

**MUSIC 158M, 160M, 161M, 260M, 261M, 360M, 361M, 460M**  
**CLARINET LESSONS**  
**SYLLABUS**

*Instructor:* Adam Ballif  
*Office:* Snow 282J  
*Phone:* (208) 496-4962  
*E-mail:* ballifa@byui.edu; [www.adamballif.com](http://www.adamballif.com)  
*Office Hours:* As posted and by appointment.

*Format:* **Private Lessons** - All majors enrolled in a 2-credit lesson will receive a weekly hour private lesson, where we will focus on repertoire and prepare you for your solo and ensemble performances. Students enrolled for a 1-credit lesson, will receive a one-half hour lesson each week.

**Performances** - Majors enrolled in applied lessons are required to perform at least four times every semester: two masterclass performances, participate in a studio recital, and a departmental jury. Music majors should seek to perform as often as possible. The four required performances are a minimum requirement. Each performance will be evaluated and a grade given. The teacher alone will evaluate the masterclass performances and the full-time woodwind faculty will evaluate the jury. Non-majors are expected to perform at least once during the semester.

*Outcomes:*

- Develop a characteristic professional tone quality through a daily warm-up routine, listening to professional artists, and listening to live performances.
- Develop finger and articulation technique suitable for their level of instruction, preparatory for end of semester juries, senior recital, and graduate school entrance auditions. This will be achieved through fundamental scale study and daily warm-up routines as well as foundation technique pass-offs.
- Familiarize themselves with the standard classical repertoire for clarinet through regular listening assignments, and performing repertoire on their instrument.
- Develop effective practice techniques.
- Gain performance experience on the clarinet through participation in master class, STAR recitals, end of semester studio recitals, juries, and senior recital.
- Increase understanding and application of technique in musical performance.
- Increase ability to perform securely, beautifully, and musically convincingly on given instrument.
- Pass listed performance and technique requirements, according to appropriate level.
- Develop good practice habits.
- Acquire fundamental and advanced skills on instrument for music majors.

*Evaluation:* Grades will be based on six criteria:

1. Masterclass/studio recital performances
2. jury performance
3. end of semester scales test
4. private lesson preparation and improvement
5. masterclass attendance and contribution

6. Attendance at 8 recitals (Students are expected to attend performances of their own instrument.)

**Students are expected to attend all clarinet related recitals each semester!**

*Assignments:* **Practice is essential for improvement.** From personal experience I find that two hours/day is the minimum that anyone can spend with their instrument and expect improvement. You should establish a strong work ethic and consistent routine for your practicing. We will use a very specific warm-up routine that will help you maintain consistency in your performance. You will report your practicing each semester using the Music Department Practice Reports. **Music Majors enrolled in 2 credits are expected to practice 12 hours/week. Music Majors enrolled in 3 credits are expected to practice 18 hours/week. Non-music majors, enrolled in 1 credit are expected to practice 6 hours/week.**

Practice should take place in three stages:

1. warm-up
2. technical studies
3. solo work

**Listening Assignments** - As a music student you will want to cultivate a habit of regular listening to music for the clarinet, and music outside of your specialty. You have many streaming options available to you through the BYU Library and other free services (Naxos, YouTube, iTunes, Spotify, Music Online, Medici.tv, etc...). You should listen to any solos that you are studying, as well as masterworks from the clarinet repertoire. The list of repertoire below, organized by year of study, should guide your listening. Before the end of the semester you will submit three listening assignments on I-Learn of what you have listened to. Include information about the performers, composers, and general impressions/opinions of the performance and the pieces.

- **Listening Assignment 1:** Listen to at least three recordings of the solos that you have been assigned in lessons. Listen to three different professional artists. Report your impressions and what you learned about your solo pieces.
- **Listening Assignment 2:** Listen to the complete playlist on Spotify for your level of lessons. Include information about the performers, composers, and general impressions/opinions of the performance and the pieces.
- **Listening Assignment 3:** Find something unique and interesting involving the clarinet on YouTube. Share the link with the other students in the studio and describe what interests you about this recording.

**Orchestral Excerpts** - All students will have the opportunity to work on orchestral excerpts as a part of the ensemble audition process. Performance majors will also be expected to study selected excerpts chosen from a list of each semester. (See “Orchestral Excerpts Study Schedule” below.)

Grades:

**Students are expected to report to the lesson warmed up.** Necessary reed work should be done while the muscles in the face are warmed up. The teacher and student will repeat some of the warm-up study. This is done to check pitch, sound quality, and tongue accuracy. As stated earlier, grades will be given for each lesson. They will be based not only on performance during that lesson, but also on improvement and effort.

**1/3 of Grade: Lesson, Practice, and Assignment**

Lesson = 5 points per lesson  
Practice Hours = 375+ points (1 credit), 750+ points (2 credits),  
1125+ points (3 credits)  
STAR RECITALS = 50 extra credit points

**1/3 of Grade: Achievement**

Masterclass performances = 40 points  
Studio Recital performance = 60 points  
Foundation Requirements = 5 points per item  
Scales Test = 40 points  
Masterclass Attendance = 10 points per class  
Listening Assignment = 40 points

**1/3 of Grade: Jury**

**Concert Attendance** = Must complete 8 concerts/semester or fail lessons.

**The final semester grade for the course will be no higher than the Practice/Assignment Grade, even if the average of the three graded areas is higher.**

**A “D” or “F” grade in any one of the three areas (1) Practice and Assignment, (2) Achievement and/or (3) Jury will result in that same grade for the final semester grade.**

Grades are determined by the following scale:

Two credits:	A = 942+	Three credits:	A = 1338+
	A- = 893		A- = 1267
	B+ = 860		B+ = 1220
	B = 827		B = 1173
	B- = 794		B- = 1126
	C+ = 760		C+ = 1079
	C = 727		C = 1032
	C- = 694		C- = 986
	D = 595		D = 845
	F = 594-		F = 844-

One credit: A = 410+  
A- = 389  
B+ = 374

B = 368  
B- = 346  
C+ = 331  
C = 317  
C- = 302  
D = 259  
F = 258-

*Attendance:* Attendance is required. Notifications of absence prior to class (e-mail or office phone message by 8:00 am on the day of the lesson) are **required** for make-up lessons. The student is responsible for scheduling any make-up lessons. Each lesson is valuable and critical to your success. Even missing one lesson will significantly lower your grade and set us behind.

### **Sexual Misconduct**

BYU-Idaho prohibits sex discrimination against any participant in its education programs or activities. Prohibited sex discrimination includes incidents of sexual harassment (including sexual violence), dating violence, domestic violence, sexual assault, and stalking (collectively “sexual misconduct”). As an instructor, one of my responsibilities is to help create a safe learning environment for my students and for the campus as a whole. University policy requires that I report all incidents of sexual misconduct that come to my attention. If you encounter sexual misconduct, please contact a Title IX Coordinator at [titleix@byui.edu](mailto:titleix@byui.edu) or 208-496-9200. Additional information about sexual misconduct and available resources can be found at [www.byui.edu/titleix](http://www.byui.edu/titleix).

### **BYU-Idaho Mission Statement**

Brigham Young University-Idaho is affiliated with The Church of Jesus Christ of Latter-day Saints. Its mission is to:

1. Build testimonies of the restored gospel of Jesus Christ and encourage living its principles.
2. Provide a quality education for students of diverse interests and abilities.
3. Prepare students for lifelong learning, for employment, and for their roles as citizens and parents.
4. Maintain a wholesome academic, cultural, social, and spiritual environment.

## Rubric for Lesson Grades

Lesson Grade	Criteria
5	The student has completed the minimum practice hours for the week. There is noticeable improvement in each of the following areas: warmup/technical requirements, etude, and solo/ensemble preparation. The student has followed through on all assignments from the previous week.
4	There is noticeable improvement since the last lesson, but the student may not have completed all of the practice hours for the week. The student may have memorized or completed most of the technical assignments, but not all. The student may have practiced the etude or a solo but is not prepared for all assignments.
3	The student is underprepared for the lesson. Practice hours have been low the previous week. We are having to repeat the same assignments again because little progress has been made. Both the etude and the solo assignments need to be repeated.
1-2	Very little progress is being made. The student is not prepared for the lesson. All assignments need to be repeated with nothing new being assigned. Practice hours have been very low the past week. The student may be asked to go and practice instead of completing the entire lesson that week.

# CLARINET FOUNDATIONS RECORD

Name: \_\_\_\_\_

## \*MAJOR SCALES, BROKEN CHORDS, INTERRUPTED/RETURNING SCALES

### Music 160M, 161M

<u>Scales</u>	<u>Chords</u>	<u>Scales</u>	<u>Chords</u>
___ C	___ a	___ Gb	___ eb
___ F	___ d	___ B	___ g#
___ Bb	___ g	___ E	___ c#
___ Eb	___ c	___ A	___ f#
___ Ab	___ f	___ D	___ b
___ Db	___ bb	___ G	___ e

1. \_\_\_ Klose, scale page – Natural Minor, Harmonic Minor, Melodic Minor (**MEMORIZED**)
2. \_\_\_ Schmidt, Chromatic three pages
3. \_\_\_ Old Faithful Chromatic Pattern (**MEMORIZED**)
4. \_\_\_ #11 “light staccato” page @ MM eighth note = 96-116 (**MEMORIZED**)
5. \_\_\_ Crossing the break/thumb exercises completed

You may register for 260 when these are complete.

### Klose ARPEGGIOS/THIRDS (**MEMORIZED**) – 260M, 261M

___ C	___ a	___ Gb	___ eb
___ F	___ d	___ B	___ g#
___ Bb	___ g	___ E	___ c#
___ Eb	___ c	___ A	___ f#
___ Ab	___ f	___ D	___ b
___ Db	___ bb	___ G	___ e

You may register for 360 when these are complete.

### \*FOURTHS / SIXTHS – 360M, 361M

___ C	___ a	___ Gb	___ eb
___ F	___ d	___ B	___ g#
___ Bb	___ g	___ E	___ c#
___ Eb	___ c	___ A	___ f#
___ Ab	___ f	___ D	___ b
___ Db	___ bb	___ G	___ e

You may register for 460, when these are complete.

### \*CHORDS (Lowered half steps, Dom 7<sup>th</sup>, Dim 7<sup>th</sup>, Add., Whole Tone) – 460M

___ C	___ a	___ Gb	___ eb
___ F	___ d	___ B	___ g#
___ Bb	___ g	___ E	___ c#
___ Eb	___ c	___ A	___ f#
___ Ab	___ f	___ D	___ b
___ Db	___ bb	___ G	___ e

1. \_\_\_ **MEMORIZE** Dominant 7<sup>th</sup>, Diminished 7<sup>th</sup>, and Whole Tone Scales
2. \_\_\_ Extended techniques: circular breathing, double tonguing, multi-phonics, extended high range.

You may register for your Senior Recital when these are complete.

\*Carl Baermann's Celebrated Method For Clarinet, Part 3 by Carl Baermann (1810-1885). Arranged by Jack Snively. Published by Kendor Music Inc (KN.21045)

## Repertoire Selections - \*Freshman

### Etudes

Hite, David.	Artistic Studies, Book 1 from the French School (Southern)
Langenus, Gustave.	Complete Method, Pt. 3, 9 Routine Studies (Carl Fischer)
Opperman, Kalmen.	Modern Daily Studies, Bk. 1 (M. Baron)
Opperman, Kalmen.	Velocity Studies, Intermediate (Carl Fischer)
Thurston, Frederick.	Passage Studies, Bk. 1 (Boosey & Hawkes)
Voxman, Himie.	Selected Studies. (Rubank)

### Solo Literature

Baermann, Heinrich.	Adagio (Belwin Mills or Breitkopf)
Berr, Freidrich.	Fantasia (C.L. Barnhouse)
Danzi, Franz.	Sonate in B-flat Major (N. Simrock, London)
Debussy, Claude.	Petite Piece (Durand)
Finzi, Gerald.	Five Bagatelles (Boosey & Hawkes)
Krommer, Frantisek.	Concerto in Eb Major
Mozart, W.A.	Four Church Sonatas (Boosey & Hawkes)
Rossler, Franz Anton.	Concerto in Eb Major (Rubank)
Saint-Saens, Camille.	Sonata. (Durand)
Stamitz, Carl.	Concerto No. 3 in Bb Major (International)
Stamitz, Karl.	Concerto in E-flat (G. Schirmer)
Tartini, Guiseppi.	Concertino (Boosey & Hawkes)
Telemann, Georg Phillip.	Sonata in C minor (Rubank)
Vaughn-Williams, Ralph.	Six Studies in English Folksong (Galaxy Music)
Weber, Carl Maria von.	Concertino, Op. 11 (Carl Fischer)
Weber, Carl Maria von.	Introduction, Theme & Variations (International)

(Collection Book)

Concert and Contest Collection, Voxman, Himie. (Rubank)

Stores to Purchase Clarinet Music:

**Luyben Music**, [www.luybenmusic.com](http://www.luybenmusic.com); telephone: 1-800-258-9236  
(1-800-2LUYBEN); email: [order@luybenmusic.com](mailto:order@luybenmusic.com)

**Just For Winds**, [www.justforwinds.com](http://www.justforwinds.com); telephone: 502-365-1429;  
email: [sales@justforbrass.com](mailto:sales@justforbrass.com)

**JW Pepper**, [www.jwpepper.com](http://www.jwpepper.com); telephone: 1.800.345.6296  
email: [satisfaction@jwpepper.com](mailto:satisfaction@jwpepper.com)

## Repertoire Selections - \*Sophomore

### Etudes

Hite, David.	Artistic Studies, Book 1 from the French School (Southern) (Rose 32 and Rose 40)
Opperman, Kalmen.	Modern Daily Studies, Bk. 2 (M. Baron)
Opperman, Kalmen.	Velocity Studies, Intermediate (Carl Fischer)
Thurston, Frederick.	Passage Studies, Bk. 2 (Boosey & Hawkes)
Uhl, Alfred.	48 Studies (Schott) Book 1

### Solo Literature

Bliss, Arthur.	Pastorale. (Novello) for A Clarinet
Burgmuller, Norbert.	Duo, op. 15 (Schott)
Devienne, Francois.	Premiere Sonate (Eds. Mus. Transatlantiques)
Devienne, Francois.	Deuxieme Sonate (Editions Musicales Transatlantiques)
Etler, Alvin.	Sonata No. 1 (Alexander Broude)
Lefevre, Xavier.	Sonata, No. 12 (Inter. Music Diffusion)
Lyons, Graham.	Sonata (Useful Music)
Osborne, Wilson.	Rhapsody (C.F. Peters)
Presser, William.	Partita for solo clarinet (Tenuto Publications)
Rabaud, Henri.	Solo de Concours (Southern)
Schumann, Robert.	Fantasy Pieces, Op. 73 (International) for A Clarinet
Templeton, Alec.	Pocket Size Sonata 1&2 (Carl Fischer)
Tuthill, Burnet.	Fantasy Sonata, Op. 3 (Carl Fischer)
Weber, Carl Maria von.	Concerto No. 1 in F minor (Carl Fischer)
Weber, Carl Maria von.	Concerto No. 2 in Eb Major (Carl Fischer)

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email: [sales@justforbrass.com](mailto:sales@justforbrass.com)

**JW Pepper**, [www.jwpepper.com](http://www.jwpepper.com); telephone: 1.800.345.6296  
email: [satisfaction@jwpepper.com](mailto:satisfaction@jwpepper.com)



## Repertoire Selections - \*Junior

### Etudes

Jeanjean, Paul.	“Vade-Mecum” of the Clarinet-player (Leduc)
Opperman, Kalmen.	Modern Daily Studies for the Clarinet, Bk. 3 (M. Baron)
Opperman, Kalmen.	Advanced Velocity Studies (Carl Fischer)
Stark, Robert.	24 Studies in All Tonalities (McGinnis, International)
Uhl, Alfred.	48 Studies (Schott) Book 2

### Solo Literature

Arnold, Malcolm.	Sonatina (Lengnick)
Bernstein, Leonard.	Sonata (Witmark)
Brahms, Johannes.	Sonatas: No. 1 in f minor; No. 2 in Eb Major (Carl Fischer)
Cahuzac, Louis.	Cantilene (Billaudot)
Cavallini, Ernesto.	Adagio and Tarantella (Southern, Peters, or Kjos)
Cooke, Arnold.	Sonata in Bb Major (Novello)
Crusell, Bernhard.	Concerto in f minor, Op. 1 (Southern)
Finzi, Gerald.	Concerto (Boosey & Hawkes)
Grovlez, Gabriel.	Lamento and Tarantelle (Leduc)
Harvey, Paul.	Sonata (Southern)
Heiden, Bernhard.	Sonatina (Associated)
Hindemith, Paul.	Sonate (Schott)
Jeanjean, Paul.	Arabesque (Alfred)
Marty, Georges.	Premiere Fantasy
Mason, Daniel Gregory.	Sonata, Op. 14 (Theodore Presser)
Messenger, Andres.	Solo de Concours (Belwin)
Milhaud, Darius.	Duo Concertante (Barenreiter)
Milhaud, Darius.	Sonatine (Durand)
Mozart, W.A.	Concerto in A Major, K. 622 (Hacker)
Pierne, Paul	Andante Scherzo (Gerard Billaudot)
Poulenc, Francis.	Sonata (J&W Chester)
Rossini, Gioacchino.	Variazioni (Zanibon)
Spohr, Louis.	Concerto No. 1 (Southern)
Spohr, Louis.	Potpourri, Op. 80 (Musica Rara)
Sutermeister, Heinrich.	Capriccio (Schott)
Weber, Carl Maria von.	Grand Duo Concertante. (G. Schirmer)
Wellesz, Egan.	Suite (Rongwen Music)

(Collection Book)

Masterworks for Clarinet, Weber-Grand Duo Concertante,  
Weber-Variations, Brahms Sonatas 1&2 (G. Schirmer)

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email: [satisfaction@jwpepper.com](mailto:satisfaction@jwpepper.com)

## Repertoire Selections - \*Senior

### Etudes

Bitsch, Marcel.	Twelve Rhythmical Studies (Leduc)
Cavallini, Ernesto.	30 Caprices (Carl Fischer, Ricordi)
Gardner, Joshua, Hansen.	Extreme Clarinet (Potenza Music)
Jean-Jean, Paul.	16 & 18 Etudes (Buffet Crampon)
Paganini, Nicolo.	14 Caprices from Op. 1 (Ricordi/Belwin Mills)
Polatchek, Victor.	Advanced Studies (G. Schirmer)
Mandat, Eric.	Finger Food (Eric Mandat)
Stark, Robert.	24 Virtuosity Studies, Op. 51 (International)

### Solo Literature

Bach, J.S.	Chromatic Fantasie (Carl Fischer)
Babin, Victor.	Hillandale Waltzes
Bassi, Luigi.	Rigoletto (Carl Fischer)
Bax, Arnold.	Sonata (Chappel & Co.)
Benjamin, Arthur.	Le Tambeau de Ravel (Boosey & Hawkes)
Berg, Alban.	Vier Stucke, Op. 5 (Universal Edition)
Bozza, Eugene.	Fantasie Italienne (Leduc)
Copland, Aaron.	Concerto (Boosey & Hawkes)
Crusell, Bernhard.	Concerto, Op. 11 (Universal Edition)
Debussy, Claude.	Premiere Rhapsody (Durand)
Gabaye, Pierre.	Sonatine (Edition Peters)
Genzmer, Harald.	Sonatine (Edition Peters)
Horovitz, Joseph.	Sonatine (Novello)
Jean-Jean, Paul.	Carnival of Venice (Carl Fischer)
Karg-Elert, Sigfrid.	Sonate, Op. 110 (Wilhelm Zimmerman)
Karg-Elert, Sigfrid.	Zweite Sonate, Op. 139 (Wilhelm Zimmerman)
Klose, Hyacinthe.	Fifth Air Varie in F Major (Belwin Mills)
Lutoslawski, Witold.	Dance Preludes (J&W Chester)
Meister, G.	Erwinn Fantasie (Carl Fischer)
Milhaud, Darius.	Scaramouche (Edtions Salabert)
Muczynski, Robert.	Time Pieces (Theodore Presser)
Nielsen, Carl.	Concerto (Dansk Music)
Sancan, Pierre.	Sonatine (Durand)

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email: [satisfaction@jwpepper.com](mailto:satisfaction@jwpepper.com)

# Orchestral Excerpts Study Schedule - Clarinet

## Freshman

- Mozart Concerto, 1<sup>st</sup> Mvt., Exposition\*
- Mozart Concerto, 2<sup>nd</sup> Mvt.

## Sophomore

- Beethoven, Symphonies 1-8 (No. 6 and No. 8)\*
- Beethoven, Violin Concerto
- Berlioz, Symphonie Fantastique
- Borodin, Polovetsian Dances
- Brahms, Symphony No. 3
- Brahms, Symphony No. 4
- Dvorak, New World Symphony
- Kodaly, Dances of Galanta
- Mendelssohn, Symphony No. 3 (Scotch)\*

## Junior

- Mendelssohn, Symphony No. 4 (Italian)
- Mendelssohn, Midsummer Night's Dream, Scherzo\*
- Milhaud, Creation of the World
- Mozart, Symphony No. 40
- Mussorgsky, Night on Bald Mountain
- Prokofieff, Classical Symphony
- Prokofieff, Peter and the Wolf\*
- Rachmaninoff, Symphony No. 2
- Ravel, Bolero
- Ravel, Daphnis and Chloe
- Rimsky-Korsakov, Capriccio Espagnol\*
- Rimsky-Korsakov, Sheherazade\*
- Rossini, La Gazza Ladra
- Saint-Saen, Carnival of the Animals
- Schubert, Unfinished Symphony
- Schubert, Symphony No. 9
- Shostakovich, Symphony No. 1
- Shostakovich, Symphony No. 5

## Senior

- Shostakovich, Symphony No. 9
- Sibelius, Symphony No. 1
- Smetana, The Moldau
- Strauss, Le Bourgeois Gentilhomme
- Stravinsky, Firebird Suite\*
- Stravinsky, Petrouchka
- Stravinsky, Soldier's Tale
- Tchaikovsky, Symphony No. 5\*
- Tchaikovsky, Symphony No. 6\*
- Wagner, Siegfried Idyll
- Weber, Der Freichuetz