1993).

## CHAPTER SIX

### ALTISSIMO

The altissimo register, which begins at the clarinet's written C-sharp<sup>6</sup> above the staff, frequently creates anxiety among young students. This discomfort is often the result of the complicated fingerings and precise voicing that these high pitches require. Several pedagogues agree that due to these factors the altissimo register should be approached one note at a time. Jack Brymer states that "caution is essential in making this extension. It should be made only a note at a time, and a feeling of control achieved for each before moving on to the next higher note."<sup>89</sup> Klug echoes this sentiment:

The altissimo register presents a real challenge for young students. By presenting the new notes up there, in each key, in an 'add-a-note' fashion, the students are able to build on prior comfort as they work to the top of the instrument. For example, if they are trying to play a 3-octave F major scale, and are generally uncomfortable above high C, first have them work the F scale to D, then to E, and finally high F.<sup>90</sup>

Paula Corley provides a similar approach to the altissimo register in her method book *So You Want to Play the Clarinet*. She further advises the student to expand the range one note at a time, play at a slow tempo, and slur everything while shaping the oral cavity with an /i/, as in "beet," vowel sound.<sup>91</sup> She provides diagrams of appropriate altissimo fingerings next to each new altissimo note. This same procedure is followed until the student reaches altissimo G<sup>6</sup>, which is often the highest pitch that many younger

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<sup>89</sup> Brymer, *Clarinet*, 184.

<sup>90</sup> Klug, *The Clarinet Doctor*, 19.

<sup>91</sup> Paula Corley, *So You Want to Play the Clarinet* (Clarinet City, 2010), 72.



students learn. Corley’s altissimo method for the first three notes of this register appears in Example 6.1.

The image displays three musical staves in treble clef, each with a slur over a sequence of seven notes: G4, A4, B4, C5, D5, E5, and F5. To the right of each staff is a corresponding fingerings diagram for a clarinet. The first diagram shows a 'Most Common' fingering, and the second diagram shows a 'Good Alternate' fingering. Below the diagrams are the labels 'Most Common' and 'Good Alternate'.

Example 6.1. Paula Corley, *So You Want to Play the Clarinet*, p. 72: Paula Corley’s suggested approach to learning the altissimo register.<sup>92</sup>  
 (Reprinted by permission of Clarinet City, © 2010 Clarinet City.)

This slurred approach by step can be seen in *Night of a White Cat* composed by Alan Hovhaness. The tempo indication of *Andante espressivo* provides the student with

<sup>92</sup> Ibid., 72.

sufficient time to reach each new note, although slower practice tempos will likely be necessary. This piece generally entails ascending lines that crescendo before descending with a diminuendo. The highest note of every line is at the peak of each crescendo. This dynamic contour aids in altissimo note acquisition as a greater volume of air must be used to create an increase in dynamic level. *Night of a White Cat* can reinforce the altissimo notes of C-sharp<sup>6</sup>, D<sup>6</sup>, and E-flat<sup>6</sup>, as can be seen in Examples 6.2 and 6.3.



Example 6.2. Alan Hovhaness, *Night of a White Cat*, mm. 21-26.<sup>93</sup>  
(Used by Permission of Peer International Corporation).



Example 6.3. Alan Hovhaness, *Night of a White Cat*, mm. 29-36.<sup>94</sup>  
(Used by Permission of Peer International Corporation).

*Carpathian Rhapsody* by Myroslav Skoryk provides more practice opportunities for extending the range. Several slurred, ascending runs to the altissimo register occur in

<sup>93</sup> Alan Hovhaness, *Night of a White Cat* (New York: Peer International Corporation, 1983).

<sup>94</sup> Ibid.

the opening *rubato, recitativo* section as can be seen in Example 6.4. The downbeats of measures 24, 26, and 27 may be slurred until the student is comfortable enough to add articulation with the tongue. The opening *rubato* and *recitativo* indication allows the student time to reach the less-familiar notes once slower practice tempos have already been accomplished.



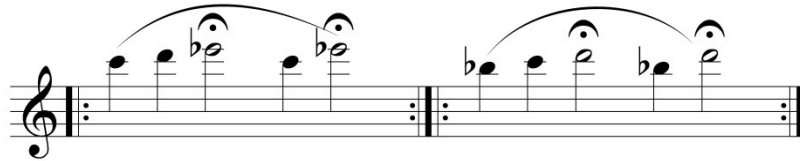
Example 6.4. Myroslav Skoryk, *Carpathian Rhapsody*, mm. 23-28.<sup>95</sup>  
(Reprinted by permission of Duma Music, Inc. © 1997 Duma Music, Inc.)

Jirí Laburda offers another context for altissimo note comfort in the third movement of his Sonata for B-flat clarinet and piano. The range does not go as high as in *Carpathian Rhapsody*, but the challenge is its quicker tempo. Laburda asks for some articulation in this register, but the passages can initially be practiced slurred and at a slow tempo; its repeated quarter notes may be sustained in time until the student can consistently attain the altissimo notes. Sample altissimo passages are shown in Examples 6.5, 6.6, and 6.7.

<sup>95</sup> Myroslav Skoryk, *Carpathian Rhapsody* (Woodbridge: Duma Music, Inc., 1997).



piece also includes slurred skips of major and minor thirds in the altissimo register, so an adapted approach may be necessary (Example 6.8). The slurred leaps occur between the paired pitches of C<sup>6</sup> to E-flat<sup>6</sup> and B-flat<sup>5</sup> to D<sup>6</sup>. The student may fill in the gap by ascending by step and then trying the interval before putting it back into the context of the piece.



Example 6.8. Practice pattern to maintain *legato*, ascending connections before attempting larger intervals.

Additional altissimo practice may be achieved in Akira Tanaka's *...et l'hiver*.<sup>100</sup> The piece opens with a slow, slurred ascent to D<sup>6</sup>, which is sustained with a fermata. Students also receive slurred practice by step to C-sharp<sup>6</sup> as well.





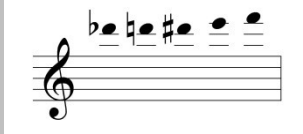

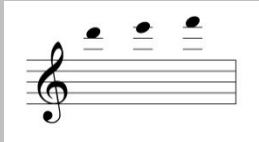
The preceding examples plus additional works listed in Table 6 provide the student options for learning or refining their altissimo abilities. The musical contexts may provide the student with more incentive to learn this higher register than by just chromatic scale practice, as is encouraged by Frederick Thurston.<sup>101</sup> The student can also adopt Klug's 'add-a-note' method in these musical contexts by expanding the range only when completely secure with the lower notes.

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<sup>99</sup> Germaine Tailleferre, *Arabesque* (Paris: Editions Henry Lemoine, 1973).

<sup>100</sup> Tanaka, Akira Tanaka, *...et l'hiver* (Paris: Editions Henry Lemoine, 1980).

<sup>101</sup> Frederick J. Thurston, *The Clarinet: A Comprehensive Method for the Boehm Clarinet*, ed. Alan Frank. 3rd ed. (London: Boosey & Hawkes, 1979), 49.

Composer	Work	Altissimo pitches studied
Carl Baermann	<i>Verlorenes Glück</i>	
Auguste Durand	<i>Chaconne</i>	
Alan Hovhaness	<i>Night of a White Cat</i>	
Bryan Kelly	<i>Three Bagatelles, I. Parisian Scene</i>	
Jirí Laburda	Sonata for B <sup>b</sup> Clarinet and Piano	
Anatol Liadov	<i>Three Preludes, II. Lento</i>	
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	Menuet from Divertimento in D, K. 334	

(Table 6 continued)






Composer	Work	Altissimo pitches studied
Paul Reade	<i>Suite from Victorian Kitchen Garden</i> , I. Prelude	
Camille Saint-Saëns	Sonata for Clarinet and Piano, Op. 167, III. Lento	
Myroslav Skoryk	<i>Carpathian Rhapsody</i>	
Germaine Tailleferre	<i>Arabesque</i>	
Akira Tanaka	<i>...et l'hiver</i>	

Table 6. Selection of works that emphasize a stepwise ascent to the altissimo register.

## CHAPTER SEVEN

### ARTICULATION

Articulation studies pose a challenge for players of all ability levels. Students cannot receive visual feedback since the articulation process occurs inside of the oral cavity. As a result, diagnosis of articulation problems most often relies on aural cues. Despite the lack of visual prompts, clarinetists are still required to perform a variety of articulation styles as demanded in the repertoire. Robert Willaman states that articulation “is perhaps the least natural of all the motions involved in clarinet playing and therefore requires the most methodical practice.”<sup>102</sup>

Articulation relies on the efficient use of air to create an uninterrupted airflow. Klug advises students to “delay tonguing as long as possible,” in order to “emphasize breath development.”<sup>103</sup> Once articulation is introduced students should be reminded that articulation is 99% air and 1% tongue, and that the tongue must assist the air.<sup>104</sup> For this reason, articulation studies should progress from *legato* to *staccato*.

#### **Refining *Legato* Articulation**

Thurston encourages starting articulation studies by sustaining long notes. Once a resonant long tone is produced, the student should “bring the tongue up to touch the tip of

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<sup>102</sup> Robert Willaman, *The Clarinet and Clarinet Playing: A Text for Beginners, Advanced Players, Listeners* (Salt Point: Robert Willaman, 1949), 63.

<sup>103</sup> Klug, *The Clarinet Doctor*, 71.

<sup>104</sup> *Ibid.*, 71-72.



the reed gently and withdraw it again, repeating this several times.”<sup>105</sup> Davies expands this approach to achieve continuous, *legato* articulation: when “articulating continuously, the length of the note is controlled by the return of the tongue to the reed. Always maintain a steady supply of air, as though you were playing a long note.”<sup>106</sup> After achieving a full sustained E<sup>4</sup>, the student should gradually introduce articulation to the note. With a metronome setting of 40 beats per minute, the student should tongue repeated quarter notes. Once they can accomplish *legato* quarter notes, the student should proceed to eighth notes, triplets, sixteenth notes, and finally sextuplets. This exercise can be expanded to include pitches in different registers and increased speeds.<sup>107</sup> Scalar passages may be practiced in the same manner once the student can successfully articulate isolated pitches.

*Legato* articulation can be practiced in the second movement of Karl Stamitz’s Clarinet Concerto No. 3.<sup>108</sup> This movement has several occurrences of repeated *legato* quarter notes in the clarion register. As a preliminary exercise, the student may practice repeating the pitches as quarter notes in the manner outlined by Davies before putting these repeated pitches in context.

*Legato* articulation enhanced through a steady airstream can be practiced and reinforced in Arthur Benjamin’s *Jamaican Rumba*, transcribed by Reginald Kell. This piece uses repeated *legato* pitches and *legato* figures that descend by step, as can be seen

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<sup>105</sup> Thurston, *The Clarinet*, 11.

<sup>106</sup> Davies and Harris, *Essential Clarinet Technique*, 39.

<sup>107</sup> *Ibid.*, 39-40.

<sup>108</sup> Karl Stamitz, *Clarinet Concerto No. 3 in B-flat Major*. ed. Stanley Drucker (New York: International Music Company, 1969).

in Example 7.1. This same figure is repeated several times an octave higher in the clarion register, and repeated again in the altissimo register, thus providing the student with *legato* articulation practice in three different registers. The necessity of *legato* articulation is further encouraged by the opening instructions of “Very Smooth.”



Example 7.1. Arthur Benjamin, arranged by R. Kell, *Jamaican Rumba*, mm. 10-12.<sup>109</sup>  
(© 1938 by Boosey Co. Ltd. Reprinted by Permission)

### Refining *Staccato* Articulation and Increasing Speed

As decades of students of Robert Spring can attest to, page 22 of Gustave Langenus’ *Complete Method for the Clarinet*, Part III, has proven to be an invaluable tool for developing both speed and accuracy in single articulation. Spring states, “I think that the aspect of tension and release, tension on the two fast notes, and release on the longer note, is the same idea as tension and release that weight lifters and body builders use.”<sup>110</sup> Spring recommends a methodical approach of varying articulation speeds, assigning metronome markings of 120, 144, 176, 208, and 224 to the eighth note in this exercise. Two excerpts from this articulation study can be seen in Examples 7.2 and 7.3. Example 7.2 focuses primarily on tongue motion due to the repeated pitches throughout the entire

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<sup>109</sup> Benjamin, *Jamaican Rumba*, arr. R. Kell.

<sup>110</sup> Robert S. Spring, *Clarinet Warm-Up* (1995), 1.

eighth-note unit. Example 7.3 adds the extra component of finger and tongue coordination.



Example 7.2. Gustave Langenus, *Complete Method for the Clarinet*, Part III, page 22, mm. 1-5.<sup>111</sup>

(Reprinted by permission of Carl Fischer, LLC. © 1943 Carl Fischer, LLC.)



Example 7.3. Gustave Langenus, *Complete Method for the Clarinet*, Part III, page 22, mm. 39-41.<sup>112</sup>

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An adapted version of the Langenus study can be extracted from *Suoronos* by Ralph Lehman. The passage shown in Example 7.4 presents the aspect of tension and release created by an alternation of one long note and two shorter notes. Within this context, students can practice the section from mm. 80-92 as written. They can also practice the passage with varying metronome markings, which should be dictated by the needs of the student. Possible metronome markings could include 60, 72, 84, 96, 104,

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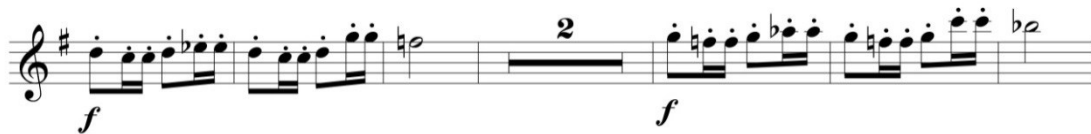
<sup>111</sup> Gustave Langenus, *Complete Method for the Clarinet*, part III (New York: Carl Fischer, 1916), 22.

<sup>112</sup> *Ibid.*, 22.

112, and 120. Faster speeds can be practiced after the composer’s designated metronome marking of 120 is achieved if it will not encourage the student to rush that passage in actual performance. The teacher can offer necessary guidance to ensure that the student can consistently maintain a light and accurate articulation through all of the repetitions at different speeds. Measures 188-195 (Example 7.5) can be practiced similarly.



Example 7.4. Ralph Lehman, *Suoronos*, mm. 80-91.<sup>113</sup>  
 (Used by permission. Copyright © 1991 Southern Music Company. International Copyright secured. All rights reserved.)



Example 7.5. Ralph Lehman, *Suoronos*, mm. 188-195.<sup>114</sup>  
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The rhythmic pattern of the Langenus exercise is found frequently throughout the rest of the piece, but is not used as extensively as in the isolated passages. After careful

<sup>113</sup> Ralph Lehman, *Suoronos* (San Antonio: Southern Music Company, 1991).

<sup>114</sup> Ibid.



necessary for clean articulation, but will need to transfer the skill to a different fingering context.

A less challenging instance of the Langenus articulation pattern that may be more suitable for younger players can be found in *Slovak Peasant's Dance* composed by Béla Bartók and transcribed by Károly Váczi. The rhythm is augmented to a *tenuto* quarter note followed by two eighth notes. The opening two phrases of *Slovak Peasant's Dance* can be seen in Example 7.7.



Example 7.7. Béla Bartók, *Slovak Peasant's Dance*, mm. 1-10.<sup>116</sup>

A *staccato* eighth-note ascent followed by an eighth-note descent is also a prominent feature in *Slovak Peasant's Dance*, thus offering another pedagogical approach to articulation. Klug in *The Clarinet Doctor* encourages the use of articulation patterns occurring in bursts of five- or nine-note groupings.<sup>117</sup> Klug's "Staccato 9's" exercise is shown in Example 7.8. This exercise has further benefit due to its brevity; it can be repeated multiple times and therefore can contribute to muscle memory. Klug

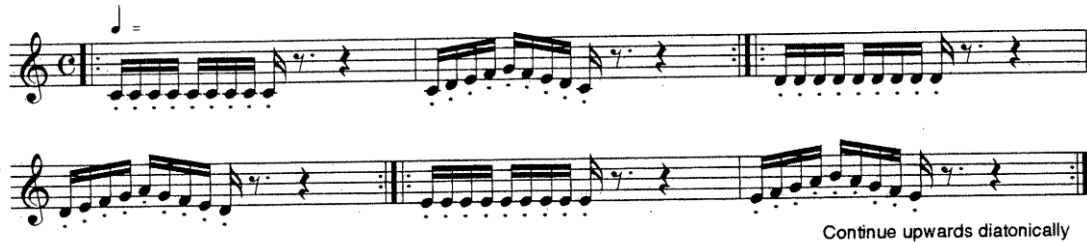
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<sup>116</sup> Béla Bartók, *Two Pieces*, transcribed by Károly Váczi (Boca Raton: Masters Music Publications, Inc., 1992).

<sup>117</sup> Klug, *The Clarinet Doctor*, 26.

states that “the object is to drill these patterns into the fingers, as muscle memory is the thing that allows us to play fast with control.”<sup>118</sup>

**3. Staccato 9's - Diatonic Progression**



Example 7.8. Howard Klug, *The Clarinet Doctor*, page 26: *Staccato 9's* Diatonic Progression.<sup>119</sup>  
(Reprinted by permission of Woodwindiana, Inc. © 1997 Woodwindiana, Inc.)

By combining the Langenus exercise with the Klug “*Staccato 9's*” exercise, the student can refine the articulation patterns of tension and release, gain speed and accuracy on the continuous eighth notes, and increase confidence through muscle memory training. The exercise adapted to fit the specific needs of *Slovak Peasant's Dance* (Example 7.9) can be repeated several times. Similar passages from *Slovak Peasant's Dance* may be practiced in this manner as well.

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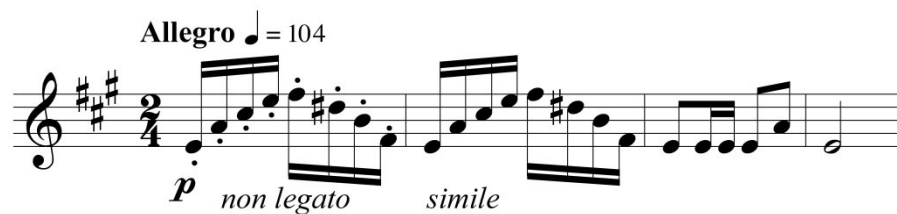
<sup>118</sup> Ibid., 18.

<sup>119</sup> Ibid., 26.



Example 7.9. An adapted exercise from *Slovak Peasant's Dance* that combines the Langenus articulation patterns plus Klug's "Staccato 9's."

"Staccato 9's" can be an effective practice technique in Émile Lelouch's *En Musardant*. The primary motivic figure of the piece is an ascending A-Major arpeggio followed by a descending B-Major arpeggio (Example 7.10, m. 1). These arpeggios are presented with continuous *staccato* articulation. Its fourteen repetitions, plus four additional transposed repetitions, show its prominence. An adaptation of Klug's "Staccato 9's", shown in Example 7.11, may be used to establish consistent, light *staccato* on repeated pitches before adding the arpeggio patterns. Repeated practice can aid in increasing articulation speed and assist muscle memory.



Example 7.10. Émile Lelouch, *En Musardant*, mm. 1-4.<sup>120</sup>

<sup>120</sup> Émile Lelouch, *En Musardant* (Paris: Gérard Billaudot Éditeur, 1989).





Example 7.11. An adapted exercise from *En Musardant* with Klug's "Staccato 9's" exercise.

### Stopped *Staccato* Articulation

It is imperative that air remain a priority in *staccato* and stopped *staccato* articulation. Deborah Abbott describes the air as "continuous before the separation, and after it."<sup>121</sup> To reinforce the importance of air, the student can sustain a given pitch and gradually add the tongue in order to articulate, but now the tongue should both initiate and complete the sound.<sup>122</sup> Weston suggests the student play a *staccato* eighth note on the downbeat of a repeated duple measure for practice. She describes an exercise for this process in greater detail: "The tongue is removed from the reed a short distance only and returned to it for the rests, quickly but lightly. It *remains on the reed* until it is time to remove it for the next note. This exercise is then modified by a shorter space of rest, and finally by elimination of rests altogether."<sup>123</sup>

Stopped *staccato* articulation may be practiced in the March of *Suite by Schumann*, arranged by Norman M. Heim. The opening measures are shown in Example 7.12. The student can initially practice this passage slurred to ensure proper air support.

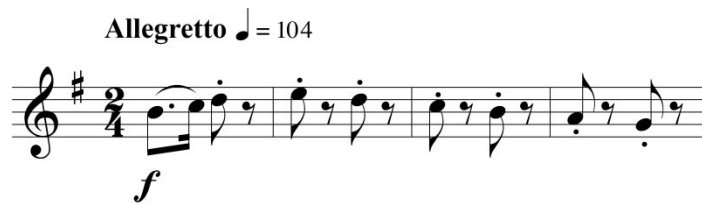
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<sup>121</sup> Mazzeo, *The Clarinet*, 76.

<sup>122</sup> Thurston, *The Clarinet*, 26.

<sup>123</sup> Weston, *The Clarinet Teacher's Companion*, 68.

Each pitch of the descending *staccato* line may also be practiced individually in the manner prescribed by Weston. After both of these practice techniques are applied, the student can try to produce stopped *staccato* articulation, at a slower practice tempo if necessary. Stopped *staccato* may similarly be practiced in several passages throughout *Le Secret du Limaçon (The Secret of the Snail)* by Claude-Henry Joubert.<sup>124</sup>



Example 7.12. Robert Schumann, arranged by Norman M. Heim, *Suite by Schumann*, I. March, mm. 1-4.<sup>125</sup>  
(Reprinted by permission of Kendor Music, Inc. © 1993 Kendor Music, Inc.)

Ridenour asserts that stopped *staccato* articulation can effectively be practiced in mixed articulation passages of two slurred eighth notes followed by two *staccato* eighth notes (Example 7.13).<sup>126</sup> He advises the student to “cut or clip the last slurred note before a *staccato*. This is done because *staccato* tones are not only short, they are also separate. Therefore, if a tone is to be a true *staccato*, it must be both preceded and followed by a silence separating it from the tones on either side of it.” When this articulation pattern is

<sup>124</sup> Joubert, Claude-Henry Joubert, *Le Secret du Limaçon* (Paris: Alphonse Leduc, 2004).

<sup>125</sup> Schumann, *Suite by Schumann*.

<sup>126</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 5-10.

executed properly it could be notated with sixteenth notes and rests as it is in Example 7.14.



Example 7.13. Articulation pattern ideal for stopped *staccato* articulation practice.



Example 7.14. When executed properly, Example 7.13 may sound as if it was written with sixteenth notes and sixteenth rests.

Stopped articulation practice is a prevalent feature in Wolfgang Amadeus Mozart's Menuet in D. K. 334, edited by Himie Voxman. The first four measures of this piece are given in Example 7.15. Twenty-four measures of slurred eighth notes to sixteenth notes occur providing the student ample opportunities to practice stopped articulation in a musical context.



Example 7.15. Wolfgang Amadeus Mozart, Menuet from Divertimento in D. K. 334, mm. 1-4.<sup>127</sup>

<sup>127</sup> Voxman, *Concert and Contest Collection*, 18.

Numerous examples of this mixed articulation pattern conducive to stopped *staccato* articulation can be found in the clarinet literature. Table 7 lists a selection of pieces in which mixed articulation patterns are significant and can support stopped articulation practice. Mixed articulation patterns of varying rhythms occur, but all of the pieces listed in Table 7 include slurred notes that are immediately followed by *staccato* notes.

<b>Composer</b>	<b>Work</b>
Jean Absil	<i>Cinq Pièces Facile</i> , V. Joyeux depart
Frank Bencriscutto	<i>Dialogue for Solo Clarinet</i>
James Collis	<i>Tom Sawyer Suite</i> , I. School's Out!
James Collis	<i>Tom Sawyer Suite</i> , III. Going Fishing
Thomas F. Dunhill	<i>Phantasy Suite</i> , V. Vivace assai
Howard Ferguson	<i>Four Short Pieces</i> , IV. Burlesque
Alexander Gretchaninoff (Edited by Himie Voxman)	<i>Suite Miniature, Op.145</i> , I. Song of the Dawn
Alexander Gretchaninoff (Edited by Himie Voxman)	<i>Suite Miniature, Op.145</i> , II. Song of the Worker
Alexander Gretchaninoff (Edited by Himie Voxman)	<i>Suite Miniature, Op.145</i> , III. Humoresque
Alexander Gretchaninoff (Edited by Himie Voxman)	<i>Suite Miniature, Op.145</i> , IV. Rustic Ball

(Table 7 continued)

<b>Composer</b>	<b>Work</b>
Alexander Gretchaninoff (Edited by Himie Voxman)	<i>Suite Miniature, Op.145, VI. Homeward</i>
Johan Halvorsen	<i>Entrance of the Boyars</i>
Paul Koepke (Edited by Himie Voxman)	<i>Scherzo in C Minor</i>
Leopold Kozeluch	<i>Concerto per clarinetto e orchestra, III. Rondo</i>
Jirí Laburda	<i>Sonata for B-flat Clarinet and Piano, I and III</i>
Cecilia McDowall	<i>Three Pastiches, I. Hornpipe</i>
Cecilia McDowall	<i>Three Pastiches, III. Music Hall</i>
Felix Mendelssohn (Arranged by Norman Heim)	<i>Allegro from Sechs Kinderstücke, Op. 72</i>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Alleluja from “Exsultate Jubilate”</i>
Wolfgang Amadeus Mozart (Arranged by Yona Ettlinger)	<i>Four Church Sonatas, IV. Allegro</i>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Menuet from Divertimento in D, K. 334</i>
Paul Reade	<i>Suite from Victorian Kitchen Garden, II. Spring</i>
Ralph Vaughan Williams	<i>Six Studies in English Folk Song, VI. Allegro vivace</i>
Gilbert Vinter	<i>Song and Dance, I. First Dance</i>
Richard Walthew	<i>Bagatelles, No. 2. Allegretto grazioso</i>
Richard Walthew	<i>Bagatelles, No. 3. Allegretto semplice poco religioso</i>

Table 7. List of works that prominently feature mixed articulation patterns conducive to stopped *staccato* articulation practice.

## CHAPTER EIGHT

### FINGER TECHNIQUE

Several sources stress the role of relaxed and efficient finger motion in acquiring technique. Stein cautions the student against overly tense and straight fingers. He asserts that students should instead focus on maintaining relaxed and curved fingers with movement stemming from the back knuckle.<sup>128</sup> Weston states that “the basis of good finger technique is the economical use of the fingers. Natural instincts tend to send the pupil in the opposite direction and he wastes energy. In exuberance he moves his fingers wildly.”<sup>129</sup> William Stubbins similarly states that “finger movement for maximum efficiency with minimum of effort should be as conservative as possible. Movement should be precise and accurate.”<sup>130</sup> Ridenour expands this idea: “undisciplined technique, characterized by wasted motion and tension will slow and even completely arrest the clarinetist’s technical development.”<sup>131</sup> He further cautions that “playing with perpetual tension may eventually cause serious and even permanent medical problems, many of which can be avoided if relaxation and efficient finger habits are taught and practiced at the outset.”<sup>132</sup>

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<sup>128</sup> Stein, *The Art of Clarinet Playing*, 28-31.

<sup>129</sup> Weston, *The Clarinet Teacher’s Companion*, 72.

<sup>130</sup> William H. Stubbins, *The Art of Clarinetistry*, 3rd ed. (Ann Arbor: Guillaume Press, 1974), 216.

<sup>131</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 6-2.

<sup>132</sup> *Ibid.*, 6-2.

Students can practice efficient and relaxed motion by studying the movement of each finger individually and focusing on the needs of each isolated digit. Several method books provide passage work with repetitive and isolated finger practice. Book two of *Learn to Play the Clarinet!* By William Eisenhauer and Charles F. Gouse provides the student with a checklist of points to consider when isolating finger motion:

Faulty finger position will inhibit the development of technique. At this point it would be wise for the student to check the following:

- A) Avoid rigid hands and wrists.
- B) Do not allow the forward finger joints to buckle when covering tone holes.
- C) Fingers should maintain a slight curve or arch.
- D) Keep inactive fingers in proper position, directly above, and no higher than 5/8 of an inch.
- E) Finger action should be a crisp hammer-like stroke.
- F) Right thumb should hold thumb rest between end joint and nail.<sup>133</sup>

The authors then provide one-measure exercises, to be repeated several times, that isolate the motion of just one finger. These sections, which are referred to as “skill builders,” occur frequently throughout the method book and provide isolated finger motion pertinent to the key concurrently studied. William Gower and Himie Voxman similarly provide repeated fingering exercises in volumes one and two of *Advanced Method*. They advise the student to “practice these exercises slowly and increase in rapidity as the difficulties in fingering are overcome.”<sup>134,135</sup>

Ridenour states that learning technique “takes time, and it is usually done in bits and pieces...One of the most valuable ways to help students build technique right from

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<sup>133</sup> William Eisenhauer and Charles F. Gouse, *Learn to Play the Clarinet!*, book 2 (USA: Alfred Music Company, 1971), 3.

<sup>134</sup> Gower and Voxman, *Advanced Method*, vol. I, 58-59.

<sup>135</sup> Gower and Voxman, *Advanced Method*, vol. II, 58-59.

the beginning is to systematically introduce them to scale and arpeggio patterns in small fragments, always insisting upon clean playing.”<sup>136</sup> Ridenour provides an exercise that emphasizes repeated motion between adjacent whole steps. He stresses that each whole-step combination should be practiced slowly and that students should listen for any extra notes caused by poor coordination among the involved fingers. Slow practice will allow the student to be more mindful about maintaining relaxed and efficient finger motion.

In Hyacinthe Klosé’s *Celebrated Method for the Clarinet* students are provided with sixty-eight exercises of mechanism which are recommended to be played eight or ten times. “The exercises of mechanism have for their object the formation of the fingering by habituating each finger to act separately or simultaneously.”<sup>137</sup>

Paul Jeanjean places substantial focus on isolating individual fingers in his method “*Vade-Mecum*” *du Clarinettiste*. He emphasizes the importance of learning technique in small bits through focused concentration on adjacent notes of half or whole steps. The first section of his handbook focuses on surrounding a given tonic note from a half step below, a half step above, and a whole step above as illustrated by Example 8.1. Jeanjean repeats this exercise for an entire four pages raising the tonic pitch a half step so that the student will eventually traverse the entire range of the instrument. In this exercise the student can fully concentrate on just a few fingers at a time. Weston approves of this approach: “The basis of this kind of exercise is the trill, or one-finger oscillation. To

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<sup>136</sup> Ridenour, *The Educator’s Guide to the Clarinet*, 6-13.

<sup>137</sup> Hyacinthe Klosé, *Celebrated Method for the Clarinet* (New York: Carl Fischer, 1946), 16.



keep a good balance of the instrument and uniformity of trill, movement should be confined to the finger joints and kept minimal.”<sup>138</sup>



Example 8.1. Paul Jeanjean, “*Vade-Mecum*” du Clarinettiste, page 1, mm. 1-7<sup>139</sup>: Jeanjean instructs students to practice at sixty beats per minute per each quarter note and up to sixty beats per minute per half note.

Concentrated and repetitive finger motion can be found in several pieces of clarinet repertoire. Jean Clément Jollet provides an especially helpful context for studying half- and whole-step motion in the opening passage of his *Doucement Balancé* (Example 8.2). The *andante* tempo provides the student an ideal opportunity to concentrate on moving just one finger at a time in a precise, meticulous manner. To further isolate each finger motion the student can repeat each measure several times as demonstrated in Example 8.3.

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<sup>138</sup> Weston, *The Clarinet Teacher’s Companion*, 76.

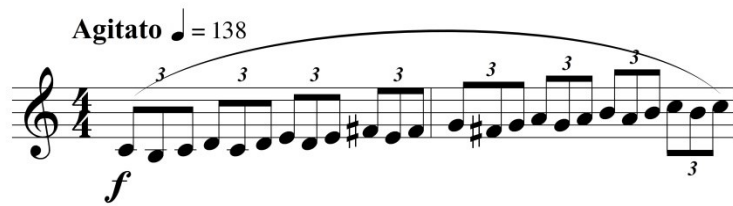
<sup>139</sup> Paul Jeanjean, “*Vade-Mecum*” du Clarinettiste (Paris: Alphonse Leduc, 1927), 1.

Example 8.2. Jean-Clément Jollet, *Doucement Balancé*, mm. 1-16.<sup>140</sup>

Example 8.3. Jean-Clément Jollet, *Doucement Balancé*, mm. 1-4: adapted opening with repeats to allow for more isolated repetitions.

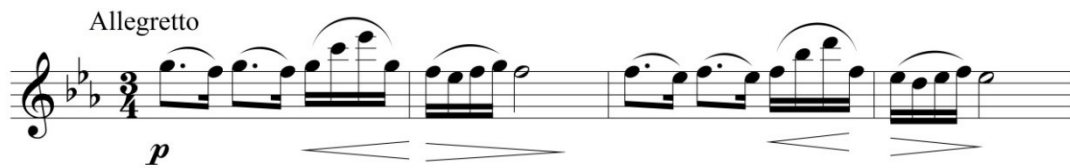
Angela Morley provides several opportunities for focused finger motion between adjacent notes in her piece *Four Characters*. The second movement, “Busy Lizzie,” provides a passage that is reminiscent of J. B. Albert’s triplet scale pattern in his method *24 Varied Scales and Exercises*. Measures 3-4 can be found in Example 8.4. Similar passages occur five other times throughout the movement. Additional work may be done to isolate each finger motion through repeating each beat.

<sup>140</sup> Jean-Clément Jollet, *Doucement Balancé* (Paris: Gérard Billaudot Éditeur, 1999).



Example 8.4. Angela Morley, *Four Characters*, II. Busy Lizzie, mm. 3-4.<sup>141</sup>

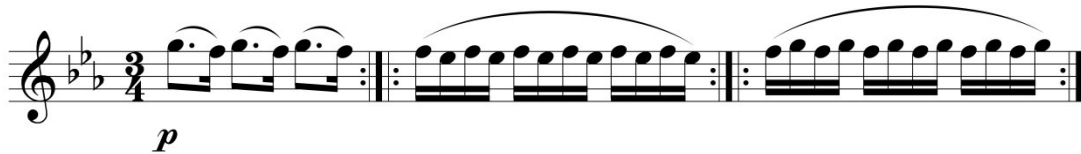
Germaine Tailleferre encourages adjacent-pitch fingering practice in *Arabesque*. The whole-step motion is frequently emphasized in a dotted-eighth/sixteenth note rhythm as can be seen on beats one and two of mm. 1 and 3 in Example 8.5. The student can practice isolating each required finger motion, as in Example 8.6, before practicing it within the context of the piece. This opening rhythmic gesture and whole-step motion occur frequently throughout the piece on different pitch levels, allowing concentrated study for several fingers.



Example 8.5. Germaine Tailleferre, *Arabesque*, mm. 1-4.<sup>142</sup>




<sup>141</sup> Angela Morley, *Four Characters* (London: Novello & Company Limited, 1986).

<sup>142</sup> Tailleferre, *Arabesque*.




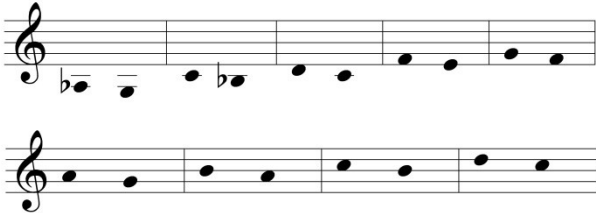
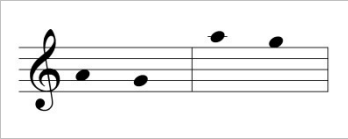



Example 8.6. Adapted exercise from mm.1-2 of *Arabesque* by Germaine Tailleferre: each whole step receives emphasis, allowing the student to concentrate on an isolated movement before placing it into context.

Table 8 presents a selection of works that provide students with opportunities to isolate the motion between adjacent pitches. As always, exercises may be extracted to allow the student to focus on one specific motion before placing it back into context.







Composer	Work	Adjacent Pitches Emphasized
Isaac Albeniz (transcribed by H. Delacroix)	<i>Chant D'Amour</i>	
Béla Bartók (transcribed by Károly Váczi)	<i>Slovak Peasant's Dance</i>	
Frank Bencriscutto	<i>Valse Rondo</i>	







(Table 8 continued)

Composer	Work	Adjacent Pitches Emphasized
Richard Lewine	<i>A Walk in the City</i> , I. Window Shopping	
Cecilia McDowell	<i>Three Pastiches</i> , I. Hornpipe	
Darius Milhaud	<i>Scaramouche</i> , II. Moderato	
Angela Morley	<i>Four Characters</i> , I. Daisy May	
Angela Morley	<i>Four Characters</i> , II. Busy Lizzie	
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Menuet</i> from <i>Divertimento</i> in D. K. 334	

(Table 8 continued)

Composer	Work	Adjacent Pitches Emphasized
Sergei Rachmaninoff (Edited by David Campbell)	<i>Vocalise</i>	
Paul Reade	<i>Suite from Victorian Kitchen Garden, II. Spring</i>	
Paul Reade	<i>Suite from Victorian Kitchen Garden, V. Summer</i>	
Robert Saxton	<i>Song without Words</i>	
Nicolas Slonimsky	<i>Four Russian Melodies, I. Slow</i>	
Karl Stamitz	<i>Concerto in E-flat, II</i>	

(Table 8 continued)

Composer	Work	Adjacent Pitches Emphasized
William Grant Still (transcribed by Alexa Still)	<i>Mother and Child</i>	
Germaine Tailleferre	<i>Arabesque</i>	
Giuseppe Tartini (arranged by Gordon Jacob)	<i>Concertino, IV</i>	
Gilbert Vinter	<i>Song and Dance, First Dance</i>	



(Table 8 continued)

Composer	Work	Adjacent Pitches Emphasized
Johann Baptiste Wanhals	Sonata in B-flat (originally in C), I	
Friedrich Zehm	<i>Sonatina giocosa</i> , I. Allegro	
Friedrich Zehm	<i>Sonatina giocosa</i> , III. Cantilene	

Table 8. Works that provide a musical context for isolated finger practice between two adjacent pitches.

### Rolling to the Throat Keys

The throat keys, which produce G-sharp<sup>4</sup>/A-flat<sup>4</sup>, A<sup>4</sup>, and B-flat<sup>4</sup>, require a unique set of motions, including three different motions for the left-hand index finger. Ridenour states that “the first and most obvious one is the closing of the top finger hole. The

second is playing throat Ab [A-flat]. The third is playing throat A.”<sup>143</sup> Likewise, the left-hand thumb must close the thumb hole, the speaker key, or simultaneously close both.

Pedagogues agree that a rolling or rocking motion for the left hand index finger is the best approach for playing A<sup>4</sup> and G-sharp<sup>4</sup>/A-flat<sup>4</sup>. Davies suggests that “the A key is operated by rolling the index finger of the left hand onto the edge of the key. Make sure the other fingers are held above their respective tone-holes and just slightly away from the instrument to allow for adequate venting.”<sup>144</sup> Ridenour cautions the student to maintain a rocking motion instead of moving the entire hand or wrist.<sup>145</sup> To accomplish this rocking motion, Thurston advises that “when using the A key it is advisable to touch only the lowest part of it, and towards the left-hand side as you look down at it, with the nearest edge of the left-hand finger...all that is needed is a gentle turn, squeeze, or roll of the finger upwards; do not *lift it from hole to key*.”<sup>146</sup> Collectively, many pedagogues and method books suggest repeatedly practicing slow, smooth motions between the pitches notated in Example 8.7 to solidify this rolling or rocking motion.



Example 8.7. Intervals conducive to achieving a rocking or rolling motion of the left-hand index finger.

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<sup>143</sup> Ridenour, *The Educator's Guide to the Clarinet*, 6-4.

<sup>144</sup> Davies and Harris, *Essential Clarinet Technique*, 56.

<sup>145</sup> Ridenour, *The Educator's Guide to the Clarinet*, 6-4.

<sup>146</sup> Thurston, *The Clarinet*, 13.

The G-sharp<sup>4</sup>/A-flat<sup>4</sup> key is also operated by the left-hand index finger, which should move with a rocking motion as well.<sup>147</sup> Common practice intervals for the G-sharp<sup>4</sup>/A-flat<sup>4</sup> key are shown in Example 8.8.



Example 8.8. Intervals conducive to achieving a rocking or rolling motion of the left-hand index finger.

The left-hand thumb must remain in contact with the bottom tip of the register key. When playing the throat B-flat<sup>4</sup>, a rolling motion should likewise be used. Students should use a rocking, “rather than hopping, motion to open the register key,” and make sure “that the thumb *completely* clears the thumb ring in the process.”<sup>148</sup> Interval practice including B-flat<sup>4</sup> can be seen in Example 8.9. For all three throat tones the student should keep the rest of their fingers in a preparatory position above their proper tone holes.







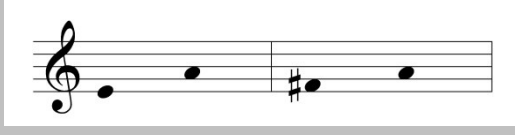

Example 8.9. Intervals conducive to achieving a rocking or rolling motion of the left-hand thumb.

The intervals shown in Examples 8.7, 8.8, and 8.9 appear repeatedly in the pre-collegiate clarinet repertoire. Table 9 lists a selection of pieces that provide multiple opportunities for rolling practice of specific intervals.








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<sup>147</sup> Davies, *Essential Clarinet Technique*, 57.

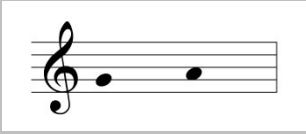






<sup>148</sup> Ridenour, *The Educator's Guide to the Clarinet*, 6-6.

Composer	Work	Emphasized throat tones for rolling practice
Jean Absil	<i>Cinq Pièces Faciles</i> , II. Chant de marins	
Jean Absil	<i>Cinq Pièces Faciles</i> , V. Joyeux départ	
Béla Bartok	<i>Slovak Peasant's</i> <i>Dance</i>	
Frank Bencriscutto	<i>Valse Rondo</i>	
Arcangelo Corelli (arranged by Quinto Maganini)	Suite in B-flat Major, II. Interlude	
Arcangelo Corelli (arranged by Quinto Maganini)	Suite in B-flat Major, III. Gavotte	

(Table 9 continued)

Composer	Work	Emphasized throat tones for rolling practice
Claude Debussy	<i>Petite Pièce</i>	
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, I. Prélude</i>	
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, III. Tourniquet</i>	
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, VI. Cache Cache</i>	
Auguste Durand (arranged by Hovey-Leonard)	<i>Chaconne</i>	
Gerald Finzi	<i>Five Bagatelles, Op. 23, IV. Forlana</i>	
Johan Halvorsen (arranged by Sidney Forrest)	<i>Entrance of the Boyars</i>	

(Table 9 continued)

Composer	Work	Emphasized throat tones for rolling practice
Jean-Clément Jollet	<i>Doucement Balancé</i>	
Gustave Langenus	<i>Chrysalis</i>	
Gustave Langenus	<i>Lullaby</i>	
Richard Lewine	<i>A Walk in the City, I. Window Shopping</i>	
Richard Lewine	<i>A Walk in the City, III. Bright Lights</i>	
Angela Morley	<i>Four Characters, III. Dreamer</i>	
Laurence Perkins	<i>Walking Tune</i>	

(Table 9 continued)




Composer	Work	Emphasized throat tones for rolling practice
Robert Saxton	<i>Song without Words</i>	
Robert Schumann (arranged Norman M. Heim)	<i>Suite By Schumann, IV. Horse Rider</i>	
Charles Villiers Stanford	<i>Three Intermezzi, No. II</i>	

Table 9. Selection of pieces that provide multiple opportunities for practicing rolling or rocking to throat tone keys.

CHAPTER NINE  
SCALE AND ARPEGGIO STUDY

The study of scales and arpeggios is essential to establish a solid foundation of technique. Methodical study aids in pattern recognition, improves speed and dexterity, and permits musical freedom. Klug recommends that “since 99% of the music we play is tonal, spend the majority of your technique building time on patterns...scales, arpeggios, interval studies, etc. The object is to drill these patterns into the fingers, as muscle memory is the thing that allows us to play fast with control.”<sup>149</sup> Weston agrees: “To build up a fluent technique the digits must be exercised energetically and regularly.”<sup>150</sup>

Several tutors are available to enrich students’ scale and patterning technique. In *Celebrated Method for the Clarinet*, Hyacinth Klosé presents scales in a basic eighth- and sixteenth-note pattern that extend from two to two-and-a-half octaves in range. All major and melodic minor scales are presented in succession, without other interspersed key-based studies, “in order to enable the student to memorize them more easily.”<sup>151</sup> Because of this focus, the Klosé scales serve as a methodical introduction to scale study and technique building. Carl Baermann extends the range of scale study in volume three of his *Complete Method for Clarinet*.<sup>152</sup> The range is expanded to fit diatonic pitches that fall into the practical range of the clarinet regardless of the tonic pitch of the scale.

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<sup>149</sup> Klug, *The Clarinet Doctor*, 18.

<sup>150</sup> Weston, *The Clarinet Teacher’s Companion*, 75.

<sup>151</sup> Klosé, *Celebrated Method for the Clarinet*, 123.

<sup>152</sup> Carl Baermann, *Complete Method for Clarinet* (New York: Carl Fischer, 1917), 1-5.



Gaston Hamelin also expands the range in *Gammes et Exercices pour la Clarinette*, differing from the others in presenting each scale in triple meter. He explains that “the writing of scales in 12/8 over a compass of two octaves, permits the player to play each one 3 times with a different fulcrum,”<sup>153</sup> at both the top and the bottom. The use of duple meter in most other tutors ensures that the same pivot points occur at both extreme ends of the scale.

Numerous method books and tutors offer enhanced scale study through pattern-based exercises. J. B. Albert’s *24 Varied Scales and Exercises* provides systematic study of twelve major and twelve melodic minor scales. Each scale is presented with the same patterns of the standard scale, an interrupted scale, a scale in thirds, and a scale ornamented with diatonic lower and upper neighbors. Three of these scale patterns can be seen in Example 9.1. Eugène Gay’s *Méthode Progressive et Complète de la Clarinette* is one of the most comprehensive among method books that present pattern-based scale practice.<sup>154</sup> Gay provides dozens of variations for each scale. A small sample of exercises include add-a-note scales, varying meters with accented downbeats, interrupted triplet scales, scales with diatonic lower and upper neighbors, interrupted scales, chromatic scales, scales in thirds, and rhythmically altered scales.

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<sup>153</sup> Gaston Hamelin, *Gammes et Exercices* (Paris: Alphonse Leduc), 2.

<sup>154</sup> Gay, *Méthode Progressive et Complète de la Clarinette*.

Example 9.1. J. B. Albert, *24 Varied Scales and Exercises*, page 1, mm.6-27: Scale ornamented with diatonic upper and lower neighbors, interrupted scale pattern, and scale in thirds.<sup>155</sup>

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Other method books provide various contexts for additional scale practice as well. In *Parès Scales for the Clarinet*, Parès presents each scale in a diatonic pattern ascending by step, but alters the starting and ending pitches as well as the rhythm (Example 8.2). Volumes one and two of Gower and Voxman’s *Advanced Method* provide a similar approach. These extended scales provide students with exercises comparable to passages in actual literature since scale runs will not always progress from tonic to tonic.

<sup>155</sup> J. B. Albert, *24 Varied Scales and Exercises* (New York: Carl Fischer, 1905).



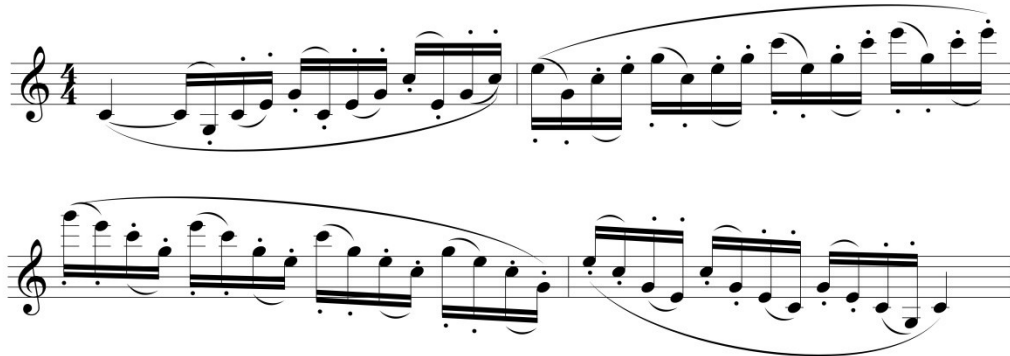
Example 9.2. Gabriel Parès, *Parès Scales*, page 2: The first four measures of Examples 2, 3, and 4.<sup>156</sup>

Arpeggios, dominant-seventh chords, and diminished chords are similarly studied among the standard method books. Gustave Langenus presents arpeggios in the same key progression as Klosé's scale patterns, which assists in muscle memory. Each major key is paired with its relative minor counterpart and progresses by the addition of one flat and later reduction of one sharp. In *The Art of Clarinet Playing* Stein presents paired groupings of an ascending tonic arpeggio followed by the corresponding, descending dominant arpeggio for twelve major keys. This method enforces a conventional approach to traditional harmonic function found in music literature. Ascending arpeggios follow each scale in the third division of Carl Baermann's *Complete Method for Clarinet*, allowing the student to seamlessly transition from scale to arpeggio. Baermann also includes a broken arpeggio pattern as can be seen in Example 9.3. Albert introduces a similar broken arpeggio pattern to be played after the basic two-octave ascending and

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<sup>156</sup> Parès, *Parès Scales*.

descending pattern shown in Example 9.4. Albert provides further arpeggio study with two exercises that embellish each arpeggio pitch with its own leading tone.



Example 9.3. Carl Baermann, *Complete Method for Clarinet*, Third Division, page, 6 mm. 1-4: broken arpeggios.<sup>157</sup>  
(Reprinted by permission of Carl Fischer, LL. © 1917 Carl Fischer, LLC)



Example 9.4. J. B. Albert, *24 Varied Scales and Exercises*, page 1, mm.33-35: Interrupted arpeggio pattern.<sup>158</sup>  
(Reprinted by permission of Carl Fischer, LLC. © 1905 Carl Fischer, LLC)

Fritz Kroepsch, in *416 Progressive Daily Studies for the Clarinet*, demonstrates the importance of key-based patterning through combined scale- and arpeggio-oriented exercises.<sup>159</sup> He eliminates any initial scale or arpeggio and presents only pattern-based exercises. Each key averages fifteen exercises that incorporate various rhythms,

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<sup>157</sup> Carl Baermann, *Complete Method for Clarinet* (New York: Carl Fischer, 1917), 6.

<sup>158</sup> Albert, *24 Varied Scales and Exercises*, 1.

<sup>159</sup> Fritz Kroepsch, *416 Progressive Daily Studies for Clarinet* (New York: Carl Fischer, 1946).

articulations, meters, and contours to provide key-based study in a more musically realistic setting.

The study of scales and arpeggios is an indispensable part of a clarinetist's fundamental training, as indicated by the wide variety of sources and methodologies. The pattern-based exercises in the sources go beyond the basic, straightforward scale and arpeggio studies. These patterns not only reinforce technical study, they also prepare the student for actual literature. While technique-building should remain an integral part of clarinet study, the teacher can select pieces that emphasize or enhance current study. Stein believes "that the ideal practice material [of scales and chords] could well be chosen solely from fine musical literature."<sup>160</sup>

Some patterns can be found in a verbatim context in the literature. For example, Baermann's broken arpeggio can be found in mm. 7-10 of Paul Jeanjean's *Arabesque*,<sup>161</sup> and Albert's interrupted arpeggio pattern may be found in mm. 145-152 of the Allegro of Karl Stamitz's Concerto in E-flat major.<sup>162</sup> However, while exact scale and arpeggio patterns do occur, variations of them will be more likely.

Pieces can be selected to augment concurrent scale and arpeggio study. The first movement of Karl Stamitz's Concerto in B-flat major is ideal to enhance the study of C-Major scales, C-Major arpeggios, and G-Major scales.<sup>163</sup> The *Allegro molto* of Giuseppe

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<sup>160</sup> Stein, *The Art of Clarinet Playing*, 44.

<sup>161</sup> Paul Jeanjean, *Arabesques* (Paris: Alfred Publishing Co., Inc., 1926).

<sup>162</sup> Karl Stamitz, *Concerto No. 5 in E-flat Major*, ed. Arthur H. Christmann (New York: G. Schirmer, Inc., 1968). 3.

<sup>163</sup> Karl Stamitz, *Clarinet Concerto No. 3 in B-flat Major*. ed. Stanley Drucker (New York: International Music Company, 1969).

Tartini's *Concertino*, arranged by Gordon Jacob, provides a substantial study of G-minor and B-flat major arpeggios.<sup>164</sup> Johan Halvorsen's *Entrance of the Boyars*, arranged by Sidney Forest, presents the chromatic scale six times in two different registers.<sup>165</sup>

While some pieces focus on a specific key area, others concentrate on a particular chord type that is not limited to a single overall key. The opening *moderato* of *Solo de Concours* by Henri Rabaud can serve as a study of fully-diminished seventh chords and dominant-seventh chords.<sup>166</sup> The first five measures cycle through fully-diminished seventh chords with roots of C-sharp, F-sharp, B, and G-sharp. Measures 5-7 emphasize dominant-seventh chords with roots of B-flat, C, D, E-flat, and F.

Eugene Gay concludes his *Méthode Progressive et Complète* with a selection of repertoire from the literature.<sup>167</sup> Among the works are *Pièce Romantique* by Lucien Niverd, *Fantasia Italienne* by Marc Delmas, and *Petite Pièce* by L. Quet, all of which include a diverse set of scales and chord types. The student will improve their finger dexterity through their study, but may not become overly familiar with one scale or arpeggio type.

Table 10 lists a selection of pieces that frequently offer scale- and arpeggio- based patterns to refine a student's technical capabilities. Some emphasize a few key areas while others focus on several, but all offer technique practice.

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<sup>164</sup> Giuseppe Tartini, *Concertino*, arranged by Gordon Jacob (London: Hawkes & Sons Ltd., 1945).

<sup>165</sup> Johan Halvorsen, *Entrance of the Boyars*, Arranged by Sidney Forrest (Philadelphia: Henri Elkan, 1961).

<sup>166</sup> Henri Rabaud, *Solo de Concours* (Boca Raton: Masters Music Publications, Inc., 2000).

<sup>167</sup> Gay, *Méthode Progressive et Complète*.

Composer	Work	Technical Pattern Emphasized
Joseph Edouard Barat	<i>Piece en Sol Mineur</i>	<ul style="list-style-type: none"> <li>• A-minor scales</li> <li>• A-minor arpeggios</li> <li>• Fully-diminished chords: D-sharp, G-sharp, C-sharp</li> </ul>
Eugene Bozza	<i>Claribel</i>	<ul style="list-style-type: none"> <li>• Arpeggio study that cycles through C-Major, C-minor, D-minor, E-minor, G-Major, F-Major, B-flat-Major, E-flat-Major, A-flat-Major, and A-minor arpeggios</li> </ul>
Paul Dukas (arranged by Philippe Paquot)	<i>Alla Gitana</i>	<ul style="list-style-type: none"> <li>• Focuses on B-flat-Major scales</li> </ul>
Richard Faith	<i>Miniatures for Clarinet and Piano, I</i>	<ul style="list-style-type: none"> <li>• D-Major scale</li> </ul>
Jan F. Fischer	<i>Five Light Pieces, I</i>	<ul style="list-style-type: none"> <li>• C-Major scales</li> </ul>
Jan F. Fischer	<i>Five Light Pieces, III</i>	<ul style="list-style-type: none"> <li>• G-Major scales and G-Major scale in thirds</li> </ul>
Jan F. Fischer	<i>Five Light Pieces, IV</i>	<ul style="list-style-type: none"> <li>• Focuses on G-Major scale</li> </ul>
Jan F. Fischer	<i>Five Light Pieces, V</i>	<ul style="list-style-type: none"> <li>• Emphasizes C-Major scale with some focus on the G-Major scale</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>	<ul style="list-style-type: none"> <li>• Opening <i>adagio</i> focuses on C-minor scale patterns</li> </ul>
Georges Hugon	<i>La Fin du Jour</i>	<ul style="list-style-type: none"> <li>• D-Major scales and arpeggios</li> <li>• Some C-sharp diminished-seventh chords</li> </ul>

(Table 10 continued)

Composer	Work	Technical Pattern Emphasized
Paul Jeanjean	<i>Arabesque</i>	<ul style="list-style-type: none"><li>• C-Major scales, arpeggios, and dominant-seventh chords</li><li>• Alternating B-flat-Major arpeggios and half-diminished seventh arpeggios</li><li>• F-Major scales and arpeggios</li><li>• Chromatic scale</li></ul>
Franz Krommer	Concerto Op. 36 in E-flat Major, I. Allegro	<ul style="list-style-type: none"><li>• F-Major scales</li><li>• F-Major and C-Major arpeggios</li><li>• Chromatic scales</li></ul>
Franz Krommer	Concerto Op. 36 in E-flat Major, II. Adagio	<ul style="list-style-type: none"><li>• D-minor-based melody</li><li>• Chromatic scales</li><li>• F-Major scales</li></ul>
Franz Krommer	Concerto Op. 36 in E-flat Major, III. Rondo	<ul style="list-style-type: none"><li>• Chromatic scales</li><li>• C-Major arpeggios and scales</li><li>• F-Major arpeggios and scales</li></ul>
Gustave Langenus	<i>Donkey-Ride</i>	<ul style="list-style-type: none"><li>• F-Major scales</li></ul>
Gustave Langenus	<i>In the Forest</i>	<ul style="list-style-type: none"><li>• C-Major scales</li><li>• G-Major scales</li><li>• A-minor scales</li></ul>
Gustave Langenus	<i>Lullaby</i>	<ul style="list-style-type: none"><li>• Focus on C-Major scale</li><li>• Some emphasis on G-Major scale</li></ul>
Gustave Langenus	<i>Scale-Waltz</i>	<ul style="list-style-type: none"><li>• F-Major scales</li></ul>
Xavier Lefevre	<i>Septième Sonate</i>	<ul style="list-style-type: none"><li>• A-minor scale</li></ul>
Émile Lelouch	<i>En Musardant</i>	<ul style="list-style-type: none"><li>• A-Major, B-Major, C-Major, D-Major, and E-Major arpeggios</li><li>• D-Major, C-Major, E-Major, and E-minor scales</li></ul>
Wolfgang Amadeus Mozart	<i>Divertimento No. 2, IV</i>	<ul style="list-style-type: none"><li>• G-Major scales and C-Major scales</li></ul>
Gabriel Pierné	<i>Canzonetta</i>	<ul style="list-style-type: none"><li>• F-Major seventh chords</li><li>• C-Major and F-Major scales</li><li>• D-minor and G-minor arpeggios</li></ul>



(Table 10 continued)

Composer	Work	Technical Pattern Emphasized
Paul Pierné	<i>Andante-Scherzo</i>	<ul style="list-style-type: none"><li>• Alternating A-minor and E-Major arpeggios</li><li>• A-minor scale-based melody</li><li>• E-minor scale in thirds</li><li>• B half-diminished and fully-diminished seventh arpeggios</li><li>• F-sharp diminished-seventh arpeggios</li><li>• F-Major scale and scale in thirds</li><li>• Chromatic scale</li><li>• F-sharp-minor scale and interrupted scale</li></ul>
Ignatz Pleyel	Clarinet Concerto, I. Allegro	<ul style="list-style-type: none"><li>• D-Major arpeggios and scales</li><li>• A-Major and A dominant-seventh arpeggios</li><li>• B-minor arpeggios</li></ul>
Ignatz Pleyel	Clarinet Concerto, III. Rondo	<ul style="list-style-type: none"><li>• D-Major arpeggios and scales</li><li>• D-minor arpeggios and scales</li><li>• A-Major arpeggios and scales</li></ul>
L. Quet	<i>Petite Pièce</i>	<ul style="list-style-type: none"><li>• E-minor scales and arpeggios</li><li>• B-Major arpeggios</li><li>• F dominant-seventh and F-sharp dominant seventh arpeggios</li><li>• F-sharp half-diminished seventh arpeggios</li></ul>
Paul Reade	<i>Suite from Victorian Kitchen Garden</i>	<ul style="list-style-type: none"><li>• C-Major, E-minor, F-Major, B-Major arpeggios</li></ul>
Camille Saint-Saëns	Sonata for Clarinet and Piano, IV. Molto Allegro	<ul style="list-style-type: none"><li>• F-Major scale and arpeggio</li><li>• G-minor scale and arpeggio</li><li>• A-Major scale and arpeggio</li><li>• B-flat Major scales and arpeggios</li><li>• F-Major scales and arpeggios</li><li>• E-flat Major and A-flat Major arpeggios</li><li>• Descending chromatic scales</li><li>• A half-diminished seventh chords</li><li>• G dominant-seventh chord</li><li>• D-Major and -minor arpeggios</li></ul>

(Table 10 continued)

<b>Composer</b>	<b>Work</b>	<b>Technical Pattern Emphasized</b>
Karl Stamitz	Concerto No. 1 in F Major, I. Allegro	<ul style="list-style-type: none"><li>• G-Major scales and arpeggios</li><li>• D-Major scales and arpeggios</li><li>• Brief E-minor scale passages</li><li>• A and D dominant-seventh chords</li></ul>
Karl Stamitz	Concerto No. 1 in F Major, II. Andante moderato	<ul style="list-style-type: none"><li>• Chromatic scale</li><li>• Cadenza cycles through E-minor, A-minor, F-Major, G-Major, C-Major and B-flat-Major arpeggios</li></ul>
Karl Stamitz	Concerto No. 1 in F Major, III. Rondo	<ul style="list-style-type: none"><li>• G-Major scales, arpeggios, and thirds</li><li>• Alternating A dominant-seventh chords and D-Major arpeggios</li></ul>
Karl Stamitz	Concerto No. 3 in B-flat Major, I. Allegro Moderato	<ul style="list-style-type: none"><li>• C-Major scales, arpeggios, and thirds</li><li>• G-Major scales and thirds</li></ul>
Karl Stamitz	Concerto No. 3 in B-flat Major, III. Rondo	<ul style="list-style-type: none"><li>• Alternating C-Major and G-Major arpeggios</li></ul>
Karl Stamitz	Concerto No. 10 in B-flat Major, I. Allegro	<ul style="list-style-type: none"><li>• G-Major and C-Major scales</li><li>• Alternating C-Major and G-Major/G dominant-seventh arpeggios</li></ul>
Karl Stamitz	Concerto No. 10 in B-flat Major, III. Rondo	<ul style="list-style-type: none"><li>• G-Major and C-Major scales</li></ul>
Karl Stamitz	Concerto in E-flat Major, I. Allegro	<ul style="list-style-type: none"><li>• Alternating F-Major and C dominant-seventh arpeggios</li><li>• Alternating C-Major and G-Major/G dominant-seventh arpeggios</li><li>• C- and F-Major scales</li></ul>
Karl Stamitz	Concerto in E-flat Major, II. Siciliano	<ul style="list-style-type: none"><li>• C-Major scales, scales in thirds, arpeggios, and dominant-seventh chords</li><li>• G-Major arpeggios</li><li>• Chromatic scale</li><li>• Alternating C dominant-seventh arpeggios and F-Major arpeggios</li><li>• Alternating G dominant-seventh arpeggios and C-Major arpeggios</li></ul>

(Table 10 continued)

Composer	Work	Technical Pattern Emphasized
Giuseppe Tartini (arranged by Gordon Jacob)	Concertino, II. Allegro molto	<ul style="list-style-type: none"> <li>• Primary focus is on G-minor and B-flat-Major arpeggios</li> </ul>
Giuseppe Tartini (arranged by Gordon Jacob)	Concertino IV. Allegro risoluto	<ul style="list-style-type: none"> <li>• G-Major and D-Major scale-based patterns</li> </ul>
Robert Truillard	<i>Rêverie</i>	<ul style="list-style-type: none"> <li>• C-Major scale</li> <li>• Some A-minor scale study</li> </ul>
Theodor H. M. Verhey (arranged by Himie Voxman)	Allegro from Concerto in G minor, Op. 47	<ul style="list-style-type: none"> <li>• A-minor scale study</li> </ul>
Leonardo Vinci (arranged by George Wain)	Sonata No. 1, I. Adagio	<ul style="list-style-type: none"> <li>• C-Major scales</li> <li>• G-Major and G-minor scales</li> </ul>
Leonardo Vinci (arranged by George Wain)	Sonata No. 1, II. Allegro	<ul style="list-style-type: none"> <li>• C-Major scales</li> <li>• C-Major arpeggios</li> <li>• G-Major arpeggios</li> </ul>
Carl Maria von Weber	Concertino	<ul style="list-style-type: none"> <li>• G-Major, G-minor, C-Major, and F-Major scales</li> <li>• Chromatic scales</li> <li>• G-minor, F-Major, and C-Major arpeggios</li> <li>• G and C dominant seventh arpeggios</li> <li>• B half-diminished seventh arpeggios and F# diminished seventh arpeggios</li> </ul>

Table 10. Selection of pieces that reinforce scale and arpeggio technique.

## CHAPTER TEN

### MUSICALITY

Some clarinetists possess an innate sense of musicality while others merely perform the notes and rhythms on the page. The clarinet instructor must provide both types of students with the proper tools to achieve a basic level of musicality. The approach to musicality appears less evident than the study of other fundamentals which have physical and visual components for both the teacher and student to monitor and adjust. The way to shape and contour phrases is a subjective process, but many pedagogues offer varying degrees of constructive advice.

Two of the most basic and relevant methods of teaching musicality are achieved by selecting logical breathing points and developing natural phrasing through singing. Gabriel Tosé expresses that “the player’s phrasing includes the art of breathing at the proper musical moment. To breathe at an improper place breaks the continuity of the music.”<sup>168</sup> Teacher and student should discuss and physically mark appropriate breathing places since breathing should serve “as a help, not a hindrance, toward beautiful playing.”<sup>169</sup> One way to help students determine proper phrasing is through an initial singing of the phrase. By removing the physical components of playing, clarinet students can focus on the melodic line to better determine where the phrase dictates appropriate breathing. Singing will also place emphasis on the lyrical quality of the line rather than

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<sup>168</sup> Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Highland Music Company, 1962), 95.

<sup>169</sup> Pino, *The Clarinet and Clarinet Playing*, 111.

fingering technique on the clarinet because “what we most want is to sing – but with a clarinet tone.”<sup>170</sup>

Instructors should initially find music that possesses regular phrase lengths.

Weston states:

phrase lengths vary considerably, but in the music of the simplest form they are of four-bar duration, each new phrase beginning at the same point in the bar as the first, so that this pattern once started is easy to follow. Practice with uniform phrases first will develop instinct in the pupil which will later guide him in the detection of uneven phrase lengths.<sup>171</sup>

Klug prefers that young students practice repertoire by Classical composers such as Mozart, Spohr, Weber, Krommer, Lefevre, Devienne, and Baermann due to their consistent four- and eight-bar phrases and moderate technical demands.<sup>172</sup> Similarly, the works of Carl Stamitz, Kozeluch, Krommer, Mozart, and Tartini are accessible pieces that encourage musicality and are frequently studied in Spring’s studio.<sup>173</sup> Table 11 shows a selection of pieces, many from the Classical period, that demonstrates consistent phrase lengths.

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<sup>170</sup> Mazzeo, *The Clarinet*, 67.

<sup>171</sup> Weston, *The Clarinet Teacher’s Companion*, 89.

<sup>172</sup> Adam Ballif, “A Clarinet Repertoire Software Database for College Teachers” (D.M.A. diss., Arizona State University, 2004), 6.

<sup>173</sup> *Ibid.*, 6.

<b>Composer</b>	<b>Work</b>
James Collis	<i>Festival Solo</i>
James Collis	<i>Tom Sawyer Suite, I. School's Out!</i>
James Collis	<i>Tom Sawyer Suite, III. Going Fishing</i>
James Collis	<i>Tom Sawyer Suite, IV. Widow Douglas's Party</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, I. Prélude</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, II. Invention</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, III. Le Tourniquet</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, IV. Valse</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, V. Complainte</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, VI. Cache Cache</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, VII. Romance</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, VIII. Menuet</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, IX. Berceuse</i>
Pierre Max Dubois	<i>Les Premiers Pas du Clarinettiste, X. Allegro</i>
Dale W. Eymann	<i>Pastoral Portrait</i>
Otto Goldschmidt (Edited by Colin Bradbury)	<i>Lullaby</i>
Johan Halvorsen (Arranged by Sidney Forest)	<i>Entrance of the Boyars</i>
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>
Jean-Clément Jollet	<i>Doucement Balancé</i>
Leopold Kozeluch	<i>Concerto per clarinetto e orchestra, I. Allegro molto</i>
Leopold Kozeluch	<i>Concerto per clarinetto e orchestra, II. Poco adagio</i>
Leopold Kozeluch	<i>Concerto per clarinetto e orchestra, III. Rondo</i>
Franz Krommer	<i>Concerto Op. 36 in E-flat Major, I. Allegro</i>
Franz Krommer	<i>Concerto Op. 36 in E-flat Major, II. Adagio</i>

(Table 11 continued)

<b>Composer</b>	<b>Work</b>
Franz Krommer	<i>Concerto Op. 36 in E-flat Major, III. Allegro moderato</i>
Gustave Langenus	<i>Chrysalis</i>
Gustave Langenus	<i>Donkey-Ride</i>
Gustave Langenus	<i>In the Forest</i>
Gustave Langenus	<i>Lullaby</i>
Gustave Langenus	<i>Scale-Waltz</i>
Jean Xavier Lefevre	<i>Sonata No. 1 in B-flat Major, I. Allegro moderato</i>
Jean Xavier Lefevre	<i>Sonata No. 1 in B-flat Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 1 in B-flat Major, III. Rondo</i>
Jean Xavier Lefevre	<i>Sonata No. 2 in G Minor, I. Allegro ma non troppo</i>
Jean Xavier Lefevre	<i>Sonata No. 2 in G Minor, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 2 in G Minor, III. Allegro</i>
Jean Xavier Lefevre	<i>Sonata No. 3 in F Major, I. Allegro moderato</i>
Jean Xavier Lefevre	<i>Sonata No. 3 in F Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 3 in F Major, III. Allegro</i>
Jean Xavier Lefevre	<i>Sonata No. 4 in E-flat Major, I. Allegro sostenuto</i>
Jean Xavier Lefevre	<i>Sonata No. 4 in E-flat Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 4 in E-flat Major, III. Polonaise: Allegretto</i>
Jean Xavier Lefevre	<i>Sonata No. 5 in C Minor, I. Allegro ma non troppo</i>
Jean Xavier Lefevre	<i>Sonata No. 5 in C Minor, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 5 in C Minor, III. Rondeau. Pastorale</i>
Jean Xavier Lefevre	<i>Sonata No. 6 in B-flat Major, I. Allegro moderato</i>
Jean Xavier Lefevre	<i>Sonata No. 6 in B-flat Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 6 in B-flat Major, III. Tempo di minuetto</i>
Jean Xavier Lefevre	<i>Septième Sonate, I. Allegro ma non troppo</i>
Jean Xavier Lefevre	<i>Septième Sonate, II. Adagio</i>
Jean Xavier Lefevre	<i>Septième Sonate, III. Rondeau: Allegretto</i>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Alleluja from "Exsultate, Jubilate"</i>
Wolfgang Amadeus Mozart (Arranged by Yona Ettliger)	<i>Four Church Sonatas, I. Allegro</i>

(Table 11 continued)

<b>Composer</b>	<b>Work</b>
Wolfgang Amadeus Mozart (Arranged by Yona Ettliger)	<i>Four Church Sonatas</i> , II. Andante
Wolfgang Amadeus Mozart (Arranged by Yona Ettliger)	<i>Four Church Sonatas</i> , III. Allegro
Wolfgang Amadeus Mozart (Arranged by Yona Ettliger)	<i>Four Church Sonatas</i> , IV. Allegro
Karl Stamitz	<i>Clarinet Concerto No. 1 in F Major</i> , I. Allegro
Karl Stamitz	<i>Clarinet Concerto No. 1 in F Major</i> , II. Andante moderato
Karl Stamitz	<i>Clarinet Concerto No. 1 in F Major</i> , III. Rondo
Karl Stamitz	<i>Clarinet Concerto No. 3 in F Major</i> , I. Allegro moderato
Karl Stamitz	<i>Clarinet Concerto No. 3 in F Major</i> , II. Andante cantabile
Karl Stamitz	<i>Clarinet Concerto No. 3 in F Major</i> , III. Rondo
Karl Stamitz	<i>Clarinet Concerto No. 5 in E-flat Major</i> , I. Allegro
Karl Stamitz	<i>Clarinet Concerto No. 5 in E-Flat major</i> , II. Siciliano
Karl Stamitz	<i>Clarinet Concerto No. 5 in E-Flat Major</i> , III. Rondo
Karl Stamitz	<i>Clarinet Concerto No. 10 in B-flat Major</i> , I. Allegro
Karl Stamitz	<i>Clarinet Concerto No. 10 in B-flat Major</i> , II. Allegro sostenuto
Karl Stamitz	<i>Clarinet Concerto No. 10 in B-flat Major</i> , III. Rondo
Johann Baptiste Wanhal	<i>Sonata in B-flat Major</i> , I. Allegro moderato
Johann Baptiste Wanhal	<i>Sonata in B-flat Major</i> , II. Adagio
Johann Baptiste Wanhal	<i>Sonata in B-flat Major</i> , III. Rondo
Johann Baptiste Wanhal	<i>Sonata in B-flat Major</i> , I. Allegro moderato
Johann Baptiste Wanhal	<i>Sonata in B-flat Major</i> , II. Adagio cantabile
Johann Baptiste Wanhal	<i>Sonata in B-flat Major</i> , III. Rondo
Johann Baptiste Wanhal	<i>Sonata in E-flat Major</i> , I. Allegro vivace
Johann Baptiste Wanhal	<i>Sonata in E-flat Major</i> , II. Poco adagio
Johann Baptiste Wanhal	<i>Sonata in E-flat Major</i> , III. Rondo

Table 11. Selection of works that demonstrate consistent phrase lengths.



Stanley Hasty provides a method referred to as “dynamic phrasing,” which is a concrete set of rules to guide students in phrasing decisions. In this method, “he utilizes definite phrasing techniques to help students make educated, musical decisions about phrasing.”<sup>174</sup> To accomplish dynamic phrasing students should look for examples of three principles in their music: melodic line, tension and release, and change of melodic position.

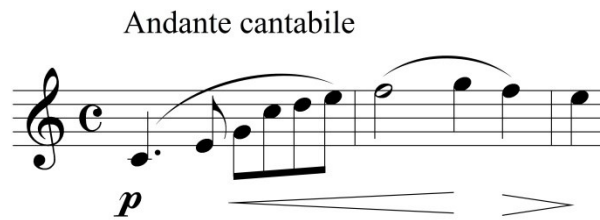
The first principle of dynamic phrasing is melodic line. Ascending lines can be enhanced through a crescendo while descending lines tend to naturally decrescendo.<sup>175</sup> Pino concurs with this approach when he instructs students to “match your dynamic levels with the pitch levels of the phrase, bringing out the highest tone more loudly than the lower ones.”<sup>176</sup> Hasty preferred to initially teach students dynamic phrasing through Cyrille Rose’s *Thirty-two Etudes*. The principle of melodic line can be seen in Example 10.1.

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<sup>174</sup> Elizabeth Gunlogson, “Stanley Hasty: His Life and Teaching” (D.M. diss., The Florida State University, 2006), 139.

<sup>175</sup> *Ibid.*, 143.

<sup>176</sup> Pino, *The Clarinet and Clarinet Playing*, 110.



Example 10.1. Cyrille Rose, *32 Etudes for Clarinet*, No. 1, mm. 1-3: Dynamic phrasing through the melodic line principle.<sup>177,178</sup>  
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The second principle of dynamic phrasing is tension and release, which is implied harmonically. “When you go to a tension, you crescendo to it, when you release that tension you diminuendo.”<sup>179</sup> In Example 10.2, the first measure strongly suggests tonic harmony of C major, which progresses to a subdominant chord on the downbeat of measure 2. The dominant chord occurs on beats three and four of measure 2. Tension is created with the addition of the seventh of the dominant on beat four of measure 2, which is released through the return of tonic harmony on the downbeat of measure 3. To follow Hasty’s principles, the student should crescendo to the tense pitch of F<sup>5</sup> and then diminuendo on its tonic harmony release with the pitch E<sup>5</sup>. This procedure corresponds to Pino’s less precise advice of bringing “out the notes more at the points of especially

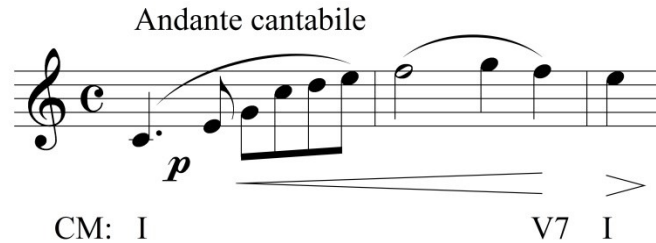
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<sup>177</sup> Cyrille Rose, *32 Etudes for Clarinet* (New York: Carl Fischer, 1913), 2.

<sup>178</sup> Gunlogson, “Stanley Hasty,” 143.

<sup>179</sup> *Ibid.*, 143.

dramatic harmonic movement. At all times have the phrase lead to its high point and fall gracefully away from it to the end of the phrase.”<sup>180</sup>



Example 10.2. Cyrille Rose, *32 Etudes for Clarinet*, No. 1, mm. 1-3: Dynamic phrasing through the tension and release principle.<sup>181,182</sup>

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Hasty’s last principle, change of melodic position, is illustrated in Example 10.3. It is the “movement of one chord tone to another within a given harmony,” and the “arrival is treated as tension (crescendo to it) and the change of position as a resolution (diminuendo).”<sup>183</sup> Tonic harmony is prolonged in m. 2 through the root of the chord, A<sup>4</sup>, progressing to the fifth, E<sup>4</sup>. By following this last principle, the student can crescendo through G-sharp<sup>4</sup> to the tense note of A<sup>4</sup> and diminuendo on its release to E<sup>4</sup>.

<sup>180</sup> Pino, *The Clarinet and Clarinet Playing*, 110.

<sup>181</sup> Rose, *32 Etudes for Clarinet*, 2.

<sup>182</sup> Gunlogson, “Stanley Hasty,” 143.

<sup>183</sup> *Ibid.*, 144.

Andante sostenuto

am: i i

Example 10.3. Cyrille Rose, *32 Etudes for Clarinet*, No. 3, mm. 1-2: Dynamic phrasing through the change of melodic position principle.<sup>184,185</sup>  
 (Reprinted by permission of Carl Fischer, LLC. © 1913 Carl Fischer, LLC)

Hasty taught dynamic phrasing primarily through Rose’s slow, lyrical etudes and encouraged his students to apply the principles in the clarinet repertoire.<sup>186</sup> Weston suggests the slow movements of Spohr’s four concertos for practice in shaping melodic lines.<sup>187</sup> The repertoire provides an extensive selection of lyrically based pieces for the student to practice musicality. A sample of these pieces can be found in Table 12.

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<sup>184</sup>Rose, *32 Etudes for Clarinet*, 4.

<sup>185</sup> Gunlogson, “Stanley Hasty,” 144.

<sup>186</sup> *Ibid.*, 140.

<sup>187</sup> Weston, *The Clarinet Teacher’s Companion*, 93.

<b>Composer</b>	<b>Work</b>
Isaac Albeniz (transcribed H. Delacroix)	<i>Chant d'Amour</i>
Carl Baermann	<i>Verlorenes Glück</i>
Heinrich Baermann (arranged by Ivan Müller)	<i>Adagio</i>
Ludwig van Beethoven	<i>Adelaide</i>
Richard Faith	<i>Four Miniatures, II. Andantino, misterioso</i>
Richard Faith	<i>Four Miniatures, III. Espresso, poco rubato</i>
Jan F. Fischer	<i>Five Light Pieces, II. Andante sostenuto e cantabile</i>
Gerald Finzi	<i>Five Bagatelles, II. Romance</i>
Gerald Finzi	<i>Five Bagatelles, III. Carol</i>
Gerald Finzi	<i>Five Bagatelles, IV. Forlana</i>
Niels W. Gade	<i>Fantasy Pieces</i>
Otto Goldschmidt	<i>Evening</i>
Georges Hugon	<i>La Fin du Jour</i>
Jacques Ibert	<i>Aria</i>
Jean-Clément Jollet	<i>Doucement balance</i>
Leopold Kozeluch	<i>Concerto for Clarinet and Orchestra, II. Poco Adagio</i>
Gustave Langenus	<i>Chrysalis</i>
Henry Lazarus	<i>Studio Espresso</i>
Jean Xavier Lefevre	<i>Sonata No. 1 in B-flat Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 2 in G Minor, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 3 in F Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 4 in E-flat Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 5 in C Minor, II. Adagio</i>
Jean Xavier Lefevre	<i>Sonata No. 6 in B-flat Major, II. Adagio</i>
Jean Xavier Lefevre	<i>Septième Sonate, II. Adagio</i>
Richard Lewine	<i>A Walk in the City, II. A Stroll in the Park</i>
Cecilia McDowall	<i>Three Pastiches, II. Romantic Song</i>
Darius Milhaud	<i>Petit Concert, II. Modéré</i>
Angela Morley	<i>Four Characters, III. Andante tranquillo</i>
Carl Nielsen	<i>Fantasy</i>
Charles Oberthür (Edited by Colin Bradbury)	<i>Le Désir</i>
Sergei Rachmaninoff	<i>Vocalise</i>
Paul Reade	<i>Suite from Victorian Kitchen Garden, I. Prelude</i>

(Table 12 continued)

<b>Composer</b>	<b>Work</b>
Paul Reade	<i>Suite from Victorian Kitchen Garden</i> , III. Mists
Paul Reade	<i>Suite from Victorian Kitchen Garden</i> , V. Summer
Robert Saxton	<i>Song without Words</i>
Peter Schickele	<i>Elegies</i> , I. Song for Burt
Peter Schickele	<i>Elegies</i> , II. Song for Lannatch
Gary Schocker	<i>Dear Diary</i>
Robert Schumann	<i>Fantasy Pieces</i>
Robert Schumann	<i>Three Romances</i>
Louis Spohr	Clarinet Concerto No. 1 in C Minor, Op. 26, II. Adagio
Louis Spohr	Clarinet Concerto No. 2 in E-flat Major, Op. 57, II. Adagio
Louis Spohr	Clarinet Concerto in F minor, WoO 19, II. Adagio
Louis Spohr	Clarinet Concerto in E minor, WoO 20, II. Larghetto
Karl Stamitz	Clarinet Concerto No. 3, II. Romance
Charles Villiers Stanford	<i>Three Intermezzi</i> , No. 1. Andante espressivo
Giuseppe Tartini (Arranged by Gordon Jacob)	<i>Concertino</i> , I. Grave
Giuseppe Tartini (Arranged by Gordon Jacob)	<i>Concertino</i> , III. Adagio
Leonardo Vinci (Arranged by George Wain)	Sonata No. 1, I. Adagio
Gilbert Vinter	<i>Song and Dane</i> , I. First Song
Johann Wanhal	<i>Sonata in C Major</i> , II. Adagio Cantabile
Johann Wanhal	<i>Sonata in B-flat Major</i> , II. Adagio
Carl Maria von Weber	<i>Concerto No. 1 in F minor</i> , II. Adagio
Carl Maria von Weber	<i>Concerto No. 2 in E-flat Major</i> , II. Romanze
Carl Maria von Weber	<i>Grand Duo Concertante</i> , II. Andante con moto
Ralph Vaughan Williams	<i>Six Studies in English Folk-Song</i> , I. Adagio
Ralph Vaughan Williams	<i>Six Studies in English Folk-Song</i> , II. Andante sostenuto

(Table 12 continued)

<b>Composer</b>	<b>Work</b>
Ralph Vaughan Williams	<i>Six Studies in English Folk-Song</i> , III. Larghetto
Ralph Vaughan Williams	<i>Six Studies in English Folk-Song</i> , IV. Lento
Ralph Vaughan Williams	<i>Six Studies in English Folk-Song</i> , V. Andante tranquillo

Table 12. A sample of slow, lyrical pieces that may be suitable for teachers and students to practice dynamic phrasing.

While this list is not exhaustive, it does provide a sample of pieces of varying degrees of difficulty. Students should be encouraged to mark appropriate breathing points, sing the phrases, and try the multiple approaches of dynamic phrasing to accomplish the most satisfying performance.

## CHAPTER ELEVEN

### CONCLUSION

The present study serves as a reference for teachers to encourage and augment fundamental studies through carefully selected repertoire. Conscientious fundamental studies will enhance playing abilities regardless of the learning context. However, learning the fundamental skills within an actual or adapted musical context provides another outlet for mastering these skill sets while concurrently assisting performance preparation.

In addition to providing repertoire from their curriculum, many survey participants remarked that they approached fundamental study based on whether they encountered the fundamental skill within a student's current repertoire. This study proposes making repertoire selections based on which fundamental skills the student and teacher would like to refine. For example, if the student struggles with expanding their range into the clarion register, the teacher can recommend studying *Comptine* by Jean-Michel Damase. This piece provides an adapted break-crossing study that is analogous to the methods suggested by pedagogues. In this manner, students can refine targeted fundamental skills instead of refining skills only if they happen to appear in their current literature.

Instructors also frequently made repertoire selections for their students based on the demands of upcoming auditions, performance tests for band class, performance contests, and recitals. The present study reviewed repertoire through suggested literature lists, books, catalogue listings, and survey responses. This study can be enhanced through



examining the repertoire requirements for these practical contexts, but these conditions vary greatly by geographic location which would require an additional in-depth investigation.

The current study can be expanded further to create a curriculum of repertoire based on fundamental studies through actual or adapted musical concepts. The objective of this study was to isolate works that teachers can select to work on specific fundamentals such as articulation or embouchure. This study can be further developed to create a progressive approach, similar to that of the successful Suzuki Method. Additional research is necessary to identify pieces that facilitate the study of each fundamental skill for each grade or ability level. Similar to the goals of Talent Education, students should be able to practice and understand each fundamental skill through pieces that progress in difficulty level.

Lastly, plans for a pre-collegiate clarinet repertoire online database are in progress to allow students and educators a more accessible resource for both selecting and contributing repertoire based on the fundamental concept found within each included piece.

It is necessary to isolate fundamental skills, but it is not always possible in all private lesson settings. This approach provides students with another option to practice and refine their fundamental abilities in a repertoire context.

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APPENDIX A  
IRB APPROVAL AND SURVEY MATERIALS



EXEMPTION GRANTED

Joshua Gardner  
Music, School of  
-  
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 7/29/2014 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Pedagogy through Clarinet Repertoire
Investigator:	Joshua Gardner
IRB ID:	STUDY00001290
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"><li>• consent.pdf, Category: Consent Form;</li><li>• Disclosure form (Austerman).pdf, Category: Consent Form;</li><li>• IRB form.docx, Category: IRB Protocol;</li><li>• Pedagogy through Repertoire Survey-2.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li><li>• Austermann_recruitment script, Category: Recruitment Materials;</li></ul>

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 7/29/2014.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

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IRB Administrator

cc: Kelly Austermann  
Kelly Austermann  
Joshua Gardner

## RECRUITMENT SCRIPT

I am a graduate student under the direction of Dr. Joshua Gardner in the School of Music at Arizona State University. I am conducting a research study to create a clarinet repertoire guide for pre-college students that will identify the fundamental concepts that each included piece addresses. The guide will provide teachers with repertoire-based material to better refine and strengthen their students' basic skills.

I am recruiting individuals to complete the Pedagogy through Clarinet Repertoire Survey which will take approximately 15-45 minutes to complete.

Your participation in this study is voluntary. If you have any questions concerning the research study, please contact me by email at [kraustermann@gmail.com](mailto:kraustermann@gmail.com) or call me at (xxx) xxx - xxxx.

## CONSENT FORM

### **Title of research study: Pedagogy through Repertoire**

### **Investigator: Kelly Austermann**

### **Why am I being invited to take part in a research study?**

I invite you to take part in a research study because you are an active clarinet instructor of pre-college level students who have demonstrated musical success.

### **Why is this research being done?**

I am creating a clarinet repertoire guide for pre-college students that will identify the fundamental concepts that each included piece addresses. The guide will provide teachers with a database of repertoire-based material to better refine and strengthen basic skills. As a result, students should be able to improve fundamental skills while simultaneously preparing repertoire for performance. I am researching the established pedagogical strategies found in significant treatises and finding comparable passages within the existing repertoire. The established strategies will be adapted to fit the context of the included repertoire to reach the same pedagogical aim. This will aid instructors to teach concurrently both fundamental skills and repertoire, which is especially helpful due to the limited time often allotted for private study.

### **How long will the research last?**

The Pedagogy through Clarinet Repertoire Survey will take about 15-45 minutes to complete.

### **How many people will be studied?**

Approximately 15-30 people will participate in this research study.

### **What happens if I say yes, I want to be in this research?**

You will complete the Pedagogy through Clarinet Repertoire survey based on your personal teaching experiences.

### **What happens if I say yes, but I change my mind later?**

You can leave the research at any time without negative consequence.

### **Will being in this study help me in any way?**

Possible future benefits include access to the completed repertoire project. Participants will be able to supplement their current teaching by using the suggested repertoire-based material with their own students to concurrently instill fundamental skills while preparing



repertoire for performance. The completed document can aid the instructor in teaching both repertoire and fundamentals, which is often difficult due to the time constraints of the typical private lesson.

**What happens to the information collected for the research?**

This study is confidential and your name will not be known. However, if you choose to be publicly known and would like to give permission to use your name in reports, presentations, or publications you may sign a disclosure form. Efforts will be made to limit the use and disclosure of your personal information, including research study records, to people who have a need to review this information. We cannot promise complete secrecy. Organizations that may inspect and copy your information include the University board that reviews research who want to make sure the researchers are doing their jobs correctly and protecting your information and rights.

Participant responses will be stored on a password protected computer that will only be available to the principal and co-investigators. The data will be deleted upon completion of the research project.

**Who can I talk to?**

If you have questions, concerns, or complaints, contact Kelly Austermann at (xxx) xxx-xxxx or by email at [kraustermann@gmail.com](mailto:kraustermann@gmail.com), or Joshua Gardner at (xxx) xxx-xxx or by email at [Joshua.T.Gardner@asu.edu](mailto:Joshua.T.Gardner@asu.edu).

This research has been reviewed and approved by the Social Behavioral IRB. You may talk to them at (480) 965-6788 or by email at [research.integrity@asu.edu](mailto:research.integrity@asu.edu) if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

By filling out the survey you are consenting to participate in this study.

DISCLOSURE FORM/RELEASE OF ANONYMITY

I \_\_\_\_\_ hereby decline to remain confidential and insist on the use of my full identity (including my name and descriptive characteristics and traits) in the research study titled, “Pedagogy through Repertoire” and in any and all reports, publications, presentations, and performances associated with this study.

I recognize the study is being conducted by Kelly Austermann at Arizona State University under the direction of Joshua Gardner in the School of Music and I am aware that the study reports, publications, and presentations will be made publically available.

Although given the option to remain confidential, I am giving permission to disclose my name to the public.

I affirm my desire to NOT remain anonymous and to have my voice heard and associated with my full name in this study and associated reports, publications, and presentations.

\_\_\_\_\_  
Participant’s Full Name (PRINTED)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Participant’s Signature

## PEDAGOGY THROUGH REPERTOIRE SURVEY

1. What pieces of clarinet repertoire have you utilized to teach students in grades 5-6? Why do you include these pieces in your private lesson curriculum?
2. What pieces of clarinet repertoire have you utilized to teach students in grades 7-8? Why do you include these pieces in your private lesson curriculum?
3. What pieces of clarinet repertoire have you utilized to teach students in grades 9-10? Why do you include these pieces in your private lesson curriculum?
4. What pieces of clarinet repertoire have you utilized to teach students in grades 11-12? Why do you include these pieces in your private lesson curriculum?
5. Are there specific pieces or select passages within pieces that you like to teach from in order to address the particular fundamental issues listed below? Please elaborate on how you teach these fundamental concepts within the given piece if applicable.
  - a. Breathing:
  - b. Articulation/tonguing:
  - c. Tone quality:
  - d. Intonation:
  - e. Technique/finger motion:
  - f. Altissimo comfort/altissimo fingerings:
  - g. Musicality:
  - h. Rhythm:
  - i. Embouchure:
  - j. Crossing the break:
  - k. Alternate fingerings:

APPENDIX B  
SURVEY RESULTS

PEDAGOGY THROUGH CLARINET REPERTOIRE SURVEY RESPONSES

1. What pieces of clarinet repertoire have you utilized to teach students in grades 5-6? Why do you include these pieces in your private lesson curriculum?

<b>Composer</b>	<b>Work</b>	<b>Reasons for inclusion in curriculum</b>
Terry Catherine	<i>Favorite Classics</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
James Collis	<i>Modern Course for the Clarinet, Book 2</i>	<ul style="list-style-type: none"> <li>• Provides a challenge for students</li> </ul>
François Couperin (Edited by David Shifrin)	<i>Carnival</i>	<ul style="list-style-type: none"> <li>• 3/4 time</li> <li>• Separated style</li> <li>• Fun to play</li> </ul>
William Eisenhauer and Charles F. Gouse	<i>Learn to Play the Clarinet!, Book 1</i>	<ul style="list-style-type: none"> <li>• Provides songs that students will recognize</li> </ul>
Dale W. Eymann	<i>Pastorale Portrait</i>	<ul style="list-style-type: none"> <li>• Practice going over the break smoothly</li> <li>• Phrasing practice</li> <li>• Varied articulations</li> <li>• Ritardando pacing</li> </ul>
William Gower and Himie Voxman	<i>Advanced Method, book 1</i>	<ul style="list-style-type: none"> <li>• Students enjoy the duets</li> </ul>
William Gower and Himie Voxman	<i>Elementary Method</i>	<ul style="list-style-type: none"> <li>• Used for long tone practice</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Andante and Waltz</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Clarinet Solos, Book 2</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Solo Semplice</i>	<ul style="list-style-type: none"> <li>• Simple rhythm</li> <li>• Focuses on slurring</li> <li>• Simple phrasing</li> <li>• Uses chalumeau register</li> </ul>

(Table 13 continued)

Composer	Work	Reasons for inclusion in curriculum
Gustave Langenus	<i>Chrysalis</i>	<ul style="list-style-type: none"><li>• Focuses on clarion tone quality</li><li>• Range up to C<sup>6</sup></li><li>• Teaches dotted-quarter notes and sixteenth note rhythms</li><li>• Phrases are all entirely within chalumeau or clarion registers</li><li>• Clarinet part briefly has accompaniment line to teach ensemble skills</li></ul>
Gustave Langenus	<i>Lullaby</i>	<ul style="list-style-type: none"><li>• Remains entirely in chalumeau register</li><li>• Consists only quarter and eighth-note rhythms</li><li>• Mostly slurred</li><li>• Teaches four bar phrasing</li></ul>
Brent Pearson	<i>Standard of Excellence, Book 1</i>	<ul style="list-style-type: none"><li>• Students frequently use book in band class</li></ul>
Brent Pearson	<i>Standard of Excellence, Book 2</i>	<ul style="list-style-type: none"><li>• Students frequently use book in band class</li></ul>
Robert Schumann (Arranged by Frank Erickson/Edited by David Shifren)	<i>Little Piece</i>	<ul style="list-style-type: none"><li>• —</li></ul>
Himie Voxman	<i>Concert and Contest Collection</i>	<ul style="list-style-type: none"><li>• —</li></ul>

Table 13. Instructor-suggested repertoire for grades 5-6.

2. What pieces of clarinet repertoire have you utilized to teach students in grades 7-8? Why do you include these pieces in your private lesson curriculum?

<b>Composer</b>	<b>Work</b>	<b>Reasons for inclusion in curriculum</b>
Forrest L. Buchtel	<i>Serenade</i>	<ul style="list-style-type: none"> <li>• Variety of sixteenth note rhythms</li> <li>• Style and phrasing practice</li> </ul>
James Collis	<i>Festival Solo</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
James Collis	<i>Modern Course for the Clarinet, Book 3</i>	<ul style="list-style-type: none"> <li>• Encourages smooth technique and precise rhythm</li> </ul>
James Collis	<i>Modern Course for the Clarinet, Book 4</i>	<ul style="list-style-type: none"> <li>• Encourages smooth technique and precise rhythm</li> </ul>
Auguste Durand	<i>Chaconne</i>	<ul style="list-style-type: none"> <li>• Appropriate technical level</li> </ul>
R. M. Endresen	<i>Pepperino</i>	<ul style="list-style-type: none"> <li>• Appropriate technical level</li> </ul>
William Gower and Himie Voxman	<i>Intermediate Method</i>	<ul style="list-style-type: none"> <li>• Technical practice</li> <li>• Etudes for musicality practice</li> </ul>
William Gower and Himie Voxman	<i>Advanced Method, Book 1</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
William Gower and Himie Voxman	<i>Advanced Method, Book 2</i>	<ul style="list-style-type: none"> <li>• Introduces 3-5 flats and sharps</li> <li>• Includes varied time signatures</li> <li>• Introduces more advanced rhythms</li> </ul>
Joseph Haydn (Arranged by David Kaplan)	<i>Theme and Variations</i>	<ul style="list-style-type: none"> <li>• Introduces left hand C fingering</li> <li>• Grace note practice</li> <li>• Long sixteenth note runs</li> <li>• Style awareness</li> </ul>
Norman Heim	Any piece edited by Norman Heim	<ul style="list-style-type: none"> <li>• —</li> </ul>

(Table 14 continued)

Composer	Work	Reasons for inclusion in curriculum
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>	<ul style="list-style-type: none"><li>• Three distinct sections</li><li>• I – introduces C minor with C minor ascending scale</li><li>• I – slurred G<sup>5</sup> to G<sup>6</sup> encourages good tongue position, support, pitch, and use of air</li><li>• II – encourages leaving right hand fingers down due to frequent alternation of chalumeau and clarion registers</li><li>• III – clarion register practice</li><li>• III – introduces syncopation and enharmonic pitches</li></ul>
Ramon Kireilis	<i>Master Solos for B-Flat Clarinet</i>	<ul style="list-style-type: none"><li>• —</li></ul>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Alleluja from “Exsultate, Jubilate”</i>	<ul style="list-style-type: none"><li>• Sixteenth note passages that cross between clarion and chalumeau registers</li><li>• Syncopation</li><li>• Range includes D<sup>6</sup></li><li>• Musicality encouraged</li></ul>
Wolfgang Amadeus Mozart (arranged by Simeon Bellison)	<i>Divertimento in B-flat</i>	<ul style="list-style-type: none"><li>• Introduction to the Mozart style</li><li>• Phrasing practice</li></ul>
Brent Pearson	<i>Standard of Excellence, Book 2</i>	<ul style="list-style-type: none"><li>• School playing tests are often selected from this book</li></ul>



(Table 14 continued)

<b>Composer</b>	<b>Work</b>	<b>Reasons for inclusion in curriculum</b>
Brent Pearson	<i>Standard of Excellence, Book 3</i>	<ul style="list-style-type: none"> <li>• School playing tests are often selected from this book</li> </ul>
Cyrille Rose	<i>32 Etudes for Clarinet</i>	<ul style="list-style-type: none"> <li>• Preparation for high school</li> </ul>
Keith Snell	<i>Belwin Master Solos, Intermediate</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Keith Snell	<i>Belwin Master Solos, Advanced</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Himie Voxman	<i>Concert and Contest Collection</i>	<ul style="list-style-type: none"> <li>• Wide variety of difficulty levels to suit the differing ability levels of students</li> </ul>

Table 14. Instructor-suggested repertoire for grades 7-8.

3. What pieces of clarinet repertoire have you utilized to teach students in grades 9-10? Why do you include these pieces in your private lesson curriculum?

<b>Composer</b>	<b>Work</b>	<b>Reason for inclusion in curriculum</b>
Carl Baermann	<i>Complete Method for Clarinet, Part III</i>	• —
Luigi Bassi (Revised by Himie Voxman)	<i>Nocturne</i>	• Phrasing • Musicality • Style
Leonard Bernstein	Sonata for Clarinet and Piano	• —
Ernesto Cavallini	<i>30 Caprices</i>	• — •
François Devienne	Sonatas	• technique
Gerald Finzi	<i>Five Bagatelles</i>	• Can use for solo competitions
William Gower and Himie Voxman	<i>Advanced Method, Book 2</i>	• Harder keys and time signatures • duets
Paul Hindemith	Clarinet Sonata	• —
Hyacinthe Klosé	<i>Celebrated Method for the Clarinet</i>	• —
Paul Koepke	<i>Scherzo in C Minor</i>	• short <i>staccato</i> articulation • practice slurring to the altissimo register • grace note practice • cadenza
Jean Xavier Lefevre	<i>Sonata No. 1, I. Allegro</i>	• upper register articulation • ornaments • musicality and phrasing
Jean Xavier Lefevre	<i>Sonata No. 1, II. Adagio</i>	• eighth-note subdivision
Jean Xavier Lefevre	<i>Sonata No. 1, III. Rondo</i>	• 6/8 time signature • Upper register articulation
Wolfgang Amadeus Mozart	Clarinet Concerto in A Major, K. 622, II. Adagio	• Can use for solo competitions • musicality

(Table 15 continued)

Composer	Work	Reasons for inclusion in curriculum
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	Menuet from Divertimento in D, K. 334	<ul style="list-style-type: none"><li>• Rondo form</li><li>• Ornamentation practice</li><li>• Fast, articulated, scalar runs that go to F<sup>6</sup></li></ul>
Carl Nielsen	<i>Fantasy</i>	<ul style="list-style-type: none"><li>• —</li></ul>
Francis Poulenc	Sonata for Clarinet and Piano	<ul style="list-style-type: none"><li>• —</li></ul>
Cyrille Rose	<i>32 Etudes for Clarinet</i>	<ul style="list-style-type: none"><li>• Required for auditions</li></ul>
Cyrille Rose	<i>40 Etudes for Clarinet</i>	<ul style="list-style-type: none"><li>• —</li></ul>
Camille Saint-Saëns	<i>Sonata for Clarinet and Piano, Op. 167, I. Allegretto</i>	<ul style="list-style-type: none"><li>• Can use for solo competitions</li></ul>
Franz Schubert (Arranged by Simeon Bellison)	Sonata in G Minor	<ul style="list-style-type: none"><li>• —</li></ul>
Robert Schumann	<i>Fantasy Pieces</i>	<ul style="list-style-type: none"><li>• Practice playing 3 notes against 2 notes in the piano</li></ul>
Karl Stamitz	Clarinet Concerto No. 3 in B-flat Major, I. Allegro moderato	<ul style="list-style-type: none"><li>• Introduction to sonata form</li><li>• Learn about classical ornamentation</li><li>• Long passages require breath support and endurance</li><li>• Introduction to cadenzas</li></ul>
Karl Stamitz	Clarinet Concerto No. 3 in B-flat Major, II. Andante cantabile	<ul style="list-style-type: none"><li>• Phrasing practice</li></ul>
Karl Stamitz	Clarinet Concerto No. 3 in B-flat Major, III. Rondo	<ul style="list-style-type: none"><li>• 6/8 time signature</li><li>• Upper register articulation</li></ul>

(Table 15 continued)

<b>Composer</b>	<b>Work</b>	<b>Reasons for inclusion in curriculum</b>
Carl Maria von Weber	<i>Concertino</i>	• —
Carl Maria von Weber	Concerto No. 1	• —
Carl Maria von Weber	Concerto No. 2	• —

Table 15. Instructor-suggested repertoire for grades 9-10.

4. What pieces of clarinet repertoire have you utilized to teach students in grades 11-12? Why do you include these pieces in your private lesson curriculum?

<b>Composer</b>	<b>Work</b>	<b>Reason for inclusion in curriculum</b>
Carl Baermann	<i>Complete Method for Clarinet, Part III</i>	• —
Claude Debussy	<i>Première Rhapsodie</i>	• Students should know standard literature
Paul Hindemith	Clarinet Sonata	• —
Paul Jeanjean	<i>Arabesques</i>	• —
Andrè Messager	<i>Solo de Concours</i>	• Technical mastery
Wolfgang Amadeus Mozart	Clarinet Concerto in A Major, K. 622, I. Allegro	• Students should know standard literature
Wolfgang Amadeus Mozart	Clarinet Concerto in A Major, K. 622, III. Rondo: Allegro	• Students should know standard literature
Carl Nielsen	<i>Fantasy</i>	• —
Willson Osborne	<i>Rhapsody</i>	• —
Francis Poulenc	Sonata for Clarinet and Piano	• —
Cyrille Rose	<i>32 Etudes for Clarinet</i>	• Audition preparation
Camille Saint-Saëns	<i>Sonata for Clarinet and Piano, Op. 167, I. Allegretto</i>	• Explore musical interpretation • Pitch awareness in all registers
Igor Stravinsky	<i>Three Pieces</i>	• —

(Table 16 continued)

<b>Composer</b>	<b>Work</b>	<b>Reasons for inclusion in curriculum</b>
Giuseppe Tartini	<i>Concertino</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Leonardo Vinci (Arranged by George Wain)	<i>Sonata No. 1</i>	<ul style="list-style-type: none"> <li>• Requires endurance, clean articulation, and rhythmic accuracy</li> <li>• Must subdivide eighth notes</li> <li>• Must have pitch awareness in upper clarion register</li> <li>• Passage work between chalumeau and clarion registers</li> </ul>
Carl Maria von Weber	<i>Concertino</i>	<ul style="list-style-type: none"> <li>• Students should know standard literature</li> <li>• Ideal for college auditions, contests, and recitals</li> <li>• Slow section promotes musicality</li> <li>• Technical runs are idiomatic to the clarinet</li> <li>• Practice with F<sup>6</sup></li> <li>• 6/8 sections require subdivision</li> </ul>
Carl Maria von Weber	Concerto No. 1, I. Allegro	<ul style="list-style-type: none"> <li>• Students should know standard literature</li> </ul>
Carl Maria von Weber	Concerto No. 2	<ul style="list-style-type: none"> <li>• —</li> </ul>
Carl Maria von Weber	<i>Fantasia et Rondo</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>

Table 16. Instructor-suggested repertoire for grades 11-12.

5. Are there specific pieces or select passages within pieces that you like to teach from in order to address the particular fundamental issues listed below? Please elaborate on how you teach these fundamental concepts within the given piece if applicable.

### BREATHING

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Sergei Rachmaninoff	Symphony No. 2, III. Adagio	• —

Table 17. Instructor-suggested repertoire to teach breathing.

### ARTICULATION/TONGUING

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Michael Bergson (Edited by Himie Voxman)	<i>Scene and Air</i>	• —
Paul Koepke	Scherzo in C Minor	• <i>Staccato</i> articulation
Jean Xavier Lefevre	Sonata No. 1, I. Allegro	• Upper register articulation
Jean Xavier Lefevre	Sonata No. 1, III. Rondo	• Upper register articulation
Felix Mendelssohn	Scherzo from <i>Scherzo from a Midsummer Night's Dream</i>	• Light, fast articulation
Karl Stamitz	Clarinet Concerto No. 3 in B-flat Major, III. Rondo	• Upper register articulation

Table 18. Instructor-suggested repertoire to teach articulation/tonguing.

## TONE QUALITY

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Gustave Langenus	<i>Chrysalis</i>	<ul style="list-style-type: none"> <li>• Slurred passages allow student to focus on tone quality in clarion</li> </ul>
Gustave Langenus	<i>Lullaby</i>	<ul style="list-style-type: none"> <li>• Slurred passages allow students to focus on tone quality</li> </ul>

Table 19. Instructor-suggested repertoire to teach tone quality.

## INTONATION

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Moritz Koehler	<i>24 Progressive Duets</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Camille Saint-Saëns	<i>Sonata for Clarinet and Piano, Op. 167, I. Allegretto</i>	<ul style="list-style-type: none"> <li>• Pitch awareness required in all registers</li> </ul>
Leonardo Vinci (Arranged by George Wain)	<i>Sonata No. 1</i>	<ul style="list-style-type: none"> <li>• Pitch awareness required in clarion passages</li> </ul>

Table 20. Instructor-suggested repertoire to teach intonation.

TECHNIQUE/FINGER MOTION

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Joseph Haydn (Arranged by David Kaplan)	<i>Theme and Variations</i>	• —
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>	• Introduces C minor scale in clarion register
Franz Krommer	Concerto Op. 36 in E-flat Major	• —
Gustave Langenus	<i>Lullaby</i>	• G major descending scale practice
Louis Spohr	Clarinet Concertos	• —
Karl Stamitz	Clarinet Concertos	• —
Carl Maria von Weber	Clarinet Concerto No. 1	• —
Carl Maria von Weber	Clarinet Concerto No. 2	• —
Carl Maria von Weber	<i>Grand Duo Concertante</i>	• —

Table 21. Instructor-suggested repertoire to teach technique/finger motion.

ALTISSIMO COMFORT/ALTISSIMO FINGERINGS

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Paul Koepke	Scherzo in C Minor	• Slurring practice between clarion and altissimo registers
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	Menuet from Divertimento in D, K. 334	• Slurred ascent to F <sup>6</sup>
Francis Poulenc	Sonata for Clarinet and Piano	• —
Gioachino Rossini	<i>Introduction, Theme, and Variations</i>	• —

Table 22. Instructor-suggested repertoire to teach altissimo comfort/altissimo fingerings.



## MUSICALITY

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Heinrich Baermann	<i>Adagio</i>	<ul style="list-style-type: none"> <li>• Slower work allows for phrasing practice</li> </ul>
Luigi Bassi (Revised by Himie Voxman)	<i>Nocturne</i>	<ul style="list-style-type: none"> <li>• Phrasing practice</li> </ul>
Forrest L. Buchtel	<i>Serenade</i>	<ul style="list-style-type: none"> <li>• Phrasing practice</li> </ul>
Dale W. Eymann	<i>Pastorale Portrait</i>	<ul style="list-style-type: none"> <li>• Phrasing practice</li> </ul>
Paul Hindemith	Clarinet Sonata	<ul style="list-style-type: none"> <li>• Phrasing practice</li> </ul>
Gustave Langenus	<i>Lullaby</i>	<ul style="list-style-type: none"> <li>• Four-bar phrasing</li> </ul>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Alleluja from “Exsultate, Jubilate”</i>	<ul style="list-style-type: none"> <li>• Regular phrasing</li> </ul>
Wolfgang Amadeus Mozart	Clarinet Concerto in A Major, K. 622, II. Adagio	<ul style="list-style-type: none"> <li>• Phrasing practice</li> </ul>
Wolfgang Amadeus Mozart (arranged by Simeon Bellison)	<i>Divertimento in B-flat</i>	<ul style="list-style-type: none"> <li>• Phrasing practice</li> </ul>
Camille Saint-Saëns	<i>Sonata for Clarinet and Piano, Op. 167, I. Allegretto</i>	<ul style="list-style-type: none"> <li>• Explore musical interpretation</li> </ul>
Carl Maria von Weber	<i>Concertino</i>	<ul style="list-style-type: none"> <li>• Slow section allows phrasing practice</li> </ul>

Table 23. Instructor-suggested repertoire to teach musicality.

## RHYTHM

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Forrest L. Buchtel	<i>Serenade</i>	<ul style="list-style-type: none"> <li>• Variety of sixteenth note rhythms</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>	<ul style="list-style-type: none"> <li>• syncopations</li> </ul>
Gustave Langenus	<i>Chrysalis</i>	<ul style="list-style-type: none"> <li>• Dotted quarter note/eighth note rhythms</li> <li>• Sixteenth note rhythms</li> </ul>
Gustave Langenus	<i>Lullaby</i>	<ul style="list-style-type: none"> <li>• Quarter notes and eighth note rhythms</li> </ul>
Jean Xavier Lefevre	<i>Sonata No. 1, II. Adagio</i>	<ul style="list-style-type: none"> <li>• eighth-note subdivision required</li> </ul>
Jean Xavier Lefevre	<i>Sonata No. 1, III. Rondo</i>	<ul style="list-style-type: none"> <li>• 6/8 time signature practice</li> </ul>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Alleluja from "Exsultate, Jubilate"</i>	<ul style="list-style-type: none"> <li>• syncopation</li> </ul>
Robert Schumann	<i>Fantasy Pieces</i>	<ul style="list-style-type: none"> <li>• Practice playing 3 notes against 2 notes in the piano</li> </ul>
Igor Stravinsky	<i>Three Pieces</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>
Carl Maria von Weber	<i>Concertino</i>	<ul style="list-style-type: none"> <li>• requires subdivision in 8</li> </ul>

Table 24. Instructor-suggested repertoire to teach rhythm.

## EMBOUCHURE

Composer	Work	Fundamental addressed
Gustave Langenus	<i>Chrysalis</i>	<ul style="list-style-type: none"> <li>Clarion register requires proper amount of embouchure pressure</li> </ul>

Table 25. Instructor-suggested repertoire to teach embouchure.

## CROSSING THE BREAK

Composer	Work	Fundamental addressed
Dale W. Eymann	<i>Pastorale Portrait</i>	<ul style="list-style-type: none"> <li>Practice going over the break smoothly</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>	<ul style="list-style-type: none"> <li>encourages leaving right hand fingers down due to frequent alternation of chalumeau and clarion registers</li> </ul>
Wolfgang Amadeus Mozart (Edited by Himie Voxman)	<i>Alleluja from "Exsultate, Jubilate"</i>	<ul style="list-style-type: none"> <li>Passages cross between clarion and chalumeau registers</li> </ul>
Brent Pearson	<i>Standard of Excellence, Book 1</i>	<ul style="list-style-type: none"> <li>Chalumeau pitch is played before student adds speaker key</li> </ul>

Table 26. Instructor-suggested repertoire to teach crossing the break.

## ALTERNATE FINGERINGS

<b>Composer</b>	<b>Work</b>	<b>Fundamental addressed</b>
Gerald Finzi	<i>Five Bagatelles</i>	<ul style="list-style-type: none"> <li>• Movements with flat key signatures require alternate fingerings</li> </ul>
Nilo W. Hovey and Beldon Leonard	<i>Gypsy Moods</i>	<ul style="list-style-type: none"> <li>• —</li> </ul>

Table 27. Instructor-suggested repertoire to teach alternate fingerings.

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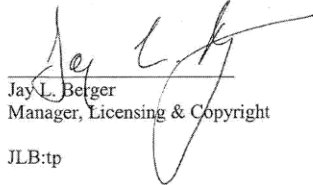
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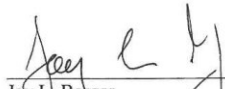
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