Handbook for Undergraduate Clarinet Students

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# Handbook for Undergraduate Clarinet Students

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I. Objectives

The objective of the undergraduate clarinet curriculum is to provide the student with a comprehensive course of study, allowing him/her to become proficient on their instrument. Development of musicianship in a variety of settings such as solo, chamber and large ensemble performance is key. Private weekly lessons work toward the technical and expressive of the clarinet, stressing performance ability and musical understanding in the context of a broad variety of music periods, styles and composers.

II. Brief Outline

The following list is a general outline of what to expect during a four-year course of study.

Weekly Lessons – Two lessons will be scheduled each week. The first lesson (50 – 60 minutes) focuses on repertoire, while the second lesson (20-30 minutes) focuses on technique.

Studio Classes – Weekly gathering of the entire studio of students, which take place in a variety of settings, including Masterclass coaching by clarinet faculty and/or guest artists, working of reeds, group discussions of musical and professional topics.

Chamber Music – Each student will be encouraged to perform in traditional and non-traditional chamber settings (these may include woodwind quintet and/or quartet, clarinet quartet and/or choir, duos/trios)

Ensembles – Every student is required to participate in at least one large ensemble. Auditions are held at the beginning of the academic year. Additionally, students are encouraged to audition for non-university ensembles such as provincial and national youth orchestras and wind bands.

Juries – Jury Exams occur at the end of first semester and second semester*
  *Students performing a Recital will not be required to perform a Jury Exam at the end of the second semester

Recitals – Solo recitals are encouraged during the 3rd and/or 4th year of study
III. Detailed Outline

The undergraduate clarinet curriculum includes activities such as private lessons, masterclasses, chamber music, ensembles, juried exams, and solo recitals. Students are divided into majors and non-majors. The requirements for clarinet majors and non-majors are different in many ways because they may have different starting points and final goals.

It is understood that students begin at different levels and progress at different stages. The curriculum is designed to enable them to reach their fullest potential and strive towards their goals of becoming a professional clarinetists, music educators etc.

Private lessons – Private lessons are central to the curriculum. Students will work closely with their clarinet teacher in two individual lessons every week. The first 50-60 minute lesson focuses creating a solid warm-up routine, some technical patterns, etudes, solo repertoire with and without piano, chamber music, and orchestra excerpts. These materials will be balanced based on the needs of the student as well as their level and interest. Students will receive immediate response to their technical weaknesses as well as to their ideas of musical creativity and interpretation. The second 20-30 minute lesson focuses more intently on the technical aspects of playing the clarinet through scales, tonguing exercises, breathing exercises etc.

Studio Classes – Weekly Studio classes allow students the opportunity to learn important skills while interacting with others. In the Masterclass setting, students perform the pieces they are working on in front of their peers. They also learn by observing the playing of others. Other studio class formats may include discussions on a variety of musical topics and ideas, as well as the practical learning of such important skills as reed making and adjustment, tonguing, and breathing etc. These often reinforce what is worked on in the week’s private lessons.

Chamber music – Through participation in chamber music groups, students learn how to play and interact with others without the presence of a conductor. They learn how to communicate and collaborate with other musicians and develop more acute listening skills and independent musical.
Ensembles – Playing in a large ensemble is another important part of the clarinet curriculum. The experience gained playing with other clarinetists, performing within a woodwind section and interacting with different types of instruments is invaluable. Issues of intonation, balance, tone color, rhythmic precision, and group discipline are emphasized in large ensembles. Additionally, students learn to work under a conductor.

Jury Exams – Performing in jury exams provides students with an important opportunity to receive feedback from a panel of professional musicians. It provides concrete performance goals for students. Additionally, comments and suggestions from juries often serve as benchmarks of progress from year to year.

Recitals – Students are encouraged to perform as often as possible in weekly collegiums and in shared or full solo recitals. In a recital, we experience the culmination of students’ learning. Students who aspire to become professional clarinetists will gain practical experience on stage. Those who intend to go on to teach will gain value experience performing in front of people.

IV. Teaching Philosophy

The importance of developing well-rounded musicians is paramount. While instilling fundamentals, you must allow room for the exploration of musical ideas. This allows students to learn to be creative while striving to find their own voice.

I encourage participation in diverse musical styles and settings where the opportunity to learn and grow as an individual is always present. The teacher must provide a context for music in society, and I put a special focus on the power of music to connect with people on an emotional level. I do this so students aspire to use their individual skills and musicianship to make a difference in their community and in the world. This multifaceted music education provides a more functional framework for operating as a professional upon leaving university. I work to prepare my students to be able to continually progress in the practice room without the aid of a teacher, by focusing on what they have already learned and applying it. My goal as teacher is to prepare students for a professional career. This may include advancement to post-graduate programs, finding work as a professional clarinetist, teacher or another career in the field of music.

Fundamentals – Learning how to play the clarinet. The building of technique allows us to arrive at a comfort level with our instrument so that we are able to use it naturally as our own musical voice.
Musicality – In order to successfully convey musical ideas, a performer must be able to externalize their emotional attachment to the music. As a teacher, it is important to foster this emotional attachment to music and move the student in directions that ultimately lead to a musical expression all their own. This requires not teaching in a dictatorial style but providing a proper framework and safe and trusting environment for success.

Expectations of the Student – To prepare in advance of their lesson in order to make the most of our time together. To take full advantage of all that they have available to them. To explore the world of music through performance, listening, experimenting, reading, and thinking about music.

Availability – It is necessary for the teacher to be available to their students in order to direct progress, to answer questions, to be a mentor, and for encouragement and support.

V. Practicing

Practicing is the key to success on the clarinet. Students spend the majority of time playing on their own, while not in the presence of their teacher. It is important therefore for the teacher not only to direct the student on what to practice in order to succeed but also teach them how to practice. Students are also taught how to “practice smarter, not harder”, through various and often specific technical and mental exercises.

Keys to Successful Practicing:

- Use a Metronome (an essential tool for self-improvement)
- Warm-up first (begin your practice with slower material)
- Quality over quantity
- Break up practice sessions into shorter units
- Always practice in a way that produces improvement
- Prioritize by practicing things which you cannot play, not what you can
- Practice Daily (though it is healthy to take a day off)
VI. Sample Options for the Undergraduate Clarinet Curriculum

1st Year

Technique Patterns

Long tone exercises
Scales and Arpeggios (All Major & Minor Keys, 2 Octaves) *Klose Scales*
Chromatic Scale
Break-Crossing & Thumb Exercises
Tonguing Patterns

Etudes

Delecluse, Ulysse. *20 Etudes Faciles* (Leduc)
Jeanjean, Paul. *Etudes Progressives et Melodiques*, Book 1-3 (Leduc)
Polatschek, Victor *12 Etudes for Clarinet* (Marks Music)
Rose, Cyrille. *32 Etudes* (International)
Voxman, Himie. *Selected Studies* (Rubank)

Solos with Piano

Baermann, Heinrich. *Adagio from Quintet in Eb Major, Op. 23* (B & H)
Air Varie, No2 (Southern)
Divertimento (Southern)
Busoni, F. *Elegie* (1921) (Breitkopf & Hartel)
Cavallini, Ernesto *Adagio & Tarantella* (Carl Fischer)
Debussy, Claude. *Petite Pieces* (Durand)
Dunhill, Thomas. *Fantasy Suite, Op. 9 (1941)* (Boosey & Hawkes)
Finzi, Gerald. *Five Bagatelles* (1945) (Boosey & Hawkes)
Lefevre, J. Xavier. *Sonata in B flat* (Oxford)
Marty, Georges. *First Fantasy* (Southern Music Co.)
Mozart, W. A. *Four Church Sonatas* (Boosey & Hawkes)
Mendelssohn, Felix *Sonata* (MCA)
Rimsky-Korsakov, N. *Concerto* (International)
Scarlatti, Domenico. *Four Sonatas* (Southern)
Stamitz, Carl. *Concerto No. 3 in Bb Major* (International)
Telemann, G. P.  
Sonata in C minor (Rubank)

Vaughan-Williams, Ralph.  
Six Studies in English Folksong (Galaxy Music)

Weber, C. M. von.  
Variations, Op. 33 (International)  
Concertino, Op. 26 (International)  
Concerto No.1 in f minor, Op.73 (International)

Unaccompanied Solos

Adler, Samuel.  
Harobed (1972) (Southern)

Berkeley, Lennox.  
Three Pieces (1939) (Chester Music)

Caravan, Donald  
Polychromatic Diversions

Debussy, Claude.,  
Syrinx (1911) (H & A Selmer) arr. Galper.

Giron, Arsenio.  
Three Bagatelles (1987) (Southern)

Jaeckel, Wayne.  
Swing Suite (1990) (Southern)

Okamura, Koh.  
Two Pieces (1988) (Southern)

Osborne, Willson.  
Rhapsody (1954) (CF Peters)

Orchestral Studies

Beethoven, L. van.  
Symphony No. 3 and No. 4

Bizet, Georges.  
L’Arlesienne Suite

Brahms, Johannes.  
Symphony No.1

Mendelssohn, Felix  
Fingal’s Cave Overture

Mozart, W. A.  
Symphony No. 40 in g minor

Rimsky-Korsakov, N.  
Capriccio Espagnol

Rossini, G.  
The Barber of Seville Overture & Semiramis Overture

Schubert, Franz.  
Symphony No.8 “ Unfinished”

Weber, C. M. v.  
Der Freischutz Overture

Oberon Overture

Chamber Music

Bach, C.P.E.  
2 Duets (2 Clarinets) (Mercury Music)

Byrd, William.  
English Dance Suite (Cl. Q) (Carl Fischer)

Danzi, Franz.  
Five Woodwind Quintets, Op.56-68

Heim, Norman.  
Sinfonia for 3 Bb clarinets (Shawnee Press)

Knight, Vincent.  
Ten Trios for 3 Bb Clarinets (Ascherberg)

Mendelssohn, Felix.  
Concertpiece, Op.113, No.1 (International)

Mozart, W. A.  
Six Duets for two clarinets (International)

Shostakovich, D.  
Quatre Valses for flute, clarinet and piano

Triebensee, Joseph.  
Trio in Bb Major for 3 Bb Clarinets (Edition Kneusslin)
2\textsuperscript{nd} Year

**Technique Patterns**

Long tone exercises  
Scales and Arpeggios review (faster & with articulation combinations) *Klose Scales*  
Chromatic Scale patterns (faster & with articulation combinations)  
Scales in 3rds (Major & Minor)  
Dominant 7\textsuperscript{th} patterns  
Tonguing Patterns  
Langenus Tonguing exercise

**Etudes**

Rose, Cyrille.  
Jeanjean, Paul.  
Uhl, Alfred.  
Baermann, Heinrich.  

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40 Studies (International)  
16 Etudes Modernes (Leduc)  
48 Studies (Schott)  
Complete Method, Part 4 (Cundy-Bettony)

**Solos with Piano**

Arnold, Malcolm.  
Baermann, Heinrich.  
Bozza, Eugene.  
Burgmuller, Norbert.  
Busoni, F.  
Cahuzac, Louis.  
Danzi, Franz.  
Gade, N.W.  
Hindemith, Paul.  
Jacob, Gordon.  
Jeanjean, Paul.  
Krommer, F.  
Milhaud, Darius.  
Rabaud, Henri.  
Rossini, G.  
Saint-Saens, Camille.  
Schumann, Robert.  
Stanford, C. V.  
Spohr, L.  

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Sonatina, Op.29 (1951) (Lengnick)  
Adagio (Belwin Mills)  
Fantaisie Italienne (1939) (Leduc)  
Duo in E flat major (Schott)  
Concertino (Belwin Mills)  
Cantilene (Billaudot)  
Sonata in B flat (Simrock)  
Fantasy Pieces, Op. 43 (Hansen)  
Sonata (1940) (Scott)  
Sonatina for Clarinet in A and Piano (1949) (Novello)  
Scherzo Brillante (Southern)  
Concerto in E flat (Musica Antique Bohemica)  
Sonatina (1927) (Durand)  
Solo de Concours, Op. 10 (1901) (International)  
Fantaisie (1828) (Schott)  
Sonata, Op.167 (Durand)  
Three Intermezzi, Op.13 (Chester)  
Concerto, No.1, Op. 26 (International)
Szalowski, Antoni. Sonatina (1948) (Chester)
Tartini, G. (Jacob) Concertino (Boosey & Hawkes)
Wanhall, J. B. Sonata in Bb Major (Musica Rara)

Unaccompanied Solos

Arnold, Malcom. Fantasy for Clarinet, Op. 87 (1966) (Faber Music)
Babin, Victor. Divertissement Aspenois (1953) (Augener Ltd.)
Berkeley, Lennox. Three Pieces (1939) (Chester)
Dubois, Pierre-Max. Sonata Breve (1964) (Leduc)
Mandat, Eric. Etude for Barney
Sutermeister, H. Capriccio Clarinet in A (Associated Music Pub.)
Werdin, Eberhard. Impressionen (1987) (Doblinger)

Orchestral Studies

Beethoven, L. van. Symphony No. 8 and 9 & Overture “Egmont”
Brahms, Johannes. Symphony No.2
Dvorak, A. Symphony No.9 “From the New World”, Op.95
Mendelssohn, F. Symphony No.3 and No.4 & Violin Concerto
Mozart, W. A. Overture “Magic Flute”
Schubert, F. Symphony No.4 & Symphony No.9 “Great” in C Major
Rachmaninoff, Sergei. Second Symphony & Second Piano Concerto
Schumann, Robert. Piano Concerto in a minor
Tschaikowsky, P. Symphony No. 4
Wagner, R. Siegfried-Idyll

Chamber Music

Arnold, Malcolm. Divertimento Op. 37 (Fl./ Ob./ Cl.) (Patterson)
Beethoven, L. van. Three Duos, Op. 147 (Cl./ Bn.) (International)
Crusell, Bernhard. Duos for two clarinets (1820) (Peters)
Dvorak, A. Four Slavonic Dances (Cl. Q +Bass) (Oxford)
Francaix, Jean. Woodwind Quartet (Fl./Ob./Cl./Bn.) (Schott)
Glinka, M. Trio Pathetique (Cl./Bn./Pn.) (Music Rara)
Heim, Norman. Celebration Suite for four Bb clarinets (Kendor)
Ibert, Jacques. Trois Pieces Breves for Woodwind Quintet (Leduc)
Mendelssohn, Felix. Concertpiece, No. 1 & No.2 (International)
Reicha, A. Woodwind Quintets, from Op. 88 to Op. 100
Szalowski, A. Duet for clarinet and flute (1948) (Omega)
Technique Patterns

Scales and Arpeggios review (faster & with articulation combinations) *Klose Scales*
Scales in 3rds (Major & Minor)
Whole Tone scales
Tonguing Patterns (faster & with different combinations)
Langenus Tonguing exercise

Etudes

Cavallini, Ernesto. *30 Caprices* (Ricordi)
Polatschek, Victor. *Advanced Studies* (G. Schirmer)
Uhl, Alfred. *48 Studies* (Schott)

Solos with Piano

Bassi, Luigi. *Rigoletto, Grand Fantasia* (Carl Fischer)
Bernstein, Leonard. *Sonata (1943)* (M. Witmark and Sons)
Bozza, Eugene. *Fantasie Italienne* (Leduc)
Brahms, Johannes. *Sonata No.2 in Eb Major* (International)
Copland, Aaron. *Concerto* (Boosey & Hawkes)
Crusell, Bernhard. *Concerto in f minor, Op.5* (Southern)
Devienne, Francois. *Deuxième Sonata* (Edition Musicales Transatlantiques)
Jean-Jean, Paul. *Arabesque* (Alfred Music)
Harvey, Paul. *Sonata* (Southern)
Honegger, Arthur. *Sonatine (1925)* (Editions Salabert)
Lutoslawski, Witold. *Dance Preludes* (Chester)
Messager, Andre. *Solo de Concours (1899)* (Leduc)
Poulenc, F. *Sonata* (Chester)
Rossini, G. *Introduction, Theme and Variations* (Oxford)
Schumann, Robert. *Fantasy Pieces, Op 73* (International)
Stamitz, Johann. *Concerto in Bb Major* (MCA)
Spohr, L. *Concerto, No.2, Op.57* (International)
*Concerto, No.3 in f* (International)
Stravinsky, Igor. *Ebony Concerto (1946)* (Charling)
Widor, Charles. *Introduction et Rondo, Op.72 (1898)* (Southern)
**Unaccompanied Solos**

Arnold, Malcolm.  
*Fantasy for Calrinet, Op. 87* (Faber Music)

Donizetti, Gaetano.  
*Studie (1821)* (Henry Litolf)

Denissow, Edison.  
*Sonata (1972)* (Gerig)

Jacob, Gordon.  

Mandat, Eric.  
*Tricolor Capers*

Stravinsky, Igor.  
*3 Pieces* (International)

Tomasi, Henri.  
*Sonatine Attique* (Leduc)

**Orchestral Studies**

Beethoven, Ludwig van.  
*Symphony No. 1 and 4*

Berlioz, H.  
*Symphonie Fantastique (in Bb, A, C and Eb)*

Borodin, A.  
*Polovetsian Dances*

Brahms, Johannes.  
*Symphony No. 3 and 4 & Var. on a Theme by Haydn*

Mendehlson, Felix.  
*Scherzo from “Midsummer Night’s Dream”*

Prokofieff, S.  
*Peter and Wolf & Classical Symphony*

Rimsky-Korsakov, N.  
*Scheherazade*

Rossini, G.  
*Semiramde Overture*

Shostakovich, D.  
*Symphony No. 5*

Smetana, B.  
*The Moldau*

Strauss, R.  
*Till Eulenspiegel (Bb, Eb and Bass Cl. parts) & Don Juan*

Stravinsky, Igor.  
*Petrushka*

Tchaikovskysky, P.  
*Symphony No. 5 & Nutcracker Suite (Bb, A and Bs Cl.)*

Wagner, R.  
*Overture “Tannhauser”*

**Chamber Music**

Agostini, Lucio.  
*Trois Quebecois for 3 Bb Clarinets* (Boosey & Hawks)

Desportes, Yvonne.  
*Normandie for four Bb clarinets* (Southern)

Dubois, Pierre Max.  
*Quatuor for four Bb Clarinets (1964)* (Leduc)

Farkas, Ferenc.  
*Scenes from Hungary (Cl. Q)* (Editio Musica Budapest)

Harvey, Paul.  
*Quartet (1974) (3,1)* (Schott)

Krommer, F.  
*Concerto for two clarinets and piano* (Offenbach)

Poulenc, F.  
*Sextet (Fl/Ob/Cl/Bn/Hn and piano) (1932)* (Chester)

Poulenc, F.  
*Sonata for Two Clarinets* (Chester)

Strauss, Richard.  
*Double concerto (Cl/Bn and piano)* (Boosey & Hawkes)

Takacs, Jeno.  
*Five Pieces for three Clarinets* (UES)

Villa-Lobos, Heitor.  
*Trio for oboe, Cl. in A and bassoon* (Schott)

Weber, Carl Maria von.  
*Quintet (Cl. and string quartet) Op. 34* (International)
4th year

**Technique Patterns**

Dominant and Diminished 7th patterns  
Continue Scale and Arpeggio Patterns - faster & with all articulation combinations  
Continued work on Tonguing

**Etudes**

Bozza, Eugene. 14 Etudes de Mecanism (Leduc)  
Jean-Jean, Paul. 16 Etudes (Buffet-Crampon)  
Jean-Jean, Paul. 18 Etudes (Andrieu Freres)  
Sigel, Allen. The Twentieth Century Clarinetist (Franco Colombo, Inc.)  
Siennicki, Edmund J. Etudes for the Advanced Clarinetist (Shawnee Press)

**Solos with Piano**

Bax, Arnold. Sonata (Chappel & Co.)  
Berg, Alban. Four Pieces, Op. 5 (UE)  
Benjamin, Arthur. Le Tombeau de Ravel (Boosey & Hawkes)  
Bozza, Eugene. Concerto (Leduc) & Boucolique (Leduc)  
Brahms, Johannes. Sonata, No.1 in f minor (International)  
Castelnuovo-Tedesco, M. Sonata (1977) (Ricordi)  
Debussy, Claude. Premiere Rhapsodie (1910) (Durand)  
Francaix, Jean. Concerto (1968) (Editions Musicales Transatlantiques)  
Karg-Elert, Sigfrid. Sonata, Op.139 (1924) (Zimmermann)  
Lazarus, Henri. Fantasia on Airs from “I Puritani” (Chester)  
Martinu, Bohuslav. Sonatina (Leduc)  
Milhaud, Darius. Concerto (1942) & Scaramouche (Editions Salabert)  
Mozart, W. A. Concerto in A major, K. 622 (International)  
Muczynski, Robert. Time Pieces (Theodore Presser)  
Nielsen, Carl. Concerto (Dansk Music)  
Reger, Max. Sonatas Op. 49, No.1 & 2 (Boosey & Hawkes)  
Tomasi, Henri. Concerto (Leduc)
Unaccompanied Solos

Berio, Luciano. Sequenza IX per clarinetto solo (1980)
Bulow, Harry. Diversions (1972) (Associated)
Feld, Jindrich. Suite Rhapsodica (1978) (G. Schirmer)
Mandat, Eric. The Jungle & Folk Songs
Martino, Donald. A Set for Clarinet (McGinnis & Marx)
Messiaen, Oliver. “Abime des oiseaux” Q. for the End of Time (Durand)
Obradovic, A. Mikro-Sonata (1970)
Schuller, Gunther. Episodes (1964) (Associated)
Smith, William O. Five Pieces for Clarinet Alone (1959) (UE)
Tower, Joan. Wings (1981) (Associated)

Orchestral Studies

Dvorak, A. Cello Concerto
Hindemith, Paul. Symphonic Metamorphosis on the theme by Weber
Kodaly, Zoltan. Dances of Galanta
Mahler, Gustav. Symphony No.1, 2, 3, 4, 9 (Bb, A, Eb and Bass Cl)
Prokofieff, S. Romeo and Juliet Suite No. 2
Rachmaninoff, S. Second Symphony and Second Piano Concerto
Ravel, M. Daphnis et Chole (Bb/A/Eb/Bass) & Bolero (Bb/Eb)
Saint-Saens, C. Cello Concerto & Carnival of the Animals
Shostakovitch, D. Symphony No.1 and No.9
Stravinsky, Igor. Firebird Suite & The Rite of Spring (Eb/Bass)
Tchaikovsky, P. Symphony No.6

Chamber Music

Barber, Samuel. WW Quintet “Summer Music“(1957) (G. Schirmer)
Brahms, Johannes. Trio for clarinet, cello and piano, Op. 114 (Simrock)
Bruch, Max. Double Concerto for clarinet, viola and piano (Simrock)
Cavallini, Ernesto. Three Grand Duets for two clarinets (Musica Rara)
Hindemith, Paul. Woodwind Quintet, Op.24, No.2 (1922) (Schott)
Mozart, W. A. Septet (Fl/Ob/Cl/bass Cl/Bn/Hn/Tp) (1951) (Schott)
Nielson, Carl. Woodwind Quintet, Op.43 (1923) (Hansen)
Schubert, Franz. “Der Hirt auf dem Felsen” for Sop/Cl/Pn (Peters)
Schuller, Gunther. Duo for clarinet and bass clarinet (Peters)
Stravinsky, Igor. “The Soldier’s Tale” (Vn/Cl/Pn) (1920) (Intl)
Uhl, Alfred. Divertimento for clarinet quartet (3,1) (Schott)
**V. Canadian Repertoire for the Clarinet**

The promotion of Canadian works for the Clarinet is an important part of students' musical education. It is important to perform and promote the music of Canadians, and make a connection with living and working composers. Embracing the musical activities which occur in Canada and being familiar with important additions to the repertoire that have been made by Canadian composers helps contribute to a vibrant and active musical culture, one of which I and my students are a part of.

Below is a representative list of Works by Canadian composers for solo clarinet and clarinet and piano (many more exist, including numerous chamber works). These pieces are available both from publishers and from the Canadian Music Centre (CMC):

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<tr>
<th>Composer</th>
<th>Work Description</th>
<th>Year</th>
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<tr>
<td>Adaskin, Murray.</td>
<td>Vocalise No. 2 (solo clarinet)</td>
<td>1994</td>
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<tr>
<td>Archer, Violet.</td>
<td>Soliloquies (solo clarinet)</td>
<td>1982</td>
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<tr>
<td>Armstrong, John G.</td>
<td>Night Scenes (clarinet and piano)</td>
<td>1982</td>
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<tr>
<td>Belkin, Alan.</td>
<td>Sonata for Clarinet and Piano</td>
<td>2006</td>
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<tr>
<td>Boon, Rolf.</td>
<td>Six miniatures for clarinet and piano</td>
<td>1996</td>
</tr>
<tr>
<td>Chan, Ka Nin.</td>
<td>Three Movements for Clarinet and Piano</td>
<td>1978</td>
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<tr>
<td>Freedman, Harry.</td>
<td>Lines (solo clarinet)</td>
<td>1974</td>
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<tr>
<td>Glick, Srul Irving.</td>
<td>Suite Hebraïque (clarinet and piano)</td>
<td>1963</td>
</tr>
<tr>
<td>Nobles, Jordan</td>
<td>Downstream (clarinet and piano)</td>
<td>2004</td>
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<tr>
<td>Kenins, Talivaldis.</td>
<td>Divertimento for clarinet and piano</td>
<td>1960</td>
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<tr>
<td>Koprowski, P.P.</td>
<td>Five preludes for clarinet and piano</td>
<td>1978</td>
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<tr>
<td>Miller, Michael.</td>
<td>Approaching the spring place sonata (clarinet/piano)</td>
<td>1980</td>
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<tr>
<td>Nimmons, Phil</td>
<td>Images entre nous (clarinet and piano)</td>
<td>1987</td>
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<tr>
<td>Parker, Michael</td>
<td>In Memorium, Op. 43 (solo clarinet)</td>
<td>1991</td>
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<tr>
<td>Ross, Don</td>
<td>The Weather Inside (clarinet and piano)</td>
<td>2004</td>
</tr>
<tr>
<td>Saint-Denis, Patrick</td>
<td>Tax (solo clarinet)</td>
<td>1999</td>
</tr>
<tr>
<td>Simeonov, Blago.</td>
<td>Sonatina I (clarinet and piano)</td>
<td>1976</td>
</tr>
<tr>
<td>Smallman, Jeff</td>
<td>Vistas (clarinet and piano)</td>
<td>2006</td>
</tr>
<tr>
<td>Steven, Donald</td>
<td>Sapphire Song (solo clarinet)</td>
<td>1986</td>
</tr>
<tr>
<td>Wuensch, Gerhard</td>
<td>In Modo Antico (clarinet and piano)</td>
<td>1971</td>
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</tbody>
</table>
VIII. Related Readings—An Annotated Bibliography


*Clarinet* was originally published in the late 1970s and written by Jack Brymer (former clarinetist of the Royal Philharmonic Orchestra and professor at the Royal Academy of Music). Chapters include History and Development, Acoustic Characteristics, The Practical Clarinettist, the Artistic Approach. The book also includes a number of photos and other illustrations.


*52 Performance Strategies for the Advanced Clarinetist* by Michèle Gingras is written for advanced clarinetists aspiring to master their instrument and attain a higher level of artistry. The book contains strategies, techniques and tips and also includes a CD which provides demonstrations of many of the techniques described in the book.


*The Clarinet Doctor* is written by Howard Klug, Professor of Music at Indiana University who is particularly well known as a Clarinet Pedagogue. This book is written in much detail and covers many subjects including Embouchure, Breathing Reeds, Auditions etc.


*The Cambridge Companion to the Clarinet* is a highly recommended book. A collection of articles written by multiple clarinetists and academics and edited by Colin Lawson, chapters include single reeds before 1750, the development of the clarinet, the clarinet family, the development of the clarinet repertoire, players and composers, the mechanics of playing the clarinet, teaching the clarinet, the contemporary clarinet, the clarinet in Jazz.

*The Single Reed Adjustment Manuel* is a great book, which discusses everything from the structure of a reed, tools for reed adjustment, selecting, preparing, and balancing reeds to reed storage, and influence of the mouthpiece, instrument, and ligature.


In *The Clarinet and Clarinet Playing*, David Pino discusses in detail several important topics such as the technical aspects of clarinet playing, musicianship, teaching the clarinet, and reeds. It also includes significant chapters on clarinet history and literature.


*Clarinet Fingerings* is now in its sixth printing. The strength of this book is that it does not just give diagrams of fingerings, but includes the advantages and shortcomings of each choice. It also suggests repertoire for which they are appropriate. The book also focuses on fingerings for the altissimo notes with up to 24 alternate fingerings for each note.


*Circular Breathing: a Method by Robert S. Spring* is a book which presents methods of circular breathing and features exercises and advice from seven contributing experts for various instruments, including for clarinet (Robert Spring).


*The Art of Clarinetistry* explains aspects of the clarinet with a much more scientific perspective. It gives good description on the acoustics of the clarinet and is recommended for advanced players and teachers.
IX. Related Reading - A List of books related to Developing as a Musician, Careers, Job Retention and work in general

Beyond Talent-Creating a Successful Career in Music by Angela Myles Beeching

The Art of Practicing: A Guide to Making Music from the Heart by Madeline Bruser

Inner Game of Music by Barry Green and W. Timothy Gallwey

The Inner Game of Tennis: The Classic Guide to the Mental Side of Peak Performance by W. Timothy Gallwey

Audition Success by Don Greene

Opportunities in Music Careers by Robert Gerardi

Mastering the Art of Performance: A Primer for Musicians by Stewart Gordon

Becoming an Indispensable Employee in a Disposable World by Neal Whitten

Don't Sweat the Small Stuff...and it's all Small Stuff by Richard Carlson

100+ Winning Answers to the Toughest Interview Questions by Casey Hawley