

A DISCUSSION OF CLARINET
METHOD BOOKS

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PREFACE

The purpose of this paper is to discuss a course of study in method books for the clarinet. This list of texts will start with the beginning methods and will continue through virtuoso studies. It will also include scale, exercise, and orchestral study books. Each book will be discussed from a teaching perspective.

METHOD BOOKS

Elementary Method for Clarinet by N. W. Hovey

Intermediate Method for Clarinet by J. E. Skornicka and Robert Miller

Advanced Method for Clarinet, Volume I by H. Voxman and
William Gower

Celebrated Method for the Clarinet, Volume II by H. Klose

Forty Studies for the Clarinet by C. Rose

Thirty-two Etudes for the Clarinet by C. Rose

The Bettoney-Baermann Clarinet Method Part IV, by Carl Baermann, Jr.

Forty-eight Studies for Clarinet by Alfred Uhl

Eighteen Etudes for the Clarinet by Paul Jeanjean

Seize Etudes Modernes pour la Clarinette by Paul Jeanjean

SCALE AND EXERCISE BOOKS

Practical Study of the Scales for the Clarinet by Emile Stievenard

Complete Celebrated Method for Clarinet by Carl Baermann, Book Three

Arpeggio Studies for Clarinet by Robert Stark, edited by Robert McGinnis

"Vade-Mecum" du Clarinettiste by Paul Jeanjean

ORCHESTRAL STUDIES

Orchestral Excerpts from the Symphonic Repertoire for Clarinet
compiled by Robert McGinnis

Bonade Orchestra Studies for Clarinet by Daniel Bonade

Orchestral Passages for the clarinet from the Modern French
Repertoire compiled and edited by Lucien Caillet

INTRODUCTION

The clarinet is a member of the woodwind family. The most significant development of this instrument is attributed to Johann Christoph Denner (1655-1707), an instrument maker of Nuremberg, Germany. At the early stage, the instrument was quite imperfect, especially in regard to intonation. Realizing the tonal coloring the clarinet could give to the orchestra, performers and instrument makers of the eighteenth and early nineteenth century set out to improve the instrument. In 1819 Ivan Mueller made a thirteen-keyed clarinet in Paris. The Boehm system of the present day clarinet was developed by Klose in 1842.¹ The clarinet has taken its place in the symphony orchestra, marching and symphonic bands, chamber music groups, and the dance band. The clarinet is a prominent solo instrument. ord

Clarinets used by most professional and serious amateur performers are made of grenadilla wood, but there are less expensive clarinets available in ebonite and other kinds of plastic materials.¹ These latter are used primarily by beginning students and often by dance band musicians. The keys on the clarinet are usually made of a composition of nickel silver. The clarinet consists of five sections--the mouthpiece, barrel, upper joint, lower joint, and bell. The mouthpiece is generally made of hard rubber, but sometimes of glass. Some mouthpieces were made of wood, but these are rarely used today. The

flat side of a single cane reed is bound to the open side of the mouthpiece by means of a metal ligature with thumbscrews. The clarinet tone is produced when the air column vibrates the tip of the reed, which is scraped very thin, against the tip of the mouthpiece.

The cylindrical tube of the clarinet causes the instrument to act as a stopped pipe. It produces the odd-numbered harmonics predominately, but also weakly produces some of the even-numbered harmonics, causing the clarinet to overblow at the interval of a twelfth instead of the octave as other woodwind instruments do. This unusual acoustical property gives it a colorful, yet unobtrusive tone quality which can be detected readily from the rest of the woodwind family by the average listener.

[While the B-flat soprano clarinet is most frequently used, there are other members of the clarinet family. The list of its members, with approximate lengths and transpositions, follows:

INSTRUMENT	LENGTH IN INCHES	ACTUAL SOUND
(Sopranino) clarinet in A-flat	14	minor sixth above written notes
(Sopranino) clarinet in E-flat	19	minor third above written notes
(Sopranino) clarinet in D	20 1/2	major second above written notes
(Soprano) clarinet in C	22 3/4	as written
(Soprano) clarinet in B-flat	26 1/4	major second below written notes
(Soprano) clarinet in A	27 1/2	minor third below written notes
Alto clarinet in E-flat	38	major sixth below written notes
Basset horn in F	42 1/2	perfect fifth below written notes
Bass clarinet in B-flat	55	major ninth below written notes
Bass clarinet in A	55	octave and minor third below written notes
Contrabass clarinet in B-flat	106	two octaves and major second below written notes ¹

¹Walter Piston, Orchestration (New York: W. W. Norton and Co., Inc., 1955), p. 164.

Of the members of the clarinet family, only four may be said to be regular members of the orchestra; the small E-flat clarinet, the pair of clarinets in B-flat and A, and the bass clarinet in B-flat. The piccolo clarinet in A-flat is rarely found even in bands. Parts written for D clarinet are most often played on the E-flat. Many scores of the eighteenth and nineteenth centuries call for C clarinets, but today these parts are played on either the B-flat or the A clarinet. The alto clarinet is sometimes used to play basset horn parts, and it finds some employment in military and dance bands. The bass clarinet in A is rarely played but parts for it occur in many scores, and the contrabass clarinet is yet to be adopted by composers. The alto and bass instruments are distinguished from the others by upturned bells and bent metal pipes to which the mouthpieces are attached.

Hovey, N. W., Elementary Method for Clarinet (Chicago: Rubank, Inc., 1933).

This book consists of thirty-eight lessons, fifteen unaccompanied solos, and eight duets. It presents the keys of C, F, B-flat, E-flat, G, D, and A Major to the beginning clarinetist, acquainting him with the scale, scale in thirds, and arpeggios in those keys. Throughout the book there are valuable footnotes which give suggestions for supplementary solos, solo collections, and exercise books. Exercises for daily practice on sustained tones for tone quality, intonation, lip development and breath control are interspersed in the lessons. In the last half of the book, there are several exercises which start a student developing a good basic technic on the instrument.

This is strictly a beginner's book which may be used effectively in a fundamental course for individual or class instruction. This book presents new material in small quantities at a slow pace which enables the student to build a strong foundation. The book also gives the student an opportunity to develop a basic staccato, legato, and slurring concept. Basic rhythmic concepts are covered in this book stressing 2/4, 3/4, and 4/4 time. Lessons 19-21 present exercises in 6/8 time which give a student a good practical knowledge of rhythmic patterns in that time signature and Alla breve is presented briefly in Lessons 16-18. When a student has completed this book, he has developed his range from

e to e^{'''}.¹

A student should finish this method book in a year or less, depending upon his talent, practice habits, and age.

¹Pitch designations are those found in Apel's Harvard Dictionary of Music (1965), p. 586, in which middle c is given as c'.

Skornicka, J. E. and Miller, Robert, Rubank Intermediate Method for Clarinet (Chicago: Rubank, Inc., 1938).

This book consists of forty-two lessons, three trios, and a duet. Scales in the keys of C, F, G, B-flat, D, E-flat, A, A-flat, and E Major are presented as are their relative harmonic and melodic minors. An introductory trill chart is included in addition to an excellent fingering chart. The lessons are supplemented with footnotes on alternate fingerings and suggestions in phrasing. Expression is the facet presented in the first portion of the book; whereas, the development of a rapid technic is stressed in the latter part. The intermediate clarinetist is aided by a one-page explanation of the essential principles of clarinet playing--tone, intonation, note values, breathing, phrasing, expression, proper body position, and care of the instrument.

Systematically, the lessons develop and broaden the student's concepts in the areas covered. Particular emphasis has been placed on the use of alternate fingerings in scales, arpeggios, and chromatics. The book introduces and drills the grace note (short, long, double, and triple) and the trill. Specific lessons are used to illustrate different types of articulation. The basic staccato, legato, and slurring concepts are further developed by such technical exercises as found in Lessons 6, 8, 22, 24, and 28-30. At the completion of the book, the student has extended his range to that which is generally regarded as the practical range of the clarinet (e to g''').

A student should complete this instruction in approximately six months.

Voxman, H. and Gower, W. Rubank Advanced Method for Clarinet
(Chicago: Rubank, Inc., 1939).

This book is divided according to topics discussed, including scales and arpeggios, melodic interpretation, articulation, and ornamentation. The scale and arpeggio section presents the keys of C, F, G, B-flat, and D Major in exercises of thirds, the common chord (arpeggios on the same chord in different positions), the diminished seventh chord, and chromatics. The natural, harmonic, and melodic minor scales are presented similarly. The section called melodic interpretation is a collection of twenty-five duets with independent melodic and rhythmic lines. Proper articulation is the objective of the next twenty-nine exercises. The ornamentation and solo sections introduce several new terms and embellishments to the progressing clarinetist. This book has a fingering chart, an excellent trill chart, and a list of definitions of musical terms arranged alphabetically.

The Rubank Advanced Method for Clarinet quickly acquaints the student with the various major and minor keys. The duets give him an understanding of the idea of ensemble performance while interjecting wide dynamic ranges and new musical terms. While the section on ornaments introduces and drills the student on such embellishments as the trill, the grace note, the mordent, and the gruppetto; the solo section combines these devices and fundamentals into short, melodic

excerpts which are enjoyable to the student. .

When a student reaches the level of performance required for this book, he is usually performing supplementary studies and solos as well. Because of this division of practice time between these additional materials and the method book itself, a student will need, in most instances, six months to finish this text.

Klose, H. , Celebrated Method for the Clarinet, Volume II (New York: Carl Fischer, 1946).

The Klose book contains units on major, minor, and chromatic scales, scales in thirds, broken chords and patterns of the tonic chord, the dominant and diminished seventh chords, sixths, and octaves. After these preliminary studies, there are fifteen duets, perfect cadences, register studies, and four selected solos.

The opening pages (123-136), consisting of material presenting scales and chords, must be learned well because much instrumental music is composed along scale and chord lines. Perfect command of all fingerings of these scales and broken chords over the entire range of the instrument helps to overcome difficulties even in the most complicated passages. Because they form the basic for a flawless instrumental technic, these studies should be memorized. The duet section which follows these pages consists of preliminary studies to more complicated concert pieces such as French Conservatory solos. The duets are unbalanced, with the first part requiring more technical proficiency than the second. Starting with the duet section and continuing throughout the rest of the text the material is technically demanding and more interesting to the performer, despite the fact that the harmonies outlined in the melodic lines are repetitious. The solos found in the book may be omitted since they are not especially valuable and may be

replaced by other choices.

It is difficult to estimate the length of time to be spent on this method book, because the talent and practice habits of the more advanced students must be taken into consideration. However, it is a text requiring at least one year.

Rose, C., Forty Studies for the Clarinet (New York: Carl Fischer, 1910).

These forty studies are published in two volumes--Book I (1-20) and Book II (21-40). Generally the etudes are one page compositions; however, six of these (10, 17, 36-39) are two pages. Unlike the texts previously discussed, these studies are not divided into sections or lessons, nor does the book have footnotes, a fingering chart, duets, or various scale exercises. There is no set pattern for presenting etudes in various keys, but almost every major and minor key is presented. Several studies modulate to closely related major keys, parallel minor keys, and relative minor keys, with most modulations being accomplished by the use of accidentals without changing key signatures. The time signatures found in this book are 2/4, 3/4, 4/4, 6/8, and Alla breve.

The etudes are in two categories: (1) the slow, melodic etudes which have a soloist style and (2) the etudes which present some special point of technic. The etudes in the former group are to be performed with emphasis on tone quality, intonation, and phrasing. Sub-division of the time signature is indicated by the metronome marking in some of the studies and is effective in all of them. The second group should be performed with stress on many different special problems of awkward fingering, playing of large intervals, tonguing, trilling, fast fingering, legato playing, and matching registers of the clarinet.

These forty studies could be completed in a year's time. This text is often a part of a clarinetist's course of study in college, normally taking two semesters.

Rose, C., Thirty-two Etudes for the Clarinet (New York: Carl Fischer, 1913).

This text opens with a thematic index of the studies, showing the opening few bars of each of the studies. Following the index are the thirty-two etudes which are each one page in length, with the exception of 15-17 (half page studies). The composer presents these etudes in various time signatures--6/4, 4/4, 3/4, 3/8, 6/8, 9/8, and 3/2. The odd-numbered etudes have slow tempo markings while the even-numbered ones are fast. However, there are no metronome markings found anywhere in the book. Key signatures employed go up to and include five sharps and five flats.

In the sixteen slow studies the composer presents solo-like material in which phrasing, tone-quality, and intonation should be stressed. Even though there are no metronome markings printed in the book, many of these slow etudes should be sub-divided. The composer uses more complicated rhythmic material (such as double-dotted notes, thirty-second notes, and sixty-fourth notes) than he did in the Forty Studies. The phrase markings printed in this edition may be changed for a more pleasing affect according to the taste of the performer. In the sixteen technical studies the composer presents many passages which, when mastered, make the performer more proficient in playing various articulation patterns, staccato tonguing, awkward

fingering patterns, slurring, trilling, grace notes, and passages with skips of large intervals.

The text will require, in most instances, a year for completion. These etudes are also often included in a clarinetist's college course of study and are generally considered a two-semester project.

Baermann, C., The Bettoney-Baermann Clarinet Method Part IV
(Boston: Cundy-Bettoney Co., Inc., 1938).

This fourth division of a five part volume consists of twenty studies which are 146 pages of music. Thirteen of the etudes are solo pieces which have published accompaniments, although these do not come with the book and must be ordered separately. These etudes all have programmatic titles, as does No. 16 which is also a solo, but is unaccompanied. The other six studies do not have titles but have a very brief remark indicating the primary technical point being stressed by the composer in that study. Most of these etudes change keys more than once and almost every key is presented in the course of the book. There are many different tempo markings presented throughout the text and each section of every etude is given a metronome marking.

The twenty etudes in this fourth part of Baermann's volume are more interesting than many method books because of the piano accompaniment available and the contrast in the forms of the various etudes. Only the six technical etudes and the unaccompanied solo have the same tempo markings throughout and are composed with a single motif, while the solo etudes have several contrasting sections. This text has three weaknesses: (1) there are too many fingering markings on the music which make it difficult to read; (2) the articulation and phrase markings are ambiguous in many instances; and (3) there are several obvious

misprints throughout the book. Despite these faults, it is a valuable etude book and is usually enjoyed by the performer.

This text is one which can be mastered by a hard-working student in four to eight months.

Uhl, Alfred, 48 Etüden für Klarinette (Mainz: B. Schott's Söhne, 1940).

This text is published in two volumes--Book I (1-24, thirty-two pages) and Book II (25-48, thirty-one pages). Besides these sixty-three pages of music, there are a preface and a postscript which tell the composer's purpose. The major keys of D-flat, A-flat, E-flat, B-flat, F, C, G, D, A, E, and B are presented; and many time signatures are employed in the etudes. All the musical terms are in Italian, but the instructional comments are given in English, French, and German.

These etudes are well written with careful editing of expression marks, tempo and metronome markings, and articulation markings. The pieces contain a great deal of chromatic writing, causing many of the runs and intervals to sound strange to the performer's ear until he has played them often. The composer has interjected rhythmic interest in his etudes by writing some of them in less common signatures (such as 5/8 and 7/8) and by writing runs which are generally considered irregular (such as seven, nine, and eleven note runs). He further creates rhythmic interest by his ingenious use of rests (No. 45 is a good example of this). This excellent text when mastered, enables a performer to play many of the compositions of twentieth century composers with more ease and understanding.

Because of the difficulty and the style of these etudes, it will usually take twelve to eighteen months to learn this material.

Jeanjean, Paul, Eighteen Etudes for the Clarinet (New York: Alfred Music Co., Inc., 1940).

This book consists of sixty-four pages containing eighteen etudes and extracts from nine solos (four of which are by the composer). On the opening page, Paul Jeanjean explains these etudes:

The Eighteen Jeanjean Studies in their construction represent a revolutionary departure from present day clarinet music literature, because they prepare the clarinetist to execute various odd melodic chord formations and intricate figures found in the symphonic works by the 'Modernists'.

On the next page a few opening bars of each etude are written out in a thematic index. The etudes have many harmonic and rhythmic devices which are not found in most music for the clarinetist: Etude No. 2 contains chord formations of augmented fifths, ninths, thirteenth, and their inversions; Etude No. 5 is dedicated to the study of the whole-tone scale, also 5/8 and 7/4 time signatures; Etude No. 6 contains rhythmic figures in 5/4; Etude No. 8 is a study in 1/4 time; and Etude No. 18 is a Canon for two clarinets.

These etudes are challenging to the performer because of the various rhythmic patterns and the unusual melodic-harmonic structure. Because of this style of writing, the performer encounters problems in fingering and mastering technical passages. As the clarinetist continues in the book, he becomes more familiar with this style and the etudes become less difficult to learn. The French terms found throughout the

book can be a hindrance to understanding and interpretation of these etudes if the performer fails to memorize them. When these studies are learned well the student has improved his understanding of rubato and cadenza playing. This text is clearly written and well edited.

These eighteen studies should take at least a year to learn. This book is often listed as part of clarinet requirements in catalogs at music schools.

Jeanjean, Paul, Seize Etudes Modernes pour la Clarinette (Paris: Alphones Leduc, 1951).

This book of sixteen etudes occupies forty-three pages and has a thematic index at the end of the book. Many of these etudes are built on various altered chords which are written out as footnotes in these studies. Other etudes are built on the whole-tone scales, whole-tone scales in thirds, and augmented fifth arpeggios. There are many time signatures found: $5/2$, $4/2$, $3/2$, $15/4$, $12/4$, $9/4$, $7/4$, $6/4$, $5/4$, $4/4$, $3/4$, $2/4$, $15/8$, $12/8$, $9/8$, $7/8$, $6/8$, $5/8$, $4/8$, $3/8$, $2/8$, $9/16$, and $6/16$. In addition, many unusual rhythmic patterns are found in the book.

With the exception of Etude No. 2 (an exercise on the whole-tone scale) and Etude No. 4 (an exercise on augmented fifth arpeggios), these etudes could be considered as solos which are composed with unusual harmony and rhythm. The fingering patterns are very difficult. The melodic lines give the performer an opportunity to demonstrate his ability in phrasing. The constant repetition of extreme high notes and the large skips from one register to another require excellent embouchure control from the performer. This book is well written and edited, but requires the reader to have some knowledge of French in order to read the explanations and musical terms.

These sixteen etudes should take about one year for completion. This book is listed as a part of clarinet requirements in catalogs at many music schools.

Stievenard, E., Practical Study of the Scales for the Clarinet (New York: G. Schirmer, Inc., 1922).

The book consists of forty-nine pages of scale studies in the following keys: C, G, F, D, B-flat, A, E-flat, E, A-flat, B, D-flat, and F-sharp major; and A, E, D, B, G, F-sharp, C, C-sharp, F, G-sharp, B-flat, and D-sharp minor. In all these keys there are exercises starting on each of the seven degrees of the scale, the scale in thirds, the dominant seventh chord, the diminished seventh chord, the tonic chord, and the chromatic scale starting on the tonic. The exercises are varied by rhythmic organization, time signatures, articulations, and dynamics.

This is a very valuable book to the clarinetist. After practicing these exercises, a performer should have fewer problems playing scale runs which do not start on the tonic, since more than half the exercises in this book start on different degrees of the scale. The book presents exercises in all registers of the clarinet and, because of this, the student should improve his range immensely. Dynamic contrasts are stressed with the exercises alternating between piano and forte markings. The student usually finds these exercises interesting because of the variety in rhythmic patterns, time signatures, and articulations. This book is well written and edited. All instructional material is written in three languages--French, English, and Spanish.

The text can be learned in six to nine months. After completion of the book, it is an asset to the student to practice a few of these exercises daily.

Baermann, C., Complete Celebrated Method for Clarinet, Third Division (New York: Carl Fischer, Inc., 1917).

The third division of this volume is a book of scale studies having twelve sections: (1) Scale Studies over the Entire Range of the Clarinet, (2) Broken Chord Passages, (3) Diminished Chords of the Seventh, (4) Interrupted Scales--Broken Chords, (5) Diminished Chords of the Seventh--Returning Scales, (6) Chords of the Seventh, (7) Diverse Chords, (8) Scales in Thirds, (9) Sixths, (10) Octave Exercise, (11) Staccato and Trill Exercise, and (12) Exercise for Triplets. Each of the twelve sections presents the keys of C, G, F, D, B-flat, A, E-flat, E, A-flat, B, D-flat, and F-sharp major; and A, E, D, B, G, F-sharp, C, C-sharp, F, G-sharp, B-flat, and D-sharp minor.

This is an excellent method for clarinet because it drills the student systematically in all keys. Three choices of articulations are often suggested in the same exercise: slurred, tongued, and combinations. The book is well organized presenting the keys progressively--major, minor. Throughout the book, a footnote indicates the opportunity for the performer to employ the right hand to facilitate smoothness in crossing from the low to high register. The student is particularly aided by the footnotes in the final three sections. Preceding the exercises in the octave, the composer emphasizes that there is no tempo marked and that the student should increase tempo as his proficiency increases.

The note preceding the Staccato and Trill Exercise warns the performer of its difficulty and states that the material should be studied closely.

The total absence of dynamic markings leaves the interpretation of each exercise to the instructor or performer.

This method can be completed in six to nine months.

Stark, R. , Arpeggio Studies for Clarinet (New York: International Music Company, 1956).

This book consists of nineteen pages. It has five divisions. The first division is Intervals and has two exercises in it (Major Keys and Minor Keys); the second is Triads in Wide Skips (only one etude); the third is Triads and Connecting Scale Passages and has four studies included; the fourth is Seventh Chords and Connecting Scale Passages and consists of three etudes; and the fifth is Triads and Seventh Chords and has two studies (Major Keys and Minor Keys). The exercises have numerous accidentals and many altered chords in the form of arpeggios. All etudes have tempo markings but none have metronome markings.

This text is a valuable one. The performer is acquainted with many intervals and harmonies which are found in music of twentieth century composers. After completing these studies the reading and hearing of such intervals and harmonies should be much easier. These exercises present problems of fingering which should improve the clarinetist's technic. The studies are written in such a manner that the performer has practice in all registers of the clarinet, thus improving his range and his matching of tone quality of one register to another. Since the etudes are all slurred, the student has practice in improving his legato playing. Various articulations may be added to these studies for variety. These etudes are quite difficult to play

because they are long and have no rests, thus presenting endurance problems. It is very difficult to keep a steady tempo and to develop speed on these studies.

This scale book normally requires six to nine months of study. Occasional review of the exercises is beneficial.

Jeanjean, Paul, Vade-Mecum Du Clarinettiste (Paris: A. Leduc, 1927).

This book consists of six special etudes for the rapid development of tongue and finger technics. The beginning exercise drills on special trills which are meant to be studied slowly (poco Andante) at first and faster (Allegro) after proper practice. The aim of the exercise is to limber all of the fingers. The second exercise presents problems for the left hand. Particular attention is paid to the thumb and first finger of the left hand because good technic stems from their agility. The third etude presents work for the development of right hand technic. The right hand is responsible for eight keys and this exercise drills all of them thoroughly. The first eighteen measures of Etude No. 4 introduce the Tremolo dental or flutter tonguing. The next portion of this exercise drills both staccato and legato tonguing. The fifth etude consists of all the scales (major and minor) and some of their respective arpeggios with various articulations. This exercise can be easily memorized by sections. The final study concentrates on phrasing, large intervals, and dynamics. There is a very wide range of dynamic markings (in French).

This method is aimed at a rapid development of difficult areas for the clarinetist. It is well organized and edited, the only problem being one of language. The instructor needs to have a knowledge of French because, although the introductory notes are translated into

English, German, and Italian, the tempos, phrasing hints, and general suggestions are in French.

The text can be completed in three or four months, but is a good daily practice book after that time.

McGinnis, Robert, Orchestral Excerpts from the Symphonic Repertoire
(New York City: International Music Co., 1950).

This collection of orchestral excerpts is published in four different volumes. The music found in these books is either a solo passage or a difficult technical passage from various symphonic compositions. The material compiled is written exactly as found in the complete clarinet parts of these compositions, but condensed to what the editor wanted to extract. Volume One has the following excerpts:¹

Beethoven: Symphonies Nos. 1-5
 "Egmont" and "Fidelio" Overtures
Berlioz: Fantastic Symphony
Brahms: Symphonies Nos. 1 and 2
Debussy: Afternoon of a Faun
Dvorak: New World Symphony
Enesco: Roumanian Rhapsody No. 1
Glinka: Kamarinskaya
d'Indy: Symphony on a French Mountain Air
Liszt: Les Preludes
 Hungarian Rhapsody No. 3
Mendelssohn: Symphony No. 3
 Overture "Fingal's Cave"
Mozart: Symphony No. 40 in G Minor
Mussorgsky: Introduction to "Khovantchina"
Prokofieff: Peter and the Wolf
Rachmaninoff: Symphony No. 2
Rimsky-Korsakov: Overture "Russian Easter"
 Introduction to the Opera, "Coq d'Or"
Rossini: Overture "Gazza Ladra"
Schubert: Symphony No. 7
Schumann: Symphonies Nos. 2 and 3
Shostakovich: Symphony No. 1

¹All titles and spellings are those found in the source.

Smetana: Overture "The Bartered Bride"

Stravinsky: Firebird

Fireworks

Tchaikovsky: Symphony No. 5

Francesca da Rimini

Capriccio Italien

Mozartiana

Thomas: Overture "Mignon"

Weber: Overture "Freischuetz!"

Volume Two contains the following excerpts:

Beethoven: Symphonies Nos. 6-9
 Overture "Leonore No. 3"
 Berlioz: Overture "Benvenuto Cellini"
 Bizet: Carmen
 Borodin: Dances from "Prince Igor"
 Brahms: Symphonies Nos. 3 and 4
 Variations on a theme by Haydn
 Violin Concerto
 Piano Concerto No. 2
 Debussy: Fetes (From "Nocturnes")
 Dvorak: Carnival Overture
 Dukas: Sorcerer's Apprentice
 Franck: Symphony in D minor
 Liszt: Hungarian Rhapsodies Nos. 1 and 2
 Mendelssohn: Symphony No. 4
 Scherzo from "Midsummer Night's Dream"
 Mozart: Symphony No. 39
 Overture "Magic Flute"
 Mussorgsky: Night on the Bare Mountain
 Prokofieff: Classical Symphony
 Rachmaninoff: Piano Concerto No. 2
 Rimsky-Korsakov: Scheherazade
 Capriccio Espagnol
 Rossini: Overture "The Barber of Seville"
 Overture "Semiramis"
 Schubert: Unfinished Symphony
 Ballet Music from "Rosamunde"
 Schumann: Symphonies Nos. 1 and 4
 Shostakovich: Symphonies Nos. 5 and 9
 Sibelius: Symphony No. 1
 Smetana: Moldau
 Stravinsky: Petrouchka
 Tchaikovsky: Symphonies Nos. 4 and 6
 Nutcracker Suite
 Weber-Berlioz: Invitation to the Dance

Volume Three has the following excerpts:

Beethoven: Overture "Prometheus"
 Berlioz: Harold in Italy
 Overture "Beatrice and Benedict"
 Borodin: Symphony No. 2

Brahms: Academic Festival Overture
 Tragic Overture
 Bruckner: Symphony No. 7
 Chabrier: Espana
 Falla: Nights in the Gardens of Spain
 Suite from the "Three Cornered Hat"
 Glazunov: Violin Concerto
 d'Indy: Istar
 Kabalevsky: Overture "Colas Breugnon"
 Lalo: Overture "Le Roi d'Ys"
 Liszt: Piano Concerto No. 2
 Mahler: Symphony No. 2
 Mendelssohn: Overture "Ruy Blas"
 Mozart: Symphony No. 40
 Prokofieff: Symphony No. 5
 Romeo and Juliet, Suite No. 1
 Violin Concerto No. 2
 Lieutenant Kije
 Rossini: Overture "William Tell"
 Saint-Saens: Le Rouet d'Omphale
 Symphony No. 3
 Sibelius: En Saga
 Symphony No. 2
 Finlandia
 Violin Concerto
 Smetana: Moldau
 Strauss: Overture "Die Fledermaus"
 Stravinsky: Le Sacre du Printemps
 Tchaikovsky: Overture "1812"
 Suite No. 3
 Verdi: Requiem
 Wagner: Siegfried Idyll

Volume Four has the following excerpts:

Alfven: Midsommarvaka
 Berlioz: Overture "Roman Carnival"
 Romeo and Juliet
 Bizet: L'Arlesienne
 Suite No. 1
 Brahms: Piano Concerto No. 1
 Double Concerto
 Bruckner: Symphony No. 4
 Elgar: Enigma Variations

Dvorak: Symphony No. 4
 Falla: Suite from "El amor Brujo"
 Franck: Symphonic Variations
 Ibert: Escales
 Kabalevsky: The Comedians
 Lalo: Symphonie Espagnole
 Mendelssohn: Nocturne from "Midsummer Night's Dream"
 Mozart: Haffner Symphony
 Prokofieff: Piano Concerto No. 3
 Romeo and Juliet, Suite No. 2
 Rachmaninoff: Isle of the Dead
 Ravel: Alborada del Gracioso
 Saint-Saens: Danse Macabre
 Sibelius: Lemminkainen's Return
 Pohjola's Daughter
 Symphony No. 4
 Strauss: Overture "The Gypsy Baron"
 Stravinsky: Histoire du Soldat
 Tchaikovsky: Manfred Symphony
 Marche Slave
 Wagner: Faust-Overture
 Weber: Overture "Oberon"

This book includes the dates of each composer. The edition has a few mistakes but, despite this, it is a valuable text for the clarinetist who is interested in orchestral performance.

Bonade, Daniel, Bonade Orchestra Studies for Clarinet (Kenosha: Leblanc Publications, Inc., 1947).

Included in this collection are the following:

- Beethoven: Symphonies Nos. 1-9
 Overture Leonore No. 3
 Overture Fidelio
 Overture Egmont
 Violin Concerto
- Berlioz: Symphonie Fantastique
- Bizet: L'Arlesienne Suite
 Entr' acte Carmen
- Borodin: Polovetsian Dances
- Brahms: Symphonies Nos. 1-4
 Variations on a Theme by Haydn
 Violin Concerto
 Piano Concerto No. 2, Op. 83
- Cherubini: Anacreon Overture
- Debussy: Afternoon of a Faun
- Dvorak: New World Symphony
 Carnival Overture
- Enesco: First Rhapsodie Roumaine
- Franck: Symphony in D Minor
- Lalo: Symphonie Espagnole pour Violon
- Liszt: First Piano Concerto
 Hungarian Rhapsodies Nos. 1-3
 Les Preludes
- Herold: Zampa Overture
- Mendelssohn: Violin Concerto
 Fingal's Cave Overture
 Symphonies Nos. 3 and 4
 Midsummer Night's Dream
- Moussorgski: Night on Bald Mountain
 Introduction to Opera Khovantchina
- Mozart: Symphonies in E-Flat Major and G Minor
 Magic Flute Overture
- Prokofieff: Classical Symphony
- Rachmaninoff: Second Symphony in B-flat
 Second Piano Concerto
- Rimsky-Korsakoff: Overture-Grande Paque Russe
 Capriccio Espagnol
 Coq d'or
 Scheherazade

- Rossini: The Barber of Seville Overture
Semiramis Overture
- Rubinstein: Fourth Concerto for Piano
- Schubert: Unfinished Symphony
Rosamunde Overture
Ballet Music Rosamunde
Symphony in C Major
- Schumann: Symphonies Nos. 1-4
A Minor Piano Concerto
- Shostakovitch: Symphonies Nos. 1 and 5
- Sibelius: Pohjola's Daughter
Symphony No. 1
- Smetana: The Moldau
- Strauss: Don Juan
Till Eulenspiegel
Death and Transfiguration
Don Quixote
- Stravinsky: Firebird Suite
Petrouchka
- Thomas: Mignon Overture
- Tschaikowsky: Mozartiana
Nutcracker Suite Overture
Violin Concerto
Francesca da Rimini Overture
Symphonies Nos. 4-6
Piano Concerto
- Wagner: Prelude-Die Meistersinger
Prelude-Tristan and Isolde
Waldweben
Prelude-Lohengrin
Parsifal
Tannhauser Overture
Tannhauser Bacchanale
Prelude-Parsifal
Gotterdammerung (Siegfried Rhine Journey)
- Weber: Der Freischuetz Overture
Oberon Overture
Invitation to the Dance

This book is of interest to the orchestral clarinetist because it contains Bonade's interpretations of these passages and cadenzas.

Therefore, the clarinetist may study the selections as played by a highly respected symphony player.

Caillet, Lucien, Orchestral Passages for the Clarinet from the Modern French Repertoire (Paris: Durand and Cie, 1956).

This book is a collection of orchestral studies from the modern French repertoire as compiled and edited by Lucien Caillet. It contains condensed passages and cadenzas condensed from the more important compositions. The book contains the following excerpts:

Debussy: Gígues
 Ibéria
 Jeux
 La Mer
 Le Martyre de Saint-Sebastien
 Nocturnes
 Prélude (à l'après-midi d'un faune)
 Preintemps

Dukas: La Péri
 L'Apprenti-Sorcier

Durufle: Trois danses

Lalo: Symphonie Espagnole

Messiaen: Turangalila-Symphonie

Milhaud: Second Suite Symphonique

Poulenc: Sécheresses

Ravel: Bolero
 Concerto (for piano and orch.)
 Concerto (for the left hand)
 Daphnis et Chloé (First Suite)
 Daphnis et Chloé (Second Suite)
 La Valse
 Le Tombeau de Couperin
 Valses Nobles et Sentimentales

Roussel: Bacchus et Ariane
 Le Festin de d'araignée
 Suite in F
 Symphony in B-flat
 Symphony in G minor

Saint-Saens: Danse macabre
 5th Piano Concerto
 3rd Symphony

Schmitt: La Tragédie de Solomé

This orchestral collection contains the markings of interpretations by Caillet, as well as introductory notes describing each selection and its composer, warnings of intonation problems, hints for phrasing, and main rhythmic figures. It is a very valuable edition for its special repertoire.

The writer is hopeful that this discussion has enlightened the reader in regard to the clarinet, itself, been helpful to the performer and teacher in selecting studies, and has been an asset in acquainting the reader with various books by means of the résumés of the contents and organizations of the texts and the critiques of the materials contained. There has been no attempt to make a comprehensive listing of clarinet methods and collections, but, the purpose has been to present a course of study in which each important phase of clarinet performance is stressed.

To conclude, several additional books, which may be used to supplement these texts, are listed below (in order of their difficulty, as were those discussed earlier):

METHOD BOOKS

- Advanced Method for Clarinet, Vol. II by H. Voxman and
W. Gower (Rubank)
- Preliminary Studies to "The Accomplished Clarinetist"
by Rudolf Jettel (Weinberger)
- Thirty Caprices for Clarinet by Ernesto Cavallini
(Cundy-Bettoney)
- Enseignement Complet de la Clarinette by A. Perier
(Leduc)
- Progressive Method for the Clarinet, Part II by
Gaetano Labanchi (Carl Fischer)
- Twenty-four Grand Virtuoso Studies by Robert Stark
(Cundy-Bettoney)

SOLO COLLECTIONS

Concert and Contest Selections compiled by H. Voxman
(Rubank)

Sixteen Grands Solos de Concert compiled and revised
by Daniel Bonade (Southern Music)

Masterworks for Clarinet and Piano by Weber, Schumann,
Mendelssohn, and Brahms edited by Eric Simon
(Schirmer)