Instructor: Dr. Janet Averett
Office Location: Music 253
Telephone: 408 924 4682, 408-839-5148
Email: Janet.Averett@sjsu.edu, AverettJM@aol.com
Office Hours: T 1:30-2:20 and W 1-2 and by appt., email; will vary
Class Days/Time: By Arrangement
Classroom: Music 253
Prerequisites: Successful audition into the applied area
Course Fees: $30 Music Use Fee

Course Description

Applied Lessons 1-8, required each semester for lower and upper division woodwind majors.

Music Program Learning Objectives that this course serves:

- competently perform repertory appropriate to a university music program, utilizing skills and knowledge gained from the previous two learning outcomes (regarding music theory and history).
- perform standard repertoire competently and expressively, and provide musical leadership appropriate to a university music program as soloists, as conductors, and as members of major performing ensembles and smaller chamber ensembles.
- identify and discuss the repertory in their major performance area; perform from a cross-section of that repertory through a successful capstone experience (a senior solo recital or senior recital of original compositions).

Course Goals and Student Learning Objectives
The goal of Woodwinds: clarinet is to provide each student with the materials and knowledge to develop their technique and understanding of the clarinet, and to use this to become a better musician, performer and teacher.

Upon successful completion of each level of this course, students will be able to demonstrate:

1. Improved technical ability on the clarinet, including finger flexibility, dynamic control, articulation, range, endurance, intonation control.
2. Improved breathing skills.
3. Improved rhythmic skills.
4. Improved concept of sound quality, and be able to demonstrate this in their own sound.
5. Improved knowledge of and ability to play technical patterns such as scales of all varieties, arpeggios, returning scales, scales in thirds, fourths, sixths and the chromatic scale.
6. Development of a greater knowledge of various different styles of music.
7. Knowledge of the repertoire for clarinet, both solo and ensemble.
8. Improved sight-reading and aural skills.
9. Improved general knowledge of the clarinet.
10. Improved practicing skills.
12. Performance of a successful jury examination at the end of the semester for woodwind faculty.
13. Verbal articulation of pedagogy issues, especially in the forum of our Master class.

**Required Texts/Readings**

Texts will be selected on an individual basis and as needed.

All music can be purchased from Luyben.com or Van Cott Information Services.

All students should own:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>J. Albert</td>
<td>Scale Studies</td>
<td>Carl Fisher</td>
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<tr>
<td>Carl Baermann</td>
<td>Book III</td>
<td>Carl Fisher</td>
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<tr>
<td>Rose</td>
<td>40 Studies</td>
<td>Carl Fisher</td>
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<tr>
<td>Rose</td>
<td>32 Etudes</td>
<td>Carl Fisher</td>
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<tr>
<td>Ed. Drucker</td>
<td>Orchestral Excerpts I</td>
<td>International</td>
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<td>Ed. Drucker</td>
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<tr>
<td>Hadcock</td>
<td>Orchestral Excerpts for Clarinet</td>
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<tr>
<td>Cavallini</td>
<td>30 Caprices</td>
<td>Ricordi</td>
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<tr>
<td>Hamelin</td>
<td>Gammes et Exercises</td>
<td>Leduc</td>
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<tr>
<td>Stievnard</td>
<td>Scale Studies</td>
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<tr>
<td>Baermann</td>
<td>Book V</td>
<td>Carl Fisher</td>
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Additional books will be added as needed:

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<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>Kroepsch</td>
<td>416 Studies (also in the Lazarus book)</td>
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<tr>
<td>Kell</td>
<td>Staccato Studies</td>
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</tbody>
</table>
Solo literature will be selected on an as needed basis and according to pedagogical needs. Lists are below.

**Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. In this class, you will spend more than three hours per week. It is expected that BM Performance majors practice a minimum of three hours per day in six sessions and that BM Music Ed majors spend a minimum two hours per day in two sessions, but aiming for three. B.A. students will spend a minimum of 90 minutes per day in practice.

Students must attend scheduled master classes and performances of outside guest artists in the woodwind area (see tentative schedule below).

Students must attend the weekly master class and clarinet ensemble class, held on Fridays 10:30-12:20, whether or not taken for credit.

It is necessary to practice in order to achieve the outcomes outlined above and specific expectations detailed below. Practice is the key to improvement. You are athletes in training!

Specific minimum requirements by level (these are MINIMUM requirements – pieces and exercises will be assigned as appropriate to the individual student. Performance majors should be expected to do more, including orchestral excerpts):

**Level 1 (35-35A)** – All major and natural minor scales and their arpeggios performed from memory in two and three octaves. Quarter = 60 in 16\(^{th}\) notes. Technical exercises and etudes selected from books by J. Albert, Klose, Hite, Lazarus, Rose (32 Etudes and 40 Studies), or Baermann III. Solo repertoire selected from the following pieces or similar works:

- Hindemith Sonata
- Works by Weber: Grand Duo Concertante, Concertino, Concertos 1 and 2, Introduction, Theme and Variations
- Stamitz Concertos
- Debussy Petite Piece
- Osborne Rhapsody
- Mendelssohn Sonata
- Vaughan Williams Six Studies in English Folk Song
Finzi Five Bagatelles
Mozart Four Church Sonatas
Telemann Sonata in G minor
Szalowski Sonatina
Krenek Monologue

Selected orchestral excerpts

Level 2 (35B) – All major, natural and melodic minor scales, and their arpeggios performed from memory at quarter = 80 in 16th notes. Beginning memorization of scales in thirds. Technical exercises and etudes selected from books by J. Albert, Klose, Hite, Lazarus, Rose (32 Etudes and 40 Studies), or Baermann III. Solo repertoire selected from the following pieces or similar works:

Repertory selected from Level 1

Level 3 (35C) - All major, natural, harmonic and melodic minor scales, and major and minor arpeggios performed from memory and in various articulations. Scales in quarter = 92 in 16th notes. Chromatic scale at quarter = 132 in triplets. Memorization of scales in thirds. Additional technical exercises and etudes selected from books by Baermann III, Gabucci, Kroepsch, Thurston (Passage Studies), Kell. Solo repertoire selected from the following pieces or similar works:

All Level 1, plus
Arnold Sonatina
Delmas Fantasie Italienne
Heiden Sonatina

Milhaud Sonatine
Stamitz Concertos
Lefevre Fantasie-Caprice
Lovreglio Fantasy on La Traviata
Poulenc Sonata
Rabaud Solo de Concours
Rossini Variations
Sutermeister Cappriccio
Saint Saens Sonata
Von Koch Monologue

Selected orchestral excerpts

Level 4 (35D) – Semester of junior qualifying jury. Jury consists of technical patterns as listed plus three contrasting pieces. Technical patterns to include all major and minor (natural, harmonic and melodic) scales, arpeggios and scales in thirds performed from memory and using entire range of the instrument. Scales performed in quarter = 100 in 16th notes. Chromatic scale in 3s and 4s at quarter = 132. Continued work on returning scales and other patterns. Technical exercises and etudes selected from Baermann III,
Kroepsch, Thurston (Passage Studies), Kell. Sightreading. Solo repertoire selected from the following or similar works:

Any prior work plus:

Bernstein Sonata
Brahms Sonatas 1 and 2
Messager Solo de Concours

Selected orchestral excerpts

Selected chamber music works

Level 5 (135A) – Junior recital preparation begun for BM Performance majors. All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, scales in thirds, dominant 7ths, and chromatic scales performed from memory. Tempo for scales is 112 for quarter in 16th notes. Technical exercises and etudes selected from books by Baermann III, Cavallini, Hamelin, Kell, Kroepsch, Stievenard, Thurston (Passage Studies), Uhl. Solo repertoire selected from the following pieces or similar works:

Any prior works at any levels plus

Bozza Fantasie Italiennne
Cooke Sonata
Devienne Deuxieme Sonata
Etler Sonata
Finzi Concerto
Hindemith Concerto
Bela Korbacs Hommages a….
Martine Sonatine
Mozart Concerto
Muczynski Time Pieces
Penderecki Three Miniatures
Rossini Introduction Theme and Variations

Additional orchestral excerpts

Selected chamber works

Level 6 (135B) – Junior recital preparation for BM Performance students. All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, scales in thirds, dominant 7ths, and chromatic scales performed from memory. Scales working their way towards quarter = 120 in sixteenth notes. Technical exercises and etudes selected from
books by Baermann III, Cavallini, Hamelin, Kell, Kroepsch, Stievenard, Thurston (Passage Studies), Uhl. Solo repertoire selected from the following pieces or similar works:

Any prior works from Level 5, plus

Lutoslawski Dance Preludes
Milhaud Scaramouche
Persichetti Parable
Stravinsky Three Pieces
Any work written for clarinet by SJSU composition major

Level 7 (136C) – Preparation for senior recital begun. All major, natural, harmonic, and melodic minor scales, major and minor arpeggios, scales in thirds, dominant 7ths, diminished sevenths, whole tone, scales in thirds, and chromatic scales performed from memory. Technical exercises and etudes selected from books by Baermann III, Bitsch, Baermann V, Cavallini, Hamelin, Jeanjean, Kell, Kroepsch, Polatschek, Stievenard, Thurston (Passage Studies), Uhl. Solo repertoire selected from the following pieces or similar works:

Any work from Level 5 onward plus

Alwyn Sonata
Babin Hillandale Waltzes
Berg Four Pieces
Cahuzac Varations on a Theme of a Valley
Castelnuovo-Tedesco Sonata
Devienne First Sonata
Copland Concerto
Debussy Premier Rhapsodie
Genzmer Sonatine
Harvey Three Etudes on themes of Gershwin
Horovitz Sonata
Ireland Fantasy Sonata
Jacob FivePieces for Solo Clarinet
Karg-Elert Sonate
Mayer Raga Music
Messiaen L’Abîme des Oiseaux
Schumann Fantasy Pieces or Three Romances
Rosza Sonatina
Level 8 (135D) – Semester of the final solo recital. 60 minutes required for BM-Performance students, minimum 30 for BM-Music Education. Continued refinement in all patterns. Scales at 120 per quarter in 16th notes. Prior patterns solid now. Solo repertoire selected from Level 7 works plus

Francaix Theme and Variations, Concerto
Nielsen Concerto
Prokofieff Sonata

Additional orchestral excerpts for final jury after recital.

Major orchestral excerpts for clarinet, selected appropriate to level:

Beethoven Symphonies 3, 4*, 5, 6*, 8*
Berlioz Symphonie Fantastique (esp. for Eb clarinet)
Borodin Polovtsian Dances*
Brahms Symphonies 3* and 4*
  Variations on a Theme by Haydn
Bizet Suites from Carmen
Debussy Prelude to the Afternoon of a Faun
Mendelssohn Scherzo from A Midsummer Night’s Dream*, Symphonies 3* and 4
  Fingal’s Cave Overture
Mozart Symphony No. 39 and 40
Rossini The Barber of Seville Overture*, Semirade Overture
Rachmaninoff Second Symphony*, Second Piano Concerto
Ravel Daphnis and Chloe Suite No. 2*, Suite No. 1
Rimsky Korsakov Capriccio Espagnol*, Scheherazade*, Le Coq d’Or
Schubert Symphony in C Major, Unfinished Symphony*
Shostakovich Symphonies 1, 5 (Eb clarinet) and 9*
Sibelius Symphony No. 1*
Smetana The Moldau
Strauss Till Eulenspiegel Merry Pranks (Bb and Eb), Don Juan
Stravinsky Firebird Suite*, Petrushka
Tchaikovsky Symphonies 4 and 6*, 5
Weber Der Freischutz Overture

Levels 9 and 10: MUSC 224, Graduate studies

Minimum performance requirements include all scales in all forms slurred and tongued in sixteenths at minimum: quarter = 132. Additional articulation patterns. Other melodic/harmonic patterns memorized as needed. Etude literature selected from, as needed, Uhl, Kell Staccato Studies, Polatchek, Cavallini 30 Caprices, Hamelin Gammes et Exercises, Bitsch, Jeanjean Vademecum, 16 and 18 Studies, Opperman, Kovacs Hommages and others.

Solo and chamber literature to come from Levels 7 and 8 as well as new works for solo clarinet. Orchestral excerpt study to come from above list. It is expected that any M.A. student will be a model and leader for the undergraduate class and will demonstrate advanced progress in clarinet technique and overall musicianship.

Students in MUSC 224 will present two recitals during the course of their two years of study.

Recommended Texts/Readings
The Clarinet magazine, available to members of the International Clarinet Society. See me for details and applications. Or go to International Clarinet Society website.
The Instrumentalist magazine. Available in the King Library and to CMEA or MENC members. I also have an anthology that includes all woodwind articles published before 1988.

Rosario Mazzeo, The Art of Clarinetistry.
Keith Stein, The Art of Clarinet Playing.
Jack Brymer, The Clarinet.
Geoffrey Rendall, The Clarinet.
Pamela Weston, Clarinet Virtuosi of the Past and More Clarinet Virtuosi of the Past.
Pamela Weston, Clarinet Virtuosi of Today.
Eric Hoeprich, The Clarinet

You should own:
Eric Hoeprich, The Clarinet
Larry Guy, The Daniel Bonade Workbook
Howard Klug, The Clarinet Doctor.
Tom Ridenour, Clarinet Fingering Book.
Ammer, Christine, Musician's Handbook of Foreign Terms.
Daniel Bonade, The Clarinetist's Compendium.
Larry Guy, Clarinet Embouchure.
Tom Ridenour, Guide for Educators.
Other Readings

In addition to practicing and performing on the clarinet, students are highly encouraged to read all they can about the clarinet and about music performance in general.

Other equipment / material requirements

The student must also own a professional quality B-flat clarinet, the necessary items to keep this instrument well maintained (swabs, brush for tone holes, key oil) a metronome and a tuner. BM students must own their own A clarinet by their junior year. M.A. students must own both instruments upon entry.

Classroom Protocol

Attendance

Attendance at every lesson and clarinet ensemble/studio class meeting is expected. Excused absences are conflicts beyond the student’s control (i.e., illness, death in the family). In these cases the instructor must be notified of the absence before the lesson either directly or through the School of Music and Dance (924 4676). The instructor will make every effort to make up a student’s excused absence. Unexcused absences are conflicts within the control of the student (i.e., had to study, had another appointment). Students are expected to be at every lesson and clarinet ensemble/studio class on time and warmed-up.

Students are also expected to attend any clarinet recital or clinic at SJSU. Students must attend any master class or performance by an outside clarinet performer. Students are strongly encouraged to attend saxophone, flute, oboe and bassoon recitals and clinics.

Students must also attend the weekly clarinet master class and clarinet ensemble even if you cannot enroll in 60L or 160L for credit. This will be part of your grade. Further issues of pedagogy are addressed and students will practice pedagogy skills.

Students will be advised of clarinet recitals/clinics.

Assignments and Grading Policy

Course requirements:

1. Prepare all music assigned for every lesson to the best of your ability.
2. Perform a final jury at the end of the semester. The sign-up sheet for this will be posted at least a week before the jury.
3. Perform a pattern jury during the last lesson of the semester.
4. Performance majors must practice at least 3-4 hours a day. Non-performance majors must practice at least 2 hours daily.
5. Solo performance experience is essential to the development of the music major. Every music major is required to perform a work from the standard repertory in the following venues:

A. Studio Recital - a recital of students from an applied instructor's studio for the purpose of performing for one another. Not open to the public.

B. Public Recital - Appearance on the Tuesday-Thursday Recital Hours, or other recitals open to the public.

C. Minimum Performance Requirements

The following represents the minimum requirement:

Freshmen: BM Mus Ed and Jazz Studies - one studio recital required
BM Performance - one studio and one public performance required

Sophomore: BM Mus Ed and Jazz Studies - two studio recitals required
BM Performance - two public performances required

Junior: BM Mus Ed and Jazz Studies - one studio and one public performance required
BM Performance - one public recital and one full Junior Recital required

Senior: BM Mus Ed and Jazz Studies - one public performance and one-half Senior Recital
BM Performance - one public performance and one full Senior Recital

M.A.: Two public recitals during the course of study

No major may graduate without meeting these requirements. Performance dates and types must be verified on each semester's jury form. Documentation (e.g., the program) must be provided at each jury.

Grades:

1. A grade will be assigned for every lesson based primarily on the student’s preparation, and attitude.
2. Each student, apart from those doing the Junior Qualifying Exam, will be given a specific scale jury in the last week of semester.
3. Every student must perform a jury during finals week.
4. Every student must supply proof of attendance for at least 12 concerts during the semester. Failure to do so will result in a lowering of the grade by 1/3.

The breakdown of the final grade will be:

Lesson preparation/participation 40%
Weekly pattern exercise performance 10%
Scale jury and final jury 30%
Studio and/or public performances 10%
Studio/master class class participation 10%
Lesson Preparation/Participation Grade Criteria

A – Student played all materials as assigned musically and with few mistakes. Student showed evidence of excellent preparation, was very attentive and responsive.
B – Student played the materials as assigned with some mistakes. Student showed evidence of very good preparation, and was attentive and responsive.
C – Student played the materials assigned with many mistakes. Student showed evidence of average preparation, and/or was not always attentive and responsive.
D – Student was not able to play the materials assigned. Student showed evidence of insufficient preparation, and/or was not attentive and responsive.
F – Student did not play the assigned materials, did not show any evidence of preparation, and/or was not attentive and responsive.

At the end of the semester, the lowest grade given for 1 lesson will be dropped from the calculation of the preparation/participation grade.

Juries:

Semester Jury: The final, regular jury will be held during Finals week. Students in MUSC 35A-D and 135A-D and 224 will perform a solo piece with piano accompaniment, an etude as chosen by Dr. Averett, a possible orchestral excerpt, as well as sight-reading. Performance majors must additionally perform orchestral excerpts as assigned.

Junior Qualifying Exam: Students in their fourth semester of study, MUSC 35D, must perform a Junior Qualifying exam as their jury, which must be passed in order to progress to upper division clarinet study. This exam will consist of either three contrasting solo pieces with piano accompaniment, or two solo pieces with accompaniment and a solo work or etude. The music to be performed will be selected by the instructor. Patterns will also be performed during the Junior Qualifying Exam, as well as sight-reading.

Senior Recital Hearing: All students must set up and performance a recital hearing, not less than three weeks prior to their junior and senior recitals, attended and juried by two woodwind area faculty members.

University Policies

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s Catalog Policies section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at http://www.sjsu.edu/aars/policies/latedrops/policy/. Students should be aware of the current deadlines and penalties for dropping classes.
Information about the latest changes and news is available at the Advising Hub at http://www.sjsu.edu/advising/.

**Consent for Recording of Class and Public Sharing of Instructor Material**

University Policy S12-7, http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
  - You may not record this class except with the permission of the instructor and all students present.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

**Academic integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

**Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU
students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

**Student Technology Resources**

Computer labs for student use are available in the Academic Success Center at http://www.sjsu.edu/at/asc/ located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library and now in the new union.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

**SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit Peer Connections website at http://peerconnections.sjsu.edu for more information.
SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at http://www.sjsu.edu/counseling.

Course Schedule Spring 2016

Master class every Friday, 10:30-12:20 in Room 182

Juries—Sometime during final exam week

TBA dates: Junior Recitals by Daniel Valdez, Nick Chik, Phil Aduan and Jenny Ugale. Required attendance.

April 6: Joan Tower concert 7:30 CH

April 9: 2:00 p.m. Clarinet Ensemble Concert in Room 150. Call time is 12:30

April 20: Recital by Catalyst Quartet (of Sphinx Virtuosi background)

April 29: Clarinet studio recital IN CLASS.

May 6: Scal-a-thon

May 13: Mock jury presentation

Any on-campus master class that evolves and is assigned.

Recommended attendance:

Master class by Franklin Cohen, retired principal clarinetist of the Cleveland Orchestra, Friday, February 5, 7:30-9 at the SF Conservatory. DO NOT DRIVE—this is Super Bowl weekend.

Other outside master classes as they evolve.
LISTENING LIST

#1

Take your scores, excerpt books or check them out from the library or resource center. I will try to have some on reserve along with the recordings. Remember that you can probably pirate the recordings since the record players were also patched into the tape machines. If you cannot handle the age (hiss) of the recordings then purchase them yourself. I can recommend specific recordings for you. You can find recordings in the Resource Center here or in Clark Library, floor 2. We will also listen sometimes in studio class.

1. von Weber  
   Concertino

2. Brahms  
   Sonata No. 1 in f minor

3. Mozart  
   Concerto in A Major

4. Poulenc  
   Sonata

5. Stravinsky  
   Three Pieces for Solo Clarinet

6. Beethoven  
   Symphony No. 4

7. Brahms  
   Symphony No. 3

8. Stravinsky  
   Suite from The Firebird

9. Ravel  
   Daphnis and Chloe, Suite No. 2

10. Rimsky-Korsakov  
    Capriccio Espagnol

3. Know movements, keys. Take note of tone quality, articulation quality and style. Try to chart the phrasing in the second movement.

4. Note difference in style from Mozart and the Classic period. Note difference in tone quality for this type of French music and the flexible use of the clarinet range.

6. Know key and movement titles. Listen especially for clarinet solos in the second movement and at the end of the last movement.

7. Listen especially for solos in the first and second movements. Know key and movements.

8. The "Dance of the Firebird", second movement, is frequently asked on audition lists. Excellent rhythmic and technical study material.

9. Listen closely to this entire piece. The most frequently asked portions on auditions are the first page (opening) and the last two pages (as well as the Eb clarinet solos in the opening and in the first part of the dance--second part). This piece makes great technical study material!

10. Important clarinet solos are in the first movement, but listen to it all. Great for technical study, these solos as well as the solo cadenza later are frequent audition excerpts.
KNOW MOVEMENTS and overall KEYS. Take your music or check out the score from Clark.

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<th></th>
<th>Composer</th>
<th>Work</th>
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<tr>
<td>1</td>
<td>von Weber</td>
<td>Grand Duo Concertante</td>
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<tr>
<td></td>
<td></td>
<td>Clarinet Quintet</td>
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<tr>
<td>2</td>
<td>Brahms</td>
<td>Sonata No. 2 in Eb major</td>
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<tr>
<td>3</td>
<td>Mozart</td>
<td>Clarinet Quintet in A major</td>
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<tr>
<td>4</td>
<td>Brahms</td>
<td>Trio in E minor, op. 117, for cl., cello, piano</td>
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<td>5</td>
<td>Nielsen</td>
<td>Concerto</td>
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<tr>
<td>6</td>
<td>Messian</td>
<td>Abime des Oiseaux from The Quartet for the End of Time</td>
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<tr>
<td>7</td>
<td>Beethoven</td>
<td>Symphony No. 6</td>
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<tr>
<td>8</td>
<td>Ravel</td>
<td>Rhapsodie Espagnole</td>
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<tr>
<td>9</td>
<td>Brahms</td>
<td>Symphony No. 4</td>
</tr>
<tr>
<td>10</td>
<td>Mendelssohn</td>
<td>Scherzo from A Midsummer Night’s Dream</td>
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LISTENING LIST
#3

Know movements and overall keys. Take your music or check out the score from Clark.

<table>
<thead>
<tr>
<th></th>
<th>Composer</th>
<th>Work</th>
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<tbody>
<tr>
<td>1</td>
<td>von Weber</td>
<td>Concerto No. 1</td>
</tr>
<tr>
<td>2</td>
<td>Brahms</td>
<td>Clarinet Quintet</td>
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<tr>
<td></td>
<td>Brahms</td>
<td>Symphony No. 2</td>
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<tr>
<td>3</td>
<td>Mozart</td>
<td>Serenade No. 10, &quot;Gran Partita&quot;</td>
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<td>4</td>
<td>Beethoven</td>
<td>Symphony No. 8</td>
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<tr>
<td></td>
<td>Beethoven</td>
<td>Trio, Op. 11</td>
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<tr>
<td>5</td>
<td>Kodaly</td>
<td>Dances from Galanta (note cadenza on beginning)</td>
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<tr>
<td>6</td>
<td>Debussy</td>
<td>Premiere Rhapsodie for clarinet/orchestra</td>
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<tr>
<td>7</td>
<td>Strauss</td>
<td>Till Eulenspiegel's Merry Pranks</td>
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<tr>
<td>8</td>
<td>Copland</td>
<td>Concerto for clarinet</td>
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<td>Composer</td>
<td>Work Description</td>
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<tr>
<td>1</td>
<td>Weber</td>
<td>Concerto #2</td>
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<tr>
<td>2</td>
<td>Mozart</td>
<td>Trio in Eb, Kegellstatt, for Cl, Vla, piano</td>
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<tr>
<td>3</td>
<td>Beethoven</td>
<td>Septet</td>
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<tr>
<td>4</td>
<td>Saint Saens</td>
<td>Sonata</td>
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<tr>
<td>5</td>
<td>Hindemith</td>
<td>Sonata</td>
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<tr>
<td>6</td>
<td>Osborne</td>
<td>Rhapsody for solo clarinet or bassoon</td>
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<tr>
<td>7</td>
<td>Brahms</td>
<td>Symphony #1</td>
</tr>
<tr>
<td>8</td>
<td>Mozart</td>
<td>Serenades in Eb, and C minor</td>
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