THE COMPREHENSIVE PEDAGOGICAL APPROACH TO CLARINET OF D. RAY MCCLELLAN

By

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(Under the Direction of D. Ray McClellan)

ABSTRACT

This document is a case study of Dr. D. Ray McClellan's clarinet teaching. His distinctive pedagogy relies on a comprehensive approach towards clarinet playing. Different aspects of his teaching are explored, starting with a description of his background in music, followed by a presentation of his concepts about clarinet techniques, warm-ups, practice techniques, and musicianship. The data collected for this research came from interviews and observation of lessons. I also compare Dr. McClellan's approach with other professors' pedagogy and concepts of clarinet playing. The warm-ups are a fundamental part of Dr. McClellan's approach, and the document includes a compendium with most of Dr. McClellan's warm-up exercises. My goal was to create a document that is a source of valuable information about clarinet techniques and clarinet teaching.

INDEX WORDS: Clarinet pedagogy, Clarinet performance, Practice techniques, Clarinet warm-ups, Music interpretation.

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CHAPTER 1

Introduction

D. Ray McClellan's distinctive pedagogy relies on a comprehensive approach to clarinet playing. In his teaching, he emphasizes tone quality, musicianship, practice techniques, and refinement of clarinet playing techniques. Drawing primarily from his experience studying with David Weber (1913-2006) at The Julliard School as well as his own experience performing and teaching, Dr. McClellan built an approach that focuses on tone quality allied with clean technique to allow the student to create music in an artistic way. Different aspects of his teaching will be explored in this document, starting with a description of his background in music, followed by a presentation of his conceptions about clarinet techniques, warm-ups, practice techniques, and music interpretation. This research employs a case study methodology using interviews and observation of lessons to collect data. I also compare Dr. McClellan's approach with other professors' pedagogy and concepts of clarinet playing. The warm-ups are a fundamental part of Dr. McClellan's approach, and the document includes a compendium with most of Dr. McClellan's warm-up exercises in the appendix. My goal was to create a document that is a source of valuable information about clarinet techniques and clarinet teaching.

The impact of Dr. McClellan's teaching can be observed in the comments from former students and colleagues. When asked about Dr. McClellan's teaching, professor Daniel Gilbert[1] answers:

[1] Daniel Gilbert held the position of second clarinet in the Cleveland Orchestra, and he teaches clarinet at the University of Michigan, at the State University of New York at Stony Brook, and at the Oberlin Conservatory of Music.

> Dr. D. Ray McClellan has created a dynasty of tradition through his teaching. His unique pedagogical style harkens back to that of David Weber and Daniel Bonade. His approach has kept alive the Franco-German beauty of tone and the Bel Canto style of phrasing and flexibility. Dr. McClellan is no doubt one of the great teachers of our time.[2]

Professor Robert DiLutis affirms, "Dr. McClellan's clarinet teaching is some of the finest I have experienced."[3] Dr. McClellan's former colleague, Dr. John Lynch[4] states:

> D. Ray McClellan is a shining star amongst clarinet teachers and I had the distinct privilege of working beside him for seven years at the University of Georgia where our clarinet sections were always stellar! He is a deeply caring and committed teacher who sets very high standards for his students while motivating them to achieve their goals. He is able to help them all develop a beautiful, rich, centered and controlled sound, and tone is paramount to him. In addition, he has a wonderfully methodical and time proven approach to developing an even and agile technique, always guided by musical considerations, sensitivity, and artistry.[5]

When asked about what makes Dr. McClellan's teaching unique, Christopher Pell[6] stated that "simply playing something in tune and in time isn't a high enough level for him... He inspires students to look for something greater. Develop the style of the music and play with the most beautiful singing quality possible."[7] Dr. Dwight Satterwhite,[8] a colleague of Dr. McClellan, affirms that "not only is D. Ray a consummate professional and possess an enviable level of musicianship, he has the unique ability to motivate his students to discipline themselves to strive for excellence every time they touch their instrument."[9] Nikki Hill, a former student of Dr. McClellan confirms Dr. Satterwhite's statement when she explains about her time at UGA. She

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[2] Daniel Gilbert, "Quote," private e-mail message to Amandy Bandeira de Araújo (28 April 2016).
[3] Robert DiLutis, "Dissertation about Dr. McClellan," private e-mail message to Amandy Bandeira de Araújo (23 February 2016).
[4] Dr. Lynch is Associate Professor of Music, Artistic Director, and Conductor of the Coservatorium of Music at the University of Sydney (Australia). He was also professor of the University of Georgia.
[5] Dr. John Lynch, "A short Quote About Dr. McClellan," private e-mail message to Amandy Bandeira de Araújo (February 5 2016).
[6] Christopher Pell is the principal clarinet at the Louisiana Philharmonic Orchestra.
[7] Christopher Pell, "Dissertation about Dr. McClellan," private e-mail message to Amandy Bandeira de Araújo (November 19 2015).
[8] Dr. Dwight Satterwhite is faculty at the University of Georgia, conductor, adjudicator, clinician, and pedagogue.
[9] Dr. Dwight Satterwhite, "Dissertation about Dr. McClellan," private e-mail message to Amandy Bandeira de Araújo (February 5 2016).

states: “What I love about Dr. McClellan's teaching is you never reach a stopping point. Improvement happens and areas of playing become more refined, but we still look for some element to improve on. This idea of always improving-whether it's phrasing, articulation, musicality, clearer phrase plans, etc. has really challenged me as a musician.”[10] According to Joseph Beverly (Dr. McClellan’s former student), “He [Dr. McClellan] has an incredible concept of phrasing and musicality and knows how to create long musical lines with little effort and great ease. He also has a great ear …” Mr. Beverly explains:

> He [Dr. McClellan] held me to a very high standard and I believe that helped me get to a level of playing I never dreamed of. I think he is unique in how picky he is with what he is hearing. He has an ideal tone in his ear all the time and he knows exactly how to draw that out of any student that is willing to take the time to learn.[11]

Mr. Reis McCullough[12] also calls attention to Dr. McClellan’s teaching: “[Dr. McClellan] has an incredible gift for teaching phrasing and musicianship… He has an incredible ear, and from a theoretical standpoint, he can explain clearly the structure and stylistic features of a piece of music.”[13]

Dr. D. Ray McClellan was born in July 19th 1960 in Charleston, West Virginia. His father was an amateur jazz singer who loved music and even hosted club musicians of the town in his house and sang with bands on the weekend; his mother also had contact with music and took piano lessons during her childhood. After his parents noticed him playing the piano by ear, they signed him up for piano lessons with the neighborhood teacher at the age of six. At eleven, he entered the band program at his grade school under the guidance of a local jazz clarinetist, Al

[10] Nikki Hill, “Dissertation about Dr. McClellan,” private e-mail message to Amandy Bandeira de Araújo (February 6 2016).
[11] Joseph Beverly, “Question about Dr. McClellan,” private e-mail message to Amandy Bandeira de Araújo (November 21 2015).
[12] Reis McCullough is principal clarinet at the United States Army Field Band.
[13] Reis McCullough, “Question about Dr. McClellan,” private e-mail message to Amandy Bandeira de Araújo (November 25 2015).

Gaspar. At the age of fifteen, Dr. McClellan started private lessons with Thomas O'Connell.[14] He states that Mr. O'Connell was a superb teacher who patiently taught the fundamentals well and gave great instruction in phrasing.

> I had no idea he was setting me up so well for the future. He insisted on low, curved fingers and a perfect hand position. He thoroughly taught Daniel Bonade's staccato method. All of this made it much easier for me later because I could study with other teachers without having to correct a lot of things. He gave me a real gift for only 10 dollars an hour.[15]

O'Connell also encouraged Dr. McClellan to study with orchestral players outside the state of West Virginia. Following that advice, in the summer of 1977, Dr. McClellan travelled to his aunt and uncle's home in Ontario, Canada to study with Victor Sawa.[16] He spent two months studying with him focusing mostly on musicianship, and recounts that "the time with Victor Sawa was incredibly formative. His depth of musicianship made a lasting impression on me."[17] Dr. Charles Martyn[18] was another influential professor in the high school years of Dr. McClellan. He ran a music camp, which Dr. McClellan attended for a couple of summers. Dr. Martyn influenced Dr. McClellan's practice habits, especially in the time and quality of his practice sessions. "His lessons were humbling, informative and he really helped me understand what I needed to do."[19] Dr. McClellan started a Bachelor's program in music at West Virginia University (WVU). He studied for a year with Jonathan Lautman[20] who emphasized improving Dr. McClellan's musicianship, as well as tone quality. In his second year at WVU he studied

[14] According to Dr. McClellan, Mr. O'Connell taught clarinet at Marshall University and was principal clarinetist of the Charleston (WV) Symphony Orchestra. Prior to his teaching career, he took advantage of his position in the military to have lessons while stationed in France.
[15] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[16] At the time, Mr. Sawa was the principal clarinet of the Kitchener-Warterloo Symphony Orchestra. He went on to become conductor of the Regina Symphony, the Saskatoon Symphony, the Sudbury Symphony and a frequent guest conductor of European orchestras. He was a student of Harold Wright and studied at the McGill University and New England Conservatory of Music.
[17] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[18] Dr. Charles Martyn taught at West Virginia Institute of Technology at the time he met Dr. McClellan.
[19] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[20] Jonathan Lautman was a recent graduate of the Northwestern University and had studied with Robert Marcellus.

with Ethan Sloane, who according to Dr. McClellan, helped him with tone, embouchure, and refinement to better understand responsibilities as a clarinet player. The major contribution from these professors will be described in more detail later in this document.

Dr. McClellan received his Bachelor's of Music, Master's of Music and Doctorate of Musical Arts degrees from The Juilliard School where he studied with the great clarinet player and professor David Weber. Dr. McClellan also wrote his DMA dissertation about Mr. Weber's life and teaching.[21] Mr. Weber's influence can be found in objective and subjective aspects in Dr. McClellan teaching and playing. The objective aspects are mostly linked with tone quality, legato and flexibility, tonguing, the use of scales, repertoire choices, etude books, and musicality. Each of these topics will be discussed in this document, and although they can be assumed to come mostly from Mr. Weber, Dr. McClellan also incorporates his own ideas into Mr. Weber's concepts. The subjective influence can also be noticed in Dr. McClellan's approach. Dr. McClellan often mentions Mr. Weber in lessons and how he made students improve their playing through hard work, good habits, and devotion to music. According to Jon Manasse,[22] "Dr. McClellan is one of the finest proponents of Mr. Weber's teaching style. D. Ray holds it high and continues the true tradition of *bel canto* refinement in clarinet playing."[23]

Besides the contribution of Mr. Weber, Dr. McClellan also acquired significant knowledge and experience from his time at the Julliard School. He affirms that he had opportunity to play chamber music with great players, and was mentored by outstanding professors. According to him, his clarinet colleagues contributed in many ways to his learning;

[21] D. Ray McClellan, "David Weber: Clarinetist and Teacher," (DMA diss., Julliard School of Music, 1987).
[22] Jon Manasse is an internationally known clarinet player. He is the clarinet professor at Eastman School of Music, the Julliard School, and is an artist in residence at Lynn University's Conservatory of Music.
[23] Jon Manasse."Dissertation about Dr. McClellan," private e-mail message to Amandy Bandeira de Araújo (February 5, 2016).

he names Jon Manasse and Todd Levy[24] as influences within the Weber's studio at Juilliard. Also, the pianist and friend Timothy Shafer[25] is mentioned as an influence. The ear-training program had a considerable impact as well, he recalled: "Besides David Weber, I think that one of the nicest things about Julliard was the ear-training program and getting to meet and study under Mary Anthony Cox and Rebecca Scott."[26]

Dr. McClellan has performed and taught nationally and internationally, including Puerto Rico, Canada, Taiwan, Japan, Italy, Brazil, Kenya, Tanzania and the Czech Republic. He is a member of the Georgia Woodwind Quintet and was a clarinetist and soloist with "The President's Own" United States Marine Band. Among the orchestras that he has performed with are The Savannah Orchestra, Atlanta Symphony, Augusta Symphony, Charleston Symphony, Alexandria Symphony, and the Garden State Philharmonic. McClellan also performed recitals in the ClarinetFest® in 2005, 2006, 2007, 2010 and 2014, and Waterloo, Montana Summer Music, and Great Woods Festivals. He has recorded solo and chamber music discs with ACA Digital and in 2013 released the Clarinet Concerto by Gerald Finzi with Phoenix USA. McClellan is also part of a select group of clarinet players sponsored by Buffet Crampon and Vandoren.

He has extensive teaching experience through his years working as a clarinet professor at Henderson State University (1997-1999), James Madison University (1999-2001), and the University of Georgia (2001-present). He also taught in festivals in the United States and abroad, such as Montana Summer Music (2004), Brevard Music Festival (2009), Semana da Música (Brazil-2011 and 2013), and the Festival Internacional de Inverno de Santa Maria (Brazil, 2005). His contributions towards the pedagogical world of clarinet also include the co-founding of the Clarinet Academy of America.

[24] Todd Levy is principal clarinet of the Milwaukee Symphony Orchestra and of the Santa Fe Opera.
[25] Timothy Shafer is professor of piano and piano pedagogy at Penn State University.
[26] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

Dr. McClellan's success as a teacher is evidenced in the ongoing work of his students. His former students won positions at universities, in bands, and orchestras. Some of the universities with Dr. McClellan's former students are: Delta State University, Fort Lewis College, West Georgia State University, University of Tennessee (Martin), *Universidade Federal do Rio Grande do Norte* (Brazil), Troy State University, and University of South Carolina (Aiken). Other students are working in military bands and orchestras, for example, the Louisiana Philharmonic Orchestra, United States Band of the US Airforce Reserve, United States Army Medical Command Band, and United States Army Field Band. Dr. McClellan's students have also done well in national and international competitions, including the finalist of the International Clarinet Competition (College Division) 2006 and 2010 versions promoted by the International Clarinet Association (ICA), the winner of the International Clarinet Competition 2007 version (High School Division) promoted by ICA, the winner of the "From the Top" in 2004 organized by the National Public Radio, and the finalist of the 2004 Lagrange Symphony Orchestra Concerto Competition.

My first contact with Dr. McClellan was in January of 2005 in the Festival de Inverno do Vale Vêneto in Brazil (Vale Veneto Winter Festival). This first contact with him was extremely important to me. He taught me the warm-ups and some of his practice techniques, and after one day of intense practice, I could already see an improvement in my playing. After that encounter, I spent the months of January and February of 2006 at UGA in an exchange program, and had weekly lessons with him. This time was crucial to consolidate my playing technique. Then, in 2011 and 2013, I invited Dr. McClellan to teach in the Semana da Música,[27] and I was present in his masterclasses translating. I started my DMA at UGA in 2013 as well as my teaching assistant

[27] The Semana da Música is a music festival hosted by the Universidade Federal do Rio Grande do Norte in Natal-Brazil. At the time I organized the event.

practice under his guidance. During this time I could experience his pedagogy in depth. Through all these opportunities, I could observe my own development, as well as the improvement of many students, thanks to Dr. McClellan's approach.

The success of Dr. McClellan's pedagogy facilitates the success of his students. The foundation of his teaching philosophy relies on his emphasis on the importance of tone quality. The player should build up his or her technique and musicianship always with good tone. Techniques such as tonguing, finger motion, and embouchure are the medium that along with good tone will communicate the musical interpretation. Tone, technique, and musicianship are also interconnected; although music expression is the utmost goal, it is through technique combined with good tone that the clarinetist will succeed in communicating his or her musical ideas.

Dr. McClellan's ideas and methodology concerning clarinet techniques are well defined. I present each of these techniques and compare McClellan's ideas with other ideas articulated in books and articles on clarinet technique in order to find similarities and differences between them.

Characteristics of McClellan's pedagogy include tools such as practice techniques and warm-ups. I describe many practice techniques used by McClellan and give examples of where they can be applied. Dr. McClellan organizes the warm-ups into four parts: long tones, flexibility, scales and arpeggios, and tonguing; I continue this division in my document. These exercises warm-up the player and the instrument, but also improve flexibility and clarity in clarinet techniques. I describe each of these exercises and provide a compendium in the appendix with most of them.

Musicality is an important aspect of McClellan's pedagogy. He especially focuses on phrasing, style and musical structures, again, underpinned by his primary emphasis on tone quality. I discuss the different components used by him to determine the peak of a phrase, the shaping of musical structures, and the different style characteristics.

Methodology

My primary approach to understanding Dr. McClellan's pedagogy was through open-ended interviews with him and with his students, and through observing lessons. I conducted four interviews with him: one in the summer of 2014, two in the fall of 2015 and one in the spring of 2016. The interviews were recorded in audio and result in almost five hours of recordings. Since my first contact with Dr. McClellan in January 2005, I have been accumulating information about his teaching, and when I started my doctorate studies at the University of Georgia (Fall 2013) I started to collect data more systematically. This information is from my own experiences both as a student of Dr. McClellan and as a teaching assistant in his studio. I then draw insights on his pedagogy through examining my own progress as a player and as a teacher.

The document features a technique-by-technique approach, where I describe Dr. McClellan's ideas, compare them with other sources, and make observations of the results in my own playing and in other students.

Secondary Literature

Much of the literature on clarinet technique was written by performers to describe their clarinet technique. Usually the books features different sections, including the history of the

clarinet, choice of material (reed, instrument, mouthpiece, etc.), interpretation, practice techniques, and even aspects of teaching. Jack Brymer's book named *Clarinet,*[28] is an example. It starts with the history of the clarinet, explains its acoustics, choice of materials, and at the end, the technique. Other books, including Keith Stein's *The Art of Clarinet Playing*,[29] Carmine Campione's *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction*,[30] and Daniel Bonades's *Clarinetist's Compendium*[31] focus mainly on technique. The techniques explained in these books will be compared with Dr. McClellan's concepts of technique.

In my research, I have found one book by Kelly Burke[32] that specifically addresses warm-ups. I have found small articles about warm-ups in non-peer reviewed magazines, such as *The Clarinet* and *Windplayer*, but all are very superficial. The only other source that details warm-ups is Dr. McClellan's own dissertation,[33] "David Weber: Clarinetist and Teacher," where he describes David Weber's warm-ups. Dr. McClellan has created a collection of warm-up exercises that he built by accumulating material from former professors and colleagues, and through his own exercises. My document aims to fill this gap through its discussion of and compendium of Dr. McClellan's warm-ups.

I have found four dissertations focusing on the clarinet pedagogy of individual professors: Gunlogson about Stanley Hasty,[34] Schmidt about Kalmen Opperman,[35] Clark about

[28] Jack Brymer, *Clarinet* (New York: Macmillan Publishing, 1976).
[29] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958).
[30] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001).
[31] Daniel Bonade, *The Clarinetist's Compendium: Including Method of Staccato and Art of Adjusting Reeds* (Kenosha, WI: Leblanc Publications, 1962).
[32] Kelly Burke, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist* (Massachusetts: Dorn Publications, 1995).
[33] McClellan, "David Weber: Clarinetist and Teacher."
[34] Elizabeth Marie Gunlogson, "Stanley Hasty: His Life and Teaching," (D.M. diss., Florida State University, 2006).
[35] Denise Anne Schmidt, "Kalmen Opperman's Contributions to Clarinet Pedagogy in the Teaching of Clarinet Technique," (D.M.A. diss., University of Kentucky, 2001).

Leon Russianoff[36] and McClellan about David Weber.[37] Additionally, Margaret Dees' dissertation "A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy through Observations and Interviews"[38] presents two lesson observations and one interview for each professor. These dissertations have valuable information about specific professors and their conceptions of clarinet technique. My research contributes to this area by providing another point of view on clarinet teaching. These dissertations also contribute to the methodology of my research. Although they are about different professors, they provide information about how to research the pedagogy of a clarinet professor.

Chapter Outlines

The document will have six chapters. Chapters Two through Five are the core of the document. Chapter Two focuses on Dr. McClellan's concepts of clarinet technique, including embouchure, hand and finger issues, tonguing, throat technique, and air control. Chapter Three presents Dr. McClellan's warm-ups, which are cross-referenced to the warm-up compendium at the appendix and the clarinet techniques in chapter three. The practice techniques are explained in Chapter Four, as well as general conceptions about practice used by Dr. McClellan. A list of the techniques and examples are given to demonstrate how they should be applied. Chapter Five shows his conceptions of music interpretation. The topics of this chapter include how to determine the peak of a phrase, and general ideas about shaping, style and common bad interpretation habits. Chapter Six offers an overview of Dr. McClellan's pedagogy and point out possibilities for further research.

[36] Stephen Lee Clark, "Leon Russianoff: Clarinet Pedagogue," (D.M.A. diss., University of Oklahoma, 1983).
[37] McClellan, "David Weber: Clarinetist and Teacher."
[38] Margaret I. Dees, "A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy through Observations and Interviews," (D.M.A. diss., Florida State University, 2005).

Another important part of the document is the compendium of Dr. McClellan's warm-ups exercises. For that, I collected and edited many of the warm-ups used by him, and organized them into categories. This material is included as an appendix at the end of the document, and cross-referenced in Chapters Two and Three.

Conclusion

The purpose of this is to provide valuable information to clarinet performers, students and teachers about clarinet playing and clarinet pedagogy. Since there are only a few in-depth documents on clarinet pedagogy, this fills in an important gap in the literature. There are only a handful of works that explore warm-up techniques, so this document also reduces this gap. The discussion of clarinet technique, practice techniques, and musicianship contribute greatly to the clarinet field in many ways. This study can offer clarinetists insights that can improve their playing and teaching.

CHAPTER 2

Clarinet Technique

The technique of clarinet playing is a complex matter that consists of a series of different procedures to play the instrument. These techniques can be taught by nonverbal or verbal instructions. The nonverbal instructions are not expressed by words; for example, when a professor plays the instrument to show how a passage should sound. On the other hand, verbal instructions are expressed in words and are the kind of information that is possible to document. I will document the verbal information taught by Dr. McClellan, and will also describe his nonverbal approach as precisely as possible.

Oftentimes the applied music professor in higher education is a performer who does not have a background specifically in music education. However, their profound knowledge of how to play the instrument and their ability to teach these techniques reflects their roles as music educators. Harder,[1] quoting Hallam affirms: "Instrument professors are continuously required to build individually, and little by little, throughout their career, their own teaching techniques, developed from his/her own intuition and experience connected with the influence of their former models, many times based on trial and error."[2]

[1] Hallam (1998) quoted in Rejane Harder, "Algumas considerações a respeito do ensino de instrumento: Trajetória e realidade," *Opus, Goiânia* 14, no. 1 (June 2008): 136.

[2] Translation by author from original in Portuguese: "...professores de instrumento continuam se vendo obrigados a construir individualmente, aos poucos, ao longo de sua carreira, suas próprias técnicas de ensino, tendo a partir de sua própria intuição e experiência aliadas à influência de seus modelos anteriores desenvolverem por si só metodologia muitas vezes fundamentadas em tentativas e erros."

Associated with this praxis, applied music professors also learn to teach through their own instrument practice and experiment with new teaching methods according to the difficulties brought by his or her students. Consequently, the applied music professor accumulates in his or her life a large repertoire of teaching methodologies.

The literature about clarinet technique reflects this diversity. Usually, a clarinet professor describes his or her own performance techniques. Authors such as Brymer,[3] Willanman,[4] Campione,[5] Tosé,[6] Weston,[7] Gingras,[8] Bonade,[9] Stein,[10] and Pay[11] are examples of this practice (see further discussion in Chapter 1). These authors present many clarinet techniques such as embouchure, finger technique, breathing, and tonguing. Some, such as Willaman approach the subject in a very basic way with information fitted more for beginners. Others, such as Stein, are very detailed in their discussion of each technique, giving exercises to improve the techniques and examples, and explaining where to use them in the repertoire.

Dr. McClellan has a very clear approach towards clarinet technique. He constantly reminds the student that the techniques have to be combined with good tone and in a musical way. This practice is observed when he talks about incorporating passages of the repertoire in the warm-ups:

> I think it is helpful to add some passage work to your warm-up. For example, after you finish your long tones, scales, arpeggios and articulation studies, select a few passages

[3] Jack Brymer, *Clarinet* (New York: Macmillan Publishing, 1976).
[4] Robert Willaman, *The Clarinet and Clarinet Playing: A Text for Beginners, Advanced Players, Listeners* (Salt Point, New York: Robert Willaman, 1949).
[5] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001).
[6] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962).
[7] Pamela Weston, *The Clarinet Teacher's Companion* (Great Britain, Plymouth: Clarke, Doble & Brendon, 1976).
[8] Michele Gingras, *More Clarinet Secrets: 100 Quick Tips for the Advanced Clarinetist* (Maryland: Scarecrow Press, 2011).
[9] Daniel Bonade, *The Clarinetist's Compendium: Including Method of Staccato and Art of Adjusting Reeds* (Kenosha, WI: Leblanc Publications, 1962).
[10] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958).
[11] Antony Pay, "The Mechanics of Playing the Clarinet," in *The Cambridge Companion to the Clarinet*, edited by Colin Lawson, (Cambridge: Cambridge University Press, 1995), 107-122.

from your repertoire and go over them slowly to re-enforce what you accomplished in the warm-up.[12]

The concept of transferring the tone quality starting with the long tones, passing thru the other warm-up exercises, and applying it to the repertoire is an important pedagogical tool. Through this, the student learns to connect the different techniques in the warm-ups with the repertoire. Another example of Dr. McClellan's approach towards the unity of different techniques is when legato is required for wide intervals. In these situations, he focuses on flexibility exercises, but also on finger motion, intonation, voicing, and air control, all while keeping good tone quality in mind.

Many techniques taught by Dr. McClellan derive from his former professors. He states that the major influence in his playing technique comes from Mr. David Weber, but he also had influences before his contact with Mr. Weber from Thomas O'Connell, Jonathan Lautman, Dr. Charles Martyn, and Victor Sawa. When asked about Mr. O'Conell's influence, Dr. McClellan explains that "[He contributed] many things, finger position and hand position for sure because I was able to get that at a young age."[13] The contribution of Jonathan Lautman to Dr. McClellan's style can be found in tone and musicianship. Dr. McClellan states that Mr. Lautman introduced him to the Baermann scales and taught him the "eee" position for the high register. He affirms: "I think it [the "eee" position] really helped my high register, which I think lacked focus."[14] Dr. Charles Martyn gave Dr. McClellan a lot of practical advice about rigorous practicing and was a great example. "Dr. Martyn had a great habit of writing dates and new metronome markings on his music. The margins on his music were filled with a written record of his progress. What a

[12] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[13] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[14] Ibid.

great example for a 16 year old to see."[15] Conductor Victor Sawa also influenced Dr. McClellan's playing, but his major contributions are in the area of musicality.

The core of Dr. McClellan technique came from his years at The Julliard School under the guidance of Mr. David Weber. Dr. McClellan incorporated many of Mr. Weber's ideas about technique and musicianship, but also developed his own concepts. Thus, the techniques described below cannot be attributed only to Dr. McClellan; instead, part of his approach comes from the combination of ideas of different professors he had during his life.

Dr. McClellan's View of Clarinet Techniques

Although Dr. McClellan teaches that the unity of the different clarinet techniques are important to make a good clarinetist, he also teaches each of them separately. The following is a technique-by-technique description of Dr. McClellan's ideas about the main skills necessary to play the clarinet in a successful way.

Embouchure

To Dr. McClellan, the embouchure is a crucial technique for playing the clarinet. According to him,

> The lower lip should be rolled over the teeth, so it is half way in the mouth and half way out of the mouth and the reed rests on the lower lip; the upper lip should be on top of the mouthpiece slightly pressing down. And then the corners should come in and the muscles should be developed that way, so that you more or less are able to at least in part get equal pressure on all sides like a draw string.[16]

The chin muscles are an essential component of the embouchure. It should be strong and held in a flexed position. This most often results in a flat appearance and the chin looks as

[15] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[16] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

though it is pulled away from the reed. Dr. McClellan explains that the undeveloped, weak, bunched-up chin is one of the most common problems found in students and suggests activities to improve it:

> The chin is the common problem [in students], and with that I find that they need to commit themselves to practicing the position of a firm, flexed chin. If a student cannot hold the embouchure in place while playing, I encourage them to do this exercise it in front of a mirror. Set your best embouchure including holding your chin in a flexed position. Put the clarinet in your mouth while holding this embouchure in place. Because this is difficult for you, try playing only one note, and make it the shortest note possible, such as a staccato sixteenth note. Stop immediately and notice if you were able to hold your flexed chin in place. Repeat this several times. Once you can do this first step with a flexed chin, then increase the length of note you play until you can hold your embouchure while playing several whole notes in succession. Once you have completed this, try a phrase from a slow movement that you have memorized. Continue this at the beginning of each practice session and you should be able change your embouchure.[17]

Another important component for the embouchure is the lower lip. The tension created by biting should be avoided. He states, "Once you have accomplished a good chin position, then the next step is to the game is trying to learn how to have a flexed chin while having flexible lips, so that the lips are like a cushion."[18] Dr. McClellan recalls the cushion concept often, even when teaching other techniques such as tongue position and air control. Furthermore, he suggests that the player should think of the lip as an air cushion, as if the air blown would inflate the lip. This feature should make the player feel a little air push against the lip. "Just to say relax your lips is not enough, but to say relax your lips and use a strong air stream more helpful to the student."[19] Another important consideration brought up by Dr. McClellan is that the lower lip needs to be about half way in and half way out, "We want to be able to see the reed resting on the red [of the

[17] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[18] Ibid.
[19] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

lower lip], the lips are red and the reed should rest on them. We don't want that reed resting on the flesh of the chin."[20]

The upper lip also has its importance in the embouchure, although Dr. McClellan explains that "it does not affect the sound the way that the lower lip does."[21] It has the job of sealing the embouchure and helps to create the relaxed cushion around the mouthpiece. Dr. McClellan advises that students should "put as much of the upper lip on the mouthpiece as you can and press downward on the mouthpiece.[22] The embouchure configuration will be different for each person and the sound quality should guide its use.

Dr. McClellan uses different metaphors to explain the embouchure for the clarinet. The following examples have been taken from lesson observations:

> a) The tension of the embouchure should be as someone holding a baby, neither too tight or you will hurt the baby, nor too loose or the baby will fall
> b) Imagine the bottom lip as an air-mattress and you have to inflate it
> c) The industrial sized fire hose is flat first, and then when you run the strong flow of water through, it opens up and becomes round, and when the embouchure responds to the air this way, it dilates naturally.

These descriptions can help the students to better understand the amount of pressure needed in the embouchure. Another means for learning the clarinet embouchure is to see and listen to Dr. McClellan playing. One can observe that there is not much pressure against the reed, but somehow, he keeps a muscular strength around the mouthpiece and reed.

Hand position and finger motion

This topic is discussed in many books, and most authors agree that the hands should be relaxed and the fingers curved. The left hand can be slightly angled upwards, and both hands

[20] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[21] Ibid.
[22] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

should have a 'C' shape. The student should avoid straightening the fingers, but not force the hand to stay in the 'C' shape. The shape should be accomplished by a relaxed configuration.

According to Dr. McClellan, the finger motion should come from the big knuckles and the holes should be covered by the flesh of the tip of the finger, but not with the very tip. The fingers should be close to the holes, almost feeling the air coming from the holes.

In Chapter 2 of *The Daniel Bonade Work Book*,[23] Larry Guy describes the finger motion for legato passages. Guy states, "The fingers are close to the keys at the beginning and gradually lift to their greatest height …then smoothly and slowly descend."[24] Hasty's description of finger motion in slow passages is very similar to the one used by Bonade.[25] Dr. McClellan explains that this exercise is good to learn a gentle touch to play legato. He states: "I like it as an exercise. I remember Jonathan Lautman taught it to me and he took me through it, and I remember Mr. Weber had me do it a little bit too. And, I think it is very valuable for getting people to not slap the keys with their fingers, but to be able to touch the fingers gently in a more legato manner."[26] However, he also clarifies that some clarinet players may misunderstand this exercise. He clarifies, "I'm afraid that now some are seeing it as a way of producing legato or that it becomes a solution for how to phrase beautifully. I encourage my students to be able to do this important exercise, but that the habitual raising and lowering of fingers neither produces a legato nor creates a beautiful musical line."[27] The player has to use a combination of techniques in order to produce a good legato, including air control, flexibility in the embouchure, and a soft touch of the fingers in the keys and holes. Dr. McClellan explains further:

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[23] Larry Guy, *The Daniel Bonade Workbook: Bonade's Fundamental Playing Concepts, with Illustrations, Exercises, and an Introduction to the Orchestral Repertoire.* 2nd ed. (Stony Point, NY: Rivernote Press, 2005).
[24] Larry Guy, *The Daniel Bonade Workbook: Bonade's Fundamental Playing Concepts, with Illustrations, Exercises, and an Introduction to the Orchestral Repertoire.* 2nd ed. (Stony Point, NY: Rivernote Press, 2005), 10.
[25] Elizabeth M. Gunlogson, "Stanley Hasty: His Life and Teaching." D.M., (Florida State University, 2006), 115-116.
[26] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[27] Ibid.

> If you observe all the other instruments that are played, there is no other instrument that I know of where great performers lift and lower their fingers in slow playing. Violinist, cellists, brass players, flute players, oboe players simply have their fingers slightly above the keys and they move their fingers in the appropriate manner, just the right amount of firmness and the right amount of softness. I think that is really what we are trying to achieve when we practice raised and lowered fingers but I don't think it has to be a permanent practice. Now, having said that, I recently observed a video of myself playing a slow movement where I raised and lowered my fingers for a small percentage of the piece. That is probably an old habit and I can't say that it is necessary in performance.[28]

Furthermore, he finds that players might think that they are being musical because they are raising and lowering their fingers. Dr. McClellan observes that,

> Sometimes I will see clarinet players playing slow passages dominated with this kind of finger ballet, but without a musical line. What might be lacking is an intention concerning where the sound is going and where it's coming from. Moving to and coming away from phrase peaks ought to be the primary focus in the phrasing and I'm afraid that for some, the raising a lowering of fingers may have replaced that.[29]

Another important finger technique taught by Dr. McClellan is the technique for playing fast passages. For this, in addition to keeping the fingers low, the player should also tap fingers on the holes and key. If the fingers are very low, they will not make percussive sounds or interrupt the legato. Scales and arpeggios are great to practice this technique. This technique was very helpful to me when I was working with Dr. McClellan on mm.103-107 from the first movement of Jean Françaix's Clarinet Concerto. Another procedure explained by Dr. McClellan that can help to improve the evenness and legato of fast passages passing through the throat region is to put the right hand down as soon as possible. In other words, when playing a C major scale for example, the player should close the holes of the right hand and press the B key when playing A^3. According to Dr. McClellan, "G#, A and B-flat are fair game for putting your right

[28] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[29] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

hand down, or another resonance fingering[30] if you have time."[31] Scales and arpeggios are again good materials for developing this technique.

Tonguing and Tongue Position

Tonguing is the technique used by the clarinet player to separate one tone from another or to start a sound by touching the reed with the tongue. Composers ask for different features that require the tonguing technique. The technique recommended by Dr. McClellan consists of touching the tip of the tongue on the tip of the reed. The touch should be light and the air should not stop while the tongue is touching the reed.

Dr. McClellan uses the same technique explained by Daniel Bonade in Chapter 3 of his book *Clarinetist Compendium*.[32] Bonade calls this of "the method of staccato" and Dr. McClellan calls it stopped tongue technique. Bonade explains the technique as follows: "You must feel, in playing these staccato exercises, that the flow of wind, is always behind the tip of your lip in a constant pressure, EVEN when the tongue is preventing the reed from vibrating."[33] Bonade continues, "The principle of staccato is not to hit the reed with the tongue, but to have the tip of the tongue ON the reed and move it backward and forward intermittently."[34]

Dr. McClellan requires the students to read Bonade's book and do the exercises presented there. In these exercises the player is asked to start and finish the sound by touching the reed. The order of events, therefore, is: first, the tongue touches the reed; second, the player blows, feeling the air behind the reed; third, he or she releases the reed producing the sound; and fourth,

[30] The notes of clarinet throat region (from G^3 to A-sharp^3) sound stuffy due acoustic properties. In order to improve the resonance of these tones, additional fingers are added to the regular fingerings, and these fingerings are traditionally called resonance fingerings.
[31] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[32] Daniel Bonade, *The Clarinetist's Compendium: Including Method of Staccato and Art of Adjusting Reeds* (Kenosha, WI: Leblanc Publications, 1962), 8-12.
[33] Ibid, 9.
[34] Ibid, 8.

the tongue touches the reed again stopping the sound. The exercise is repeated several times and, after some repetition, the student is asked to reduce the length of the sounding notes, making the sound shorter. It is important that the air flow continues even when there is no sound and the tongue is touching the reed. In order to make sure that the students understand this concept and are able to perform it, Dr. McClellan asks for students that are doing the exercise for the first time to create an air leak in the embouchure to make sure that the air does not stop while the tongue is touching the reed. Another essential aspect of the stopped tonguing technique is that the tongue should touch the reed very lightly, that is, the player should apply just enough tongue pressure to stop its vibration.

Once the student masters this technique Dr. McClellan introduces the idea of tone quality and speed for tonguing. He uses different warm-up exercises to first help the student play tongued tones with good tone, and then, he uses other exercises to develop tonguing speed.[35] He argues: "It is difficult for most people to articulate rapidly on the clarinet. So often that becomes the chief obsession for the clarinet player. Therefore, an important element is missed and that is: what is the tone quality of the articulation?"[36]

This practice is also found in the literature. Most authors focus only on the mechanical and speed part of tonguing and neglect the tone quality aspect. When asked about the right tone quality for tonguing, Dr. McClellan responded:

> One can develop an articulation that has almost a mechanical quality, which is not good; or, one can develop an articulation that has a very audible. It should not be mechanical and it should not be so physical that you hear the tongue, but it should be an articulation that reminds you of something else. Sometimes we talk about longer yet detached note lengths and I refer to them as "pom pom" or that the note has a texture of a cat's paw. You know, that beautiful soft rubbery texture of cat's paws. I think that it's important to

[35] These warm-up exercises will be discussed in detail in Chapter Four.
[36] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

strive for this kind of note length and many others as well. This step can often be skipped because we all need to be able to tongue fast too.[37]

In addition to the warm-up exercises, there are particular excerpts from the clarinet repertoire that Dr. McClellan uses to improve tone quality and speed on tonguing. He frequently uses the band version of Percy Grainger's *Molly on the Shore* and the famous clarinet solo from the Scherzo in Mendelssohn's *Midsummer Night's Dream*. In addition to these two excerpts, Dr. McClellan works on the tone quality of tonguing whenever it is necessary for the repertoire.

Another issue involving the tongue is the tongue position. Although this technique is well known in the clarinet world, especially in the United States, it is not discussed in any of the books used in this research. The only book that briefly mentions it is Campione's[38] book, however it is not clear if he is talking about this particular technique. Most of time, the tongue position is presented as related to the throat, but tongue and throat are two different areas. It is possible to keep the tongue low in the mouth (as when saying "ooo") and at the same time close the throat. So, in this section I will discuss only the tongue position, and later I will present the information about the throat.

The position of the tongue in the mouth can have a considerable effect on the sound. Dr. McClellan affirms that the tongue can be used to redirect the air and that an even a slight movement can change the sound[39]. He compares the tongue with the rotor of a paddleboat: as the slight movement in the rotor of a paddleboat can completely change the direction of it, a slight movement of the tongue can also change the air direction.

Dr. McClellan remarks that he noticed that some students take the tongue position technique too far and put the tongue too high in the mouth. When asked about the ideal tongue

[37] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[38] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 15-16.
[39] D. Ray McClellan, interview by author, Good Hope, GA, May, 2015.

position, he explains that it is difficult to have a precise definition for it, but he would think that, "A general good tongue position would be in the middle of the mouth. For the upper register, moving the front of the tongue slightly upward to redirect the air can raise the pitch of a flat upper register and focus the tone."[40] The suggested tongue position can be achieved when "eee" is pronounced, so the tongue position technique is also called the "eee" position technique. He also clarifies that although he does not want to drop the tongue below the middle position while playing in the low register. Dr. McClellan recommends that the student should use his or her ears to find the tongue position that produces that best sound.

The Throat

The throat is another important aspect for playing the clarinet, and it is frequently discussed in books about technique, usually when the author explains air support or breathing. The authors are unanimous that the player should play with an open throat. That is, the throat should not control or block the air. However, Brymer[41] argues that the open throat is just a feeling and not an actual muscular action. Although the there are many texts about this technique, there are still subjective elements for communicating this procedure. Stein,[42] for instance, uses an analogy of the act of yawning to describe the open throat.

Dr. McClellan corroborates the idea that the throat should be open while playing the clarinet. He explains the technique by comparing it to eating a hot potato or blowing condensation on a cold window. His own practice is to open the throat even before inhaling and keep it open while playing.

[40] D. Ray McClellan, interview by author, Good Hope, GA, May, 2015.
[41] Jack Brymer, *Clarinet* (New York: Macmillan Publishing, 1976), 156-157.
[42] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 21.

Dr. McClellan requests the player to take a "long deep quiet breath with an open throat."[43] Moreover, he suggests that the student should avoid a tense "hooo" or wheezing sound that is similar to Darth Vader's breath in *Star Wars*. Instead, the student should look for a relaxed open throat "hooo" with almost no sound produced. Dr. McClellan advises students to use David Weber's long tone warm-up exercise (see appendix page 84) to develop this technique.

Breathing

In playing the clarinet, the simple act of breathing has to be done in a particular way. Since the clarinet is a wind instrument, and consequently needs air to produce sound, the breath technique is part of many other techniques that will be discussed in others parts of this document. As expected from writings about a wind instrument, breathing is a matter that is discussed in all literature about clarinet technique. Some authors such as Weston,[44] Brymer,[45] Campione,[46] and Stein[47] describe anatomical concepts and base their approach on that. They agree that the player should keep the air support and air control using the diaphragm.

In addition to the concepts presented above, Dr. McClellan teaches some general characteristics of good breathing. As discussed when the throat technique was explained, according to Dr. McClellan, the breath should be as deep as possible, quiet, slow (when possible) and with a relaxed throat. He explains a technique to develop a good breathing technique as follows: "A good exercise for that is to breathe in slowly and deeply. Then hold the breath, and then after a second or two, breathe in more air, and after a second or two, breathe in even more

[43] D. Ray McClellan, interview by author, Good Hope, GA, May, 2015.
[44] Pamela Weston, *The Clarinet Teacher's Companion*, (Great Britain, Plymouth: Clarke, Doble & Brendon, 1976), 51-52.
[45] Jack Brymer, *Clarinet* (New York: Macmillan Publishing, 1976), 157, 173.
[46] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 11-16.
[47] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 18-20

air, by then you will be very red in the face and then release the air."[48] Dr. McClellan explains that this exercise helps the player understand that he or she can take in more air. Consequently, the player will also have a better notion of his or her lung capacity. He also emphasizes that the breath should be made with the corners of the mouth relaxed and open. If the corners are tense or too closed, then the air will make an unwanted sipping sound.

A quick breath is also an important tool to a clarinet player that is not discussed in many books. Dr. McClellan calls those kinds of breath "catch breaths." He argues that catch breaths are just a small version of the complete breath. Although the catch breaths are very similar to the regular breath, they need to be practiced too, so the student can develop speed and fluency in this technique. He suggests that the student mark breaths and catch breaths carefully in extended passage work and to rehearse the notes and breathing as if it were an athletic event. Charting progress and noting successes and failures are key elements in developing good breathing for performances.

Intonation

Intonation is another fundamental element of music making and consequently to clarinet playing. String players have a very flexible way to adjust their intonation; they can slide their fingers on the fingerboard until the note "becomes" another note. On the other hand, piano players cannot fix their intonation while they are playing. The clarinet is a hybrid in this aspect; one can adjust a note, but only to certain degree. Another characteristic of clarinet playing is that there are notes/registers that have particular intonation tendencies. Dr. McClellan's approach towards intonation focuses on developing the ears of the student to detect tuning problems and correct them. The player can use different tools to change the pitch of a note. He or she can move

[48] D. Ray McClellan, interview by author, Good Hope, GA, May, 2015.

the embouchure, move the tongue, move the throat, and partially cover holes. These tools can be used in numerous ways, and on different occasions. There are so many situations when the player would need to change the pitch of a note and so many ways to do it that it would be impossible to list all in this document.

Consequently, the focus on intonation has to start with the development of a good ear, and the learning of tools to adjust it. Dr. McClellan recommends:

> Listen to excellent violinists who play very well in tune. The clarinet should be played as a violin. Violinists have to hear the note before they play it and they have to feel it as they play. The clarinet player should assume that many notes in the clarinet will be out-of-tune, therefore they should be in the habit in adjusting their pitch, even before they play the note, and it should be seen as a pleasure, rather than a burden.[49]

He recommends that students should sing in choirs, groups, and ear training projects. "Singing in a choir can be an excellent way to develop your sense of pitch."[50]

Dr. McClellan also encourages his students to use the Tuning CD by Richard Schwartz[51]. "If students will simply buy the CD and follow the instructions for clarinet and do this several times a week, they will improve their abilities as a habitual adjuster of pitch. I've had many experiences with students who have taken this advice to heart and the results had been fantastic. They have become better at tuning and more confident as players."[52] He explains that playing with the tuning C.D. is a better approach than using a tuner with a meter because the tuner simply tells you that you are playing 440Hz. "If you can make every note on your instrument to cause the tuner needle to go to zero, you will be playing out-of-tune. One must take into account

[49] D. Ray McClellan, interview by author, Good Hope, GA, February, 2015.
[50] D. Ray McClellan, interview by author, Good Hope, GA, February, 2015.
[51] Richard Schwartz, *The Tuning C.D.* (Cherry Hill, NJ: The Tuning C.D., 2009).
[52] D. Ray McClellan, interview by author, Good Hope, GA, February, 2015.

the key in which you are playing and what the tuning tendencies are for each interval.[53] Dr. McClellan recommends using the directions from Richard Schwartz's Tuning C.D.[54]

Each technique presented in this chapter has its importance, but they will be only effective if used in combination with each other and with a good tone. A fast, poorly executed staccato that is out of tune, for example, is not a desirable staccato. Dr. McClellan's approach encourages performers to synthesize these techniques to use them to express musical ideas.

[53] D. Ray McClellan, interview by author, Good Hope, GA, February, 2015.
[54] The tuning C.D. and its directions are available in the following website: http://raschwartz.wix.com/the-tuning-cd

CHAPTER 3

Warm-ups

The warm-up is one of the most important aspects of Dr. McClellan's teaching. He states that, "In order to play beautifully, with refinement and control at the highest level possible, a comprehensive warm-up is essential for me."[1] When asked about the importance of the warm-ups, McClellan affirms: "I believe that those that are in the habit of doing a comprehensive warm-up have more skills on the clarinet that they would if they didn't do it. It is a tremendous opportunity to build your skills."[2] Since the warm-up is so important to Dr. McClellan's teaching, this chapter will present general concepts about it and a description of each part of it. Moreover, a collection of the main exercises used by Dr. McClellan will be provided in the appendix of this document.

Dr. McClellan teaches, "A comprehensive warm-up should cover the aspects of playing you will encounter in your repertoire."[3] Basically, the warm-ups are divided in four groups: long tones, flexibility exercises, scales and arpeggios, and tonguing. The warm-up package given to a student for a semester's practice consists mostly of one or more exercise for each of these groups, depending on the need of the student. These exercises come from different sources: some are excerpts from study books or pieces, others are exercises created by other clarinet players, and some are from Dr. McClellan himself.

[1] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[2] Ibid.
[3] Ibid.

The average time to play the warm-up is about 40 minutes to one hour and should be the first thing played in the day by the student. Although Dr. McClellan does not state a specific order for the sequence of exercises, he suggests that students that are having contact with the warm-ups for the first time should create a disciplined routine.

> Certainly with my undergraduates, it is more important, I think, to get them used to the discipline of a 'ritual.' I think that when you get in the more advanced stages, if you find that you need to deviate from the routine and start right away with tonging or something and that helps you, that's fine, but I generally follow this order: long tones, scales, flexibility, arpeggios, tonguing then some free time to play what I wish.[4]

Dr. McClellan creates a warm-up package that addresses the fundamental techniques for a certain group of students that are in the same level, but also tailors the package for the individual student's needs. Thus, the student will practice the fundamental techniques needed to be a good player, and also focus on solving their own specific technical problems.

McClellan uses different warm-up packages for each academic semester. This reflects the university cycle, and it gives enough time for a student to know the material well without becoming bored. According to McClellan,

> It is important that you know [the warm-ups] so well that you don't have to think about the notes, but you can think about your tone, your legato, the sound of your articulation, your intonation, your dynamic range, your habits, relaxation, the hands, and fingers, breathing, posture, and you can practice in front of a mirror because you will know the warm-up routine by heart if you do it every day.[5]

The student's attention has an important role in the learning process. An exercise like the warm-ups that are played every day can make the student lose interest in such exercise and the warm-up can be less effective. McClellan acknowledges this matter affirming: "I would think

[4] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[5] Ibid.

that after a few months that it [the warm-ups] could get a little boring, a little dry for the player. So, I think that would be one reason to change the warm-up routine periodically …"[6]

The progression in the learning process is another aspect of Dr. McClellan's pedagogy. In the warm-ups this aspect is not forgotten, and that is another reason to change the package every semester. He believes that, "You need the progression from basic to advanced, and so we try to have that in the warm-ups."

Another characteristic of McClellan's approach towards the warm-ups is that the student should learn them by the third week of classes. The pressure to learn the warm-ups quickly motivates the students to practice more.

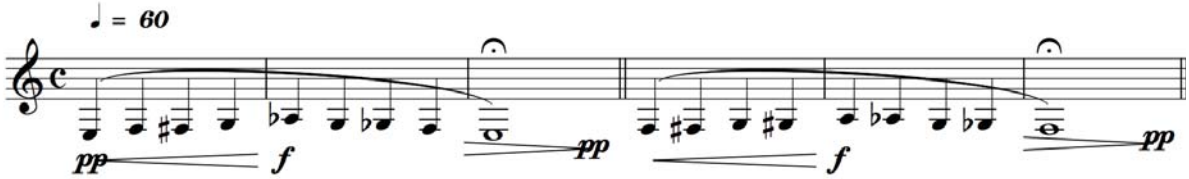
Long Tones

The long tones exercise (see warm-up appendix in page 84), also know as the Weber long tones, was presented by David Weber to Dr. McClellan. This exercise is presented in all warm-up packages assigned by Dr. McClellan. Dr. McClellan endorses these exercises affirming: "I feel very strongly about David Weber's long tones exercise. They are some of the best exercises that have been written for the clarinet."[7] He recommends that the long tones should be played first in the warm-up schedule and with the player's best reed.

The exercise consists of five ascending chromatic notes followed by the same notes descending, all in quarter-notes, except the last note, which is a whole note with fermata. The length of the last note can vary depending on the need of each student. The ascending sequence of notes should be played in a crescendo from *pianissimo* to *fortissimo,* the descending notes should be played *fortissimo,* and the last note should start *fortissimo* and very gradually fade out

[6] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[7] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

to *pianissimo.* After each segment the student should rest for four beats and then start the next segment until the player covers all the low register (from E^3 to B^4). Example 1 shows the first line of the long-tones exercise.



Ex. 1: First line of long-tone warm-up.

Dr. McClellan advocates the fluctuation of dynamic and change of notes as important aspects of the exercise: "You don't want to have a long tone exercise that is done in a monotone manner. Because then, there is no natural fluctuation of the lips, there is no moving the air and changing the intensity of the air to change dynamics."[8]

Dr. McClellan also uses small variations of the exercise in order to address specific technical problems of the students. These include tempo, the length of the crescendo, and the length of the final note. Also, when a student has problems tonguing, such as heavy tonguing or tonguing too low, Dr. McClellan recommends that the student should touch the reed in each beat very lightly with the tip of the tongue when playing the last note.

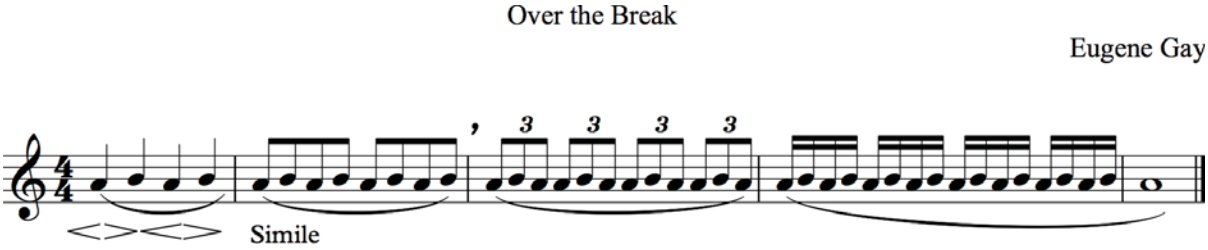
Dr. McClellan holds that the long tones played in the low register are important to develop a good sound in the clarinet. He affirms that the low register is the best sounding register of the clarinet, and that the player can use it as a sound reference for the other registers of the clarinet. Although the exercise seems simple, it can improve many aspects in performance technique. Tone quality, embouchure, breathing, dynamic control, tongue position, throat set-up,

[8] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

hand position, finger motion and resonance fingerings are the techniques that are improved by the long tones exercises.

Flexibility Exercises

Embouchure flexibility is an important technique for clarinet playing; it is an essential component to an effective legato. Dr. McClellan has several warm-up exercises for this technique and those can be found in the collection of warm-ups in the appendix. However, Dr. McClellan suggests one introductory exercise to learn this technique, which I will describe here. The introductory exercise was taught by Mr. David Weber to Dr. McClellan and can be found in Eugene Gay's *Methode Progressive et Complete*,[9] at the beginning and at the end of the scale section. The exercise features two notes, one on each side of the register break,[10] that are repeated, first in quarter-notes, then eighth-notes, triplets and sixteenth-notes. The first passage played in the exercise is from A^4 to B^4, and Dr. McClellan explains the way to play it as follows: "You play the A below the break and say, the B above the break, so you play that note at a *forte* dynamic but you start a crescendo on that note and then you start a diminuendo and as you start the diminuendo you move your fingers to the next note."[11] This exercise is also called an "over the break" (OTB) exercise and can be seen in example 2.



Ex. 2: "Over the break" warm-up exercise.

[9] Eugè Gay, *Méthode Progressive et Complète*, (Paris: Billaudot, 1932).
[10] The passage between two registers is also called "over the break" or "across the break." These passages are difficult to play legato.
[11] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

According to Dr. McClellan, “When you do that, it loosens the lips naturally. There is a dilation that takes place as the air is propelled through and as you are doing the crescendo.”[12] The flexibility exercises relax the embouchure freeing the reed to vibrate and helping the legato. Dr. McClellan explains, “It is so much better to teach somebody that exercise than it is to simply say ‘relax your lips’.” Further, “Physically and mentally you’re not tensing up as you’re changing notes, you’re actually involved in dynamic fluctuation at that point, so you really can’t tense up if you’re involved in making a crescendo.”[13]

In order to make it easier for the student to recall this technique, Dr. McClellan calls it simply “The Thing.” This designation, which some students think is funny, helps them to remember all the information with just one expression.

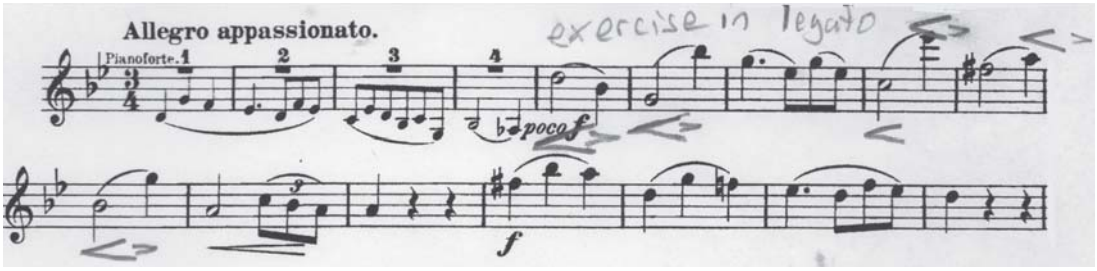
“The Thing” can be used to improve the legato in many passages in the clarinet repertoire. Here Dr. McClellan describes how to use it in one of the most important pieces in the clarinet repertoire, the J. Brahms’ Sonata in F-minor, Op. 120:

> In the opening phrase of the Brahms F-minor Sonata, where there are several intervals that cross the lower break. They are wide intervals, and one can often hear bumps between the notes where there should be a legato connection. Therefore, what I like to do is take the over-the-break exercise or “The Thing” and just do an outline of that opening melody which is D, Bb, G, (now, here is the first wide interval that crosses the break), the G to the high Bb. So, you use the over-the-break exercise on that open G as you start the diminuendo you play the high Bb. And then you continue on through this melody and when you’re crossing the break or doing a wide interval down or up you can do The Thing. This helps the clarinet player to play a rather difficult opening passage with ease.[14]

The following example (Ex. 3) shows the opening of Brahms Sonata No. 1 with Dr. McClellan’s handwriting. The crescendos and diminuendos represent “The Thing.” Observe that Dr. McClellan takes care to use different sizes for the hairpins and puts the beginning of the

[12] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[13] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[14] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

diminuendo mark at the very end of the crescendo. “For this exercise, whe you cross the break, the note that precedes the break gets a crescendo, and precisely before you change notes, you start a diminuendo. This will give the maximum fluctuation in the lips.”[15] It is important to explain that Dr. McClellan recommends this as an exercise, not as the actual way of interpreting the piece.



Ex. 3: Mm 1-16 from J. Brahms’ Sonata in F-minor, Op. 120

Scales and arpeggios

It is well known that scales are a fundamental part of any instrument practice. The numerous scale methods published and the use of scale patterns in study books can exemplify the traditional use of scales as didactical material to learn and improve the playing of an instrument. This practice is no different in the clarinet world. There are many reasons for this tradition and the study of this practice is beyond the scope of this research. However, we will limit the discussion here to how Dr. McClellan approaches them in the warm-ups.

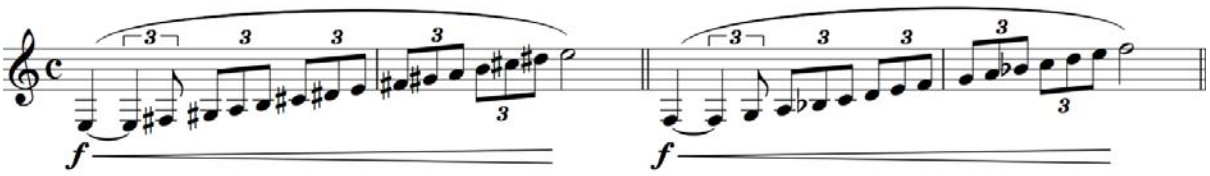
Dr. McClellan clarifies that there are several reasons to give emphasis to the scales in a daily basis. The first reason is “just because of what you find in music,”[16] that is, scales are present in music so often that to learn them in advance can be a great advantage. Another reason explained by Dr. McClellan is that, after the student learns well the scale set that he or she is practicing, “If you know the scales well then you [the player] don’t have to think about the notes,

[15] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[16] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

you just think about your playing, your breathing, your embouchure, your hand position, your finger position, your tone, etc."[17] The concept of learning a passage well enough that the student can focus on other aspects of the playing technique is recalled by Dr. McClellan constantly. And indeed, it makes sense that just after the player learns the notes and rhythms very well he or she can polish the passage focusing on refining it.

Dr. McClellan also presents other important reasons to play the scales on a daily basis. He explains that scales are good to discipline the fingers, to work on speed and coordination, to exercise the fingers, and to keep technique accurate. Associated with these benefits, Dr. McClellan uses the scales to work the homogeneity of different registers, to develop good intonation and to keep a good sound when playing fast passages.

The homogeneity of registers is explained by Dr. McClellan as the process of matching tone and volume from one register to the other. He also recommends using the long tones as sound models for the scales. Dr. McClellan uses different scales according to the student's level and technical problems. Furthermore, in order to match the registers, Dr. McClellan suggests a gradual approach where the student should first use the Labanchi scales with David Weber's prescribed rhythm (see warm-up appendix pages 83-84). The following example (Ex. 4) is the first line of Labanchi scales with Weber rhythm.



Ex. 4: First line of Labanchi/Weber warm-up scales.

[17] Ibid.

Dr. McClellan states, “With every new student who comes to me, and they could be a freshmen or a doctoral student, if they’ve never done it before, then I want to do the [Labanchi] scales.”[18] The Labanchi scales feature only two octaves at a time and, according to Dr. McClellan, they are the first step to working on the homogeneity. He explains the process as follows:

> You match register one to register two, and then you keep going up, and then you eventually get to the point where you are matching register two to register three, but you’re not always having to deal with three registers at one time. And then later, as you advance, you can get to where you’re trying to match all the three registers in one scale.[19]

These scales should be played *sempre forte*. When talking about the benefits of that requirement, Dr. McClellan affirms: “The other benefit is that [playing] *sempre forte* with no diminuendo at the end is something very hard for a clarinet player to do. If you can acquire the skill of doing the Labanchi scales forte, with a full beautiful sound and flexibility in the embouchure, then you are on your way to having a full dynamic range.”[20] He continues, “It is difficult to get a beautiful sound when you’re playing *forte* on the clarinet. Not many clarinet players go after the challenge of playing in all dynamics, including *forte*. But the Labanchi/Weber scales are a good opportunity to do that.”[21] Dr. McClellan adds that, “For many students this is learning for the first time how to really blow through the clarinet.”[22]

The warm-up scales also work the high register of the clarinet giving the opportunity to the player to improve that technique. Dr. McClellan addresses the issue stating that, “Most clarinet players are used to tensing up in the high register and therefore play softer and kind of

[18] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[19] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[20] Ibid.
[21] Ibid.
[22] Ibid.

hide. I ask them to do the opposite, which is to keep the sound full with a lot of relaxation."[23] Dr. McClellan uses drawings to show the use of air and the balance between the registers.

Scales can also improve the speed and coordination of fingers. Dr. McClellan affirms that good tone quality is something difficult to achieve in fast passages. He states, "often you will hear players where they sound beautiful when they're playing slowly and usually softly, but then when they start to play faster the tone changes and usually there is a compromise in the quality of tone."[24] When the students learn scales well, and they can play them faster, they can also start to focus on having the same tone quality in both the long tones and in fast passages. Dr. McClellan calls that process the meeting of technique and sound. He explains that this goal can be achieved starting with a slow and careful practice with a gradual increase in speed, while always concentrating on keeping the same tone quality.

Others scale patterns used by Dr. McClellan can be found in Carl Baerman's *Method for Clarinet Vol. 3*,[25] Hyacinthe Klosé's *Méthode complète de clarinete*,[26] and Gaston Hamelin's *Scales and Exercises*.[27] These scales have a range wider than an octave and give the advanced student the opportunity to work on the balance between all the registers of the instrument.

From observing Dr. McClellan's approach towards the scales it is obvious that they are extremely important in his pedagogy. As mentioned, Dr. McClellan requires the students to learn the warm-up by the third week of classes. To verify if the students are fulfilling that requirement and practicing scales during the whole semester, Dr. McClellan schedules three scale tests during the semester. If the student fails the scale test or plays the scales unprepared in the lesson, they are required to attend the scale class.

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[23] Ibid.
[24] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[25] Carl Baerman, *Complete Method for Clarinet: 3rd Division, Op. 63* edited by Gustave Langenus (New York: Carl Fischer, 1917).
[26] Hyacinthe Klosé, *Celebrate Method for the Clarinet,* edited by Simeon Bellison (New York: Carl Fischer, 1946).
[27] Gaston Hamelin, *Gammes et Exercices pour le Clarinet* (Paris: Alphonse Leduc, 2012).

Tensing up while playing softly can be a common problem for many students. The tension is most commonly observed in the embouchure, but with close attention, it is possible to observe tension in the fingers, throat and even mentally, when a mental image forms that the high notes is something extremely difficult. Students who practiced the warm-up scales every day, following the directions of blowing through and relaxing, showed progress in these areas of tension.

These scales also improve intonation. After the students learned the scales well, Dr. McClellan plays the scale with them "using the technique of blowing through the clarinet, relaxing the lips, and maintaining the *forte*."[28] This modeling helps them realize what they have to do to play in-tune. Dr. McClellan describes the process:

> When we play together, there is a certain "out-of-tuneness" that happens... I've seen the progression in tuning, that I can tell my students with confidence that if you can play all the notes, even though we are out-of-tune right now, that in about a month or two we will be very well in-tune. If we keep doing this every week and we keep practicing them everyday, than we will be able to set the tuning that way.[29]

Some students tend to overthink about many techniques. For those, the habit of trying to copy the sound of the professor is more effective than trying to execute a specific technique explained only verbally.

Tonguing

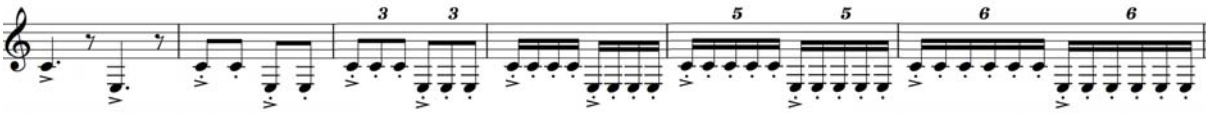
Dr. recommends that the clarinetist should spend about ten minutes in the tonguing section of the warm-up. Dr. McClellan uses the tonguing warm-up in three types to develop different characteristics of this technique: tone quality, length (short staccato), and speed of

[28] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.
[29] D. Ray McClellan, interview by author, Good Hope, GA, May, 2014.

tongue. Before starting to use the tonguing warm-ups the student has to be familiar with the stop tonguing technique presented in Chapter Three of *The Clarinetist's Compendium* by Daniel Bonade. Usually, this is the last part of the warm-up, or at least after the tone and flexibility sections have been warmed up.

The attention to tone should always be present in tonguing warm-ups. The student should increase the speed of these exercises slowly and aim to produce separated notes with the same length, front, and release. Common problems found in students performing these exercises are lack or discontinuity of air support, excessive use of the tongue to stop the reed vibration, and movement of the embouchure. Therefore, the technical aspects worked in the other warm-ups sections (long tones, flexibility, fingers and hands positions) should be emphasized here.

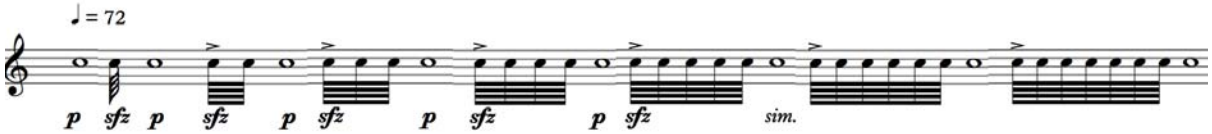
Dr. McClellan also uses tonguing warm-ups to work specifically staccato and the length of the notes (see warm-up appendix on pages 114, 116, 123, 125, 126). For these, the player should apply the same concepts of tone quality discussed above, and additionally, focus on playing the notes as short as possible. Short staccato is a challenge for many players and exercises to address this issue are important. Example 5 is a condensed version of the complete warm-up exercise found in the appendix.



Ex. 5: Condensed version of tonguing warm-up for note length.

Observe that this exercise starts with rests in between the notes. The air should not stop in the rests, for the silence will be achieved by the tongue touching the reed lightly. For each repetition of the pattern one note is added in the beat in order to increase gradually the level of difficulty.

Dr. McClellan also has warm-up exercises to develop the tonguing speed. These exercises can be found on pages 115-122 in the warm-up appendix. Although these exercises are for speed, the player must always focus on tone quality too. The following Example 6 shows a short version of one of Dr. McClellan's warm-ups to develop tongue speed. In the original version found on the appendix page 117 each pattern of whole note, followed by a thirty-second note and another whole note repeats three times.



Ex. 6: Short version of warm-up to develop tongue speed.

In this exercise the clarinetist starts playing a very fast note marked *sfz* followed by a long *piano* note, and increases one fast note each time after the long note. The air used to create the *sfz* helps the tongue to move faster and the gradual increase of notes contributes to the player's control of the tongue movement.

Other tonguing warm-up exercises found in the appendix, such as the excerpt from Mendelssohn's *Scherzo* (warm-up appendix in page 127-128) and Langenus's tonguing exercise (warm-up appendix in page 129-131) allow the performer to work with a comprehensive approach, working at the same time on tone quality, speed, and length.

Dr. McClellan is constantly improving, adding, and rotating warm-up exercises to help students to improve their playing. However, the majority of the warm-up exercises are in the appendix, and the explanation of each category in this chapter can direct the approach towards them.

The way that the categories are presented here may help performers to create warm-up packages of their own. One approach would be to take from the appendix one exercise from each

category, and two exercises from one category in which he or she needs more improvement. The package should have enough material to play from forty-five minutes to one hour.

CHAPTER 4

Practice and Practice Techniques

It is common sense that practicing is the activity that a successful student spends the most time doing. It is during this process that the players learn pieces and improve their playing. Therefore, the way that a professor teaches students to practice will have a profound impact on the their success.

The clarinet literature approaches the topic in different ways. Some sources such as Campione,[1] Weston,[2] Guy,[3] and Tosé[4] dedicate full chapters to this. Others such as Stein,[5] Bonade,[6] and Russianoff[7] approach the subject in the text when explaining a technique. While Campione, Guy, Bonade, and Russianoff describe exercises to help the player to learn or improve the difficult passages, Stein, Weston, and Tosé discuss planning practice sections, mental preparation, tone quality, and musicality. When describing lessons of eight different university professors, Dees mentions that the professors teach the students practice techniques, however she does not describe these techniques.[8] Dr. McClellan's general concepts about

[1] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001).
[2] Pamela Weston, *The Clarinet Teacher's Companion* (Great Britain, Plymouth: Clarke, Doble & Brendon, 1976).
[3] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005).
[4] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962).
[5] Keith Stein, *The Art of Clarinet Playing*, (Evanston: Alfred Music Publishing, 1958).
[6] Daniel Bonade, *The Clarinetist's Compendium: Including Method of Staccato and Art of Adjusting Reeds*, (Kenosha, WI: Leblanc Publications, 1962).
[7] Leon Russianoff, *Clarinet Method*, Vol. 2 (New York: Macmillan Publishing, 1982).
[8] Margaret I. Dees, "A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy through Observations and Interviews," D.M.A. diss. (Florida State University, 2005).

practicing will be presented first, and then each practice techniques used by him will be described individually.

General Concepts about Practice

Dr. McClellan affirms that the student should have goals for practicing. He explains that "when we practice, we teach our fingers to play evenly and correctly."[9] Further, "when we practice, we partially memorize our passage, so, at the very least, our reading doesn't slow us down."[10]

The student should focus on solving problems during his practice. Campione[11] and Harris[12] emphasize this idea, and Dr. McClellan also agrees with this approach. Furthermore, Tosé[13] calls attention to the waste of time when students uncritically repeat the piece from beginning to end in practice sessions. In addition to this approach, Dr. McClellan emphasizes that tone quality and musical shape should be present from the beginning of the learning process.

Practice Techniques

The term practice techniques used here refers to specific exercises applied to musical passages in order to improve such passages. There are considerable variety among these kinds of exercises, which are mostly passed from professor to student orally, with only a few described in the clarinet literature. For example, Campione[14] presents the change rhythm, slow practice, and

[9] D Ray McClellan, "How to Practice," Unpublished handout, not published, no date.
[10] Ibid.
[11] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 41.
[12] Paul Harris, "Teaching the Clarinet," in *The Cambridge Companion to the Clarinet*, edited by Lawson (Cambridge: Cambridge University Press, 1995), 119-120.
[13] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962), 106.
[14] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 39-42.

the "finger ahead" technique and Russianoff[15] discusses the "Pendulum" technique. It is beyond the purpose of this document to find the origin of each of the practice techniques used by Dr. McClellan. It is enough to know that he did not invent these practice techniques, but that they result from years of experience. The following text will present each practice technique collected by Dr. McClellan.

Seven Times in a Row Perfectly

Tempo and repetition are two constants in a great majority of practice techniques. The "seven times in a row perfectly" technique, or as Dr. McClellan likes to call 7XIRP, works with the repetition aspect of practicing. Dr. McClellan describes it as follows: "Take the piece one phrase at a time. Play each phrase seven times in a row, perfectly or 7XIRP. Reward yourself with colored pencil checkmarks and write 7XIRP at the top of the page."[16] This technique was taught to Dr. McClellan by his friend Dr. Timothy Shafer and is appropriate to be used when learning a new piece.

The Seven-penny-game

The seven-penny-game is a playful approach used by Dr. McClellan to help students keep track of their progress. Dr. McClellan explains that this technique is used often by many musicians. The game consists of putting seven pennies on one side of the stand and for each time that the student plays the passage perfectly, he or she slides a penny from one side to the other. If the student makes a mistake all the pennies go back. It is common for students to lose their

[15] Leon Russianoff, *Clarinet Method*, Vol. 2 (Macmillan Publishing, 1982), 121-124
[16] D Ray McClellan, "How to Practice," Unpublished handout, not published, no date.

attention and lose count of repetitions when they are practicing, so the penny game and the colored pencil marks can help the student avoid playing too few or too many repetitions.

Slow Practice

As mentioned before, tempo is another element common used in practice techniques. Slow practice is perhaps the practice technique most used by performers to learn and polish musical passages. All books that discuss practicing, and even those that do not talk specifically about it, mention the need to play slowly to improve passages. This fact can be exemplified by Larry Guy's[17] quote of Bonade: "The ability to play technically is the ability to play evenly at a slow tempo;" or by Campione's statement, "We must practice at slow tempo so that we, too, can learn the way before speeding up to our performance tempo."[18]

Dr. McClellan agrees that slow practice is extremely important to improve musical passages, and adds other elements to make this practice technique more effective. He suggests the use of the 7XIRP with slow practice:

> Start slow, ex. ♩= 50 or, better yet, ♪ = 100. Notice any technical problems that make the passage difficult, even if it is only 2 notes. When you can play it correctly, repeat it immediately! You will want to put in you muscle memory the experience of playing it perfectly. Turn the metronome up a few clicks [and] repeat. Repeat [the] entire process using **7XIRP** or other similar strategies.[19]

The "similar strategies" mentioned by Dr. McClellan will now be explained one by one.

Half Tempo

This technique is usually applied to passages that have been practiced for some time, in which the student has achieved the performance tempo. The performer should then play the

[17] Daniel Bonade quoted in Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005), 56.
[18] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 39.
[19] D. Ray McClellan, unpublished handout.

excerpt at half tempo of the performance tempo. According to Dr. McClellan, "It's never too early or too late to go back to half of what the performance tempo is and build more beauty and perfection into the sound of the passage. This technique also makes a great warm-up for 2nd and 3rd practice sessions in a given day."[20] The player can play nine times half tempo followed by one time at performance tempo.

Varied Tempi

Dr. McClellan has two techniques involving varied tempi, one features a gradual change of tempi and another that has a random approach. For the first technique the player should start at a slow tempo, and increase the tempo by five metronome clicks,[21] then backtrack four clicks, climb again five clicks, backtrack four, and keep doing this until the performance tempo is achieved. The number of repetitions on each click and the number of metronome clicks increased and decreased may vary at the discretion of the player.

Although similar to the technique just described, the random tempo change technique has different properties. Dr. McClellan states:

> The latest research has suggested that those who keep varying the practice tempi keep the mind alive and, over the long term, improve more than those who practice in a more controlled and repetitive way. We are told by personal trainers about 'muscle confusion.' Too much stagnation can eventually limit progress. Challenging the mind and the body with tempi that both reinforce (slow and controlled) and that push the player (fast, with less control) will best help the learning process.[22]

The research cited by Dr. McClellan is Robert Duke's article "It's Not How Much; It's How." Duke conducted experiments with graduate and advanced-undergraduate piano students. He compared the final playing result with the practice strategies used by each student, and

[20] D. Ray McClellan, unpublished handout.
[21] The terminology "metronome click" comes from older metronomes which when you change the tempo it makes a click sound. One metronome click changes two BPMs.
[22] McClellan handout.

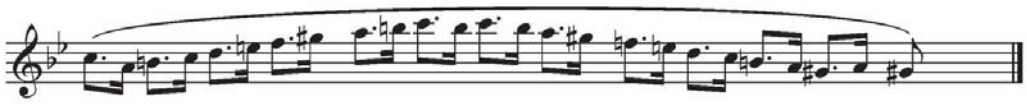
concluded that the strategies used in the practice sections were more important than the time spent playing the piano.[23] Among different observations, Duke's research concluded that the approach towards tempo change was an important factor in the students with good performance results.

Different Rhythms

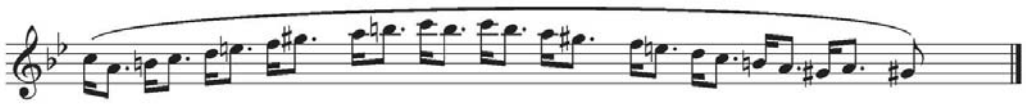
The use of different rhythms to learn a passage is a technique employed by many players. This technique is discussed in countless masterclasses, lessons, and lectures. However, it is not mentioned in many books about clarinet playing. I found the description of this technique only in Campione's book. This technique is better applied in passages that have notes with the same value, such as in mm. 198-199 in the Concerto No. 1 Op. 73 by C. M. von Weber (Ex. 7). For this technique the player should change the original rhythm in multiple ways as shown in the Example 3.

Ex. 7: Mm. 198-199 from C. M. von Weber, Clarinet Concerto No. 1 in F minor, Op. 73.

a.

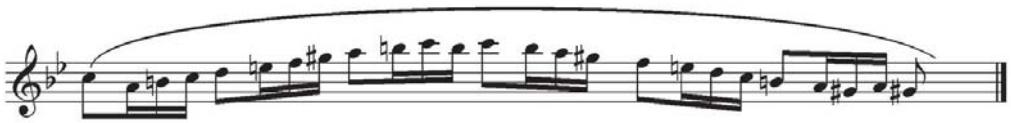


b.



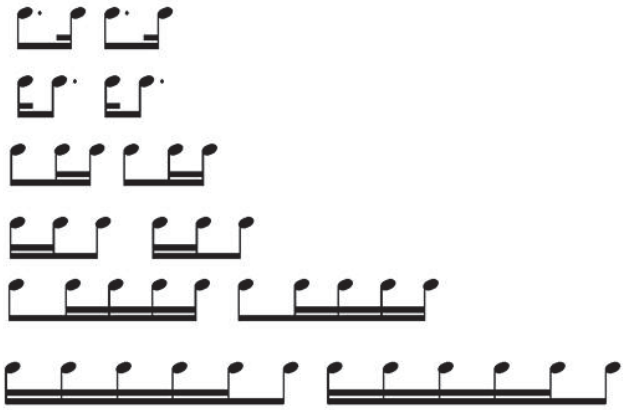
[23] Robert A. Duke, Amy L. Simmons, and Carla Davis Cash, "It's Not How Much; It's How: Characteristics of Practice Behavior and Retention of Performance Skills," *Journal of Research in Music Education* 56, no. 4 (2009): 310–321.

c.



Ex. 8: Examples of rhythm alterations applied to Ex. 7.

The most common patterns used by Dr. McClellan are the dotted eighth-note followed by a sixteenth-note, and the sixteenth-note followed by a dotted eighth-note, these are called dotted rhythm and reverse dotted rhythms respectively. Although these are the most common, Dr. McClellan also recommends other rhythmic patterns such as the following:

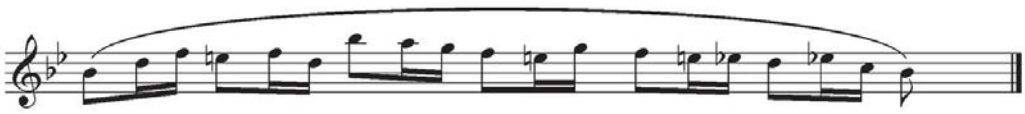


Ex. 8: Rhythm patterns used by Dr. McClellan for practice technique.

The third and fourth rhythmic patterns are especially helpful in passages with triplets. The following Example (Ex. 10) shows how the passages from the Weber Concerto No. 1(Ex. 9) can be practiced applying this technique.

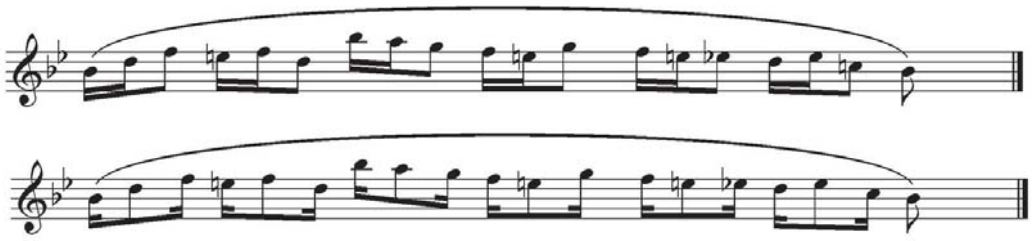
Ex. 9: Mm. 130 and 131 from C. M. von Weber, Clarinet Concerto No. 1 in F minor, Op. 73.

a.



b.

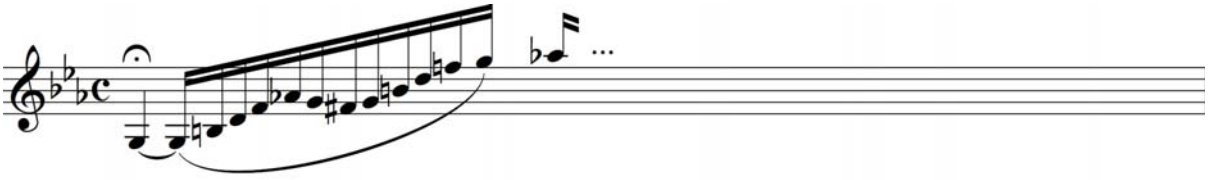
c.



Ex. 10: Examples of rhythm alterations applied to Ex. 9.

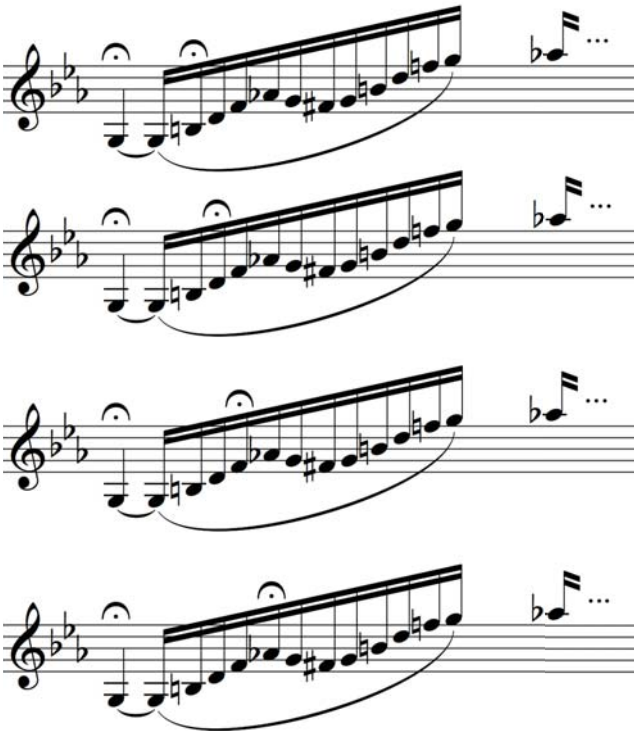
The movable fermata technique is another way to improve a passage through rhythm changes. This technique is similar to the dotted rhythm, but usually involves longer passages (more than one measure). The player should hold the first note of the passage as if it had a fermata and play the other notes in the regular tempo, then he or she should play the first note in the regular tempo and put the fermata on the second note, and so on. The act of holding the note gives the player time to look at the next group of notes and creates the habit of looking ahead.

The sixteenth measure of Luigi Bassi's Fantasia da Concerto (Ex. 11) features a passage in which the movable fermata can be used.



Ex. 11: M. 16 from L. Bassi's *Fantasia da Concerto sumotivi del* Rigoletto di G. Verdi.

Example 12 shows how to apply the movable fermata in the first four notes of the passage from Bassi's excerpt above.



Ex. 12: Use of the movable fermata practice technique in Ex. 11.

Add-a-Note

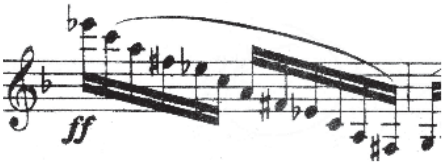
This technique does not involve changing tempo or rhythm; rather, the performer should deconstruct the passage and then reconstruct it. As Dr. McClellan describes,

> At full tempo, start with the smallest grouping you can play. [It should be the first two notes of a passage] Keep adding one note more. This technique will not solve all problems, but helps solve some problems. Reverse Add-a-Note is also effective. Start with the last note of a passage. Add the preceding note and continue in that manner.[24]

Descriptions of this technique can also be found in Clark's[25] dissertation. I also like to use a variant of Dr. McClellan's add-a-note that consists of playing two notes in the middle of the passage (or the two notes of a melodic interval that are not sounding even in a passage), repeat 7XIRP, add one note before, repeat 7XIRP, add one note after, repeat 7XIRP, and

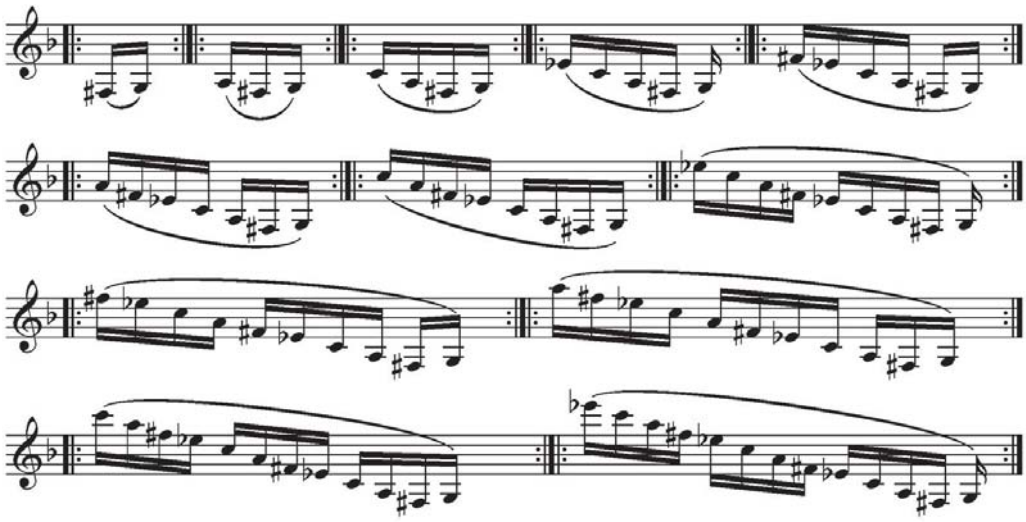
[24] McClellan handout.
[25] Stephen Lee Clark, "Leon Russianoff: Clarinet Pedagogue," D.M.A. diss., (University of Oklahoma, 1983), 73-74.

continue in that fashion until the passage is complete. Example 13 is an excerpt from Weber's Concertino and Examples 14a and 14b show the add-a-note technique and its variant.

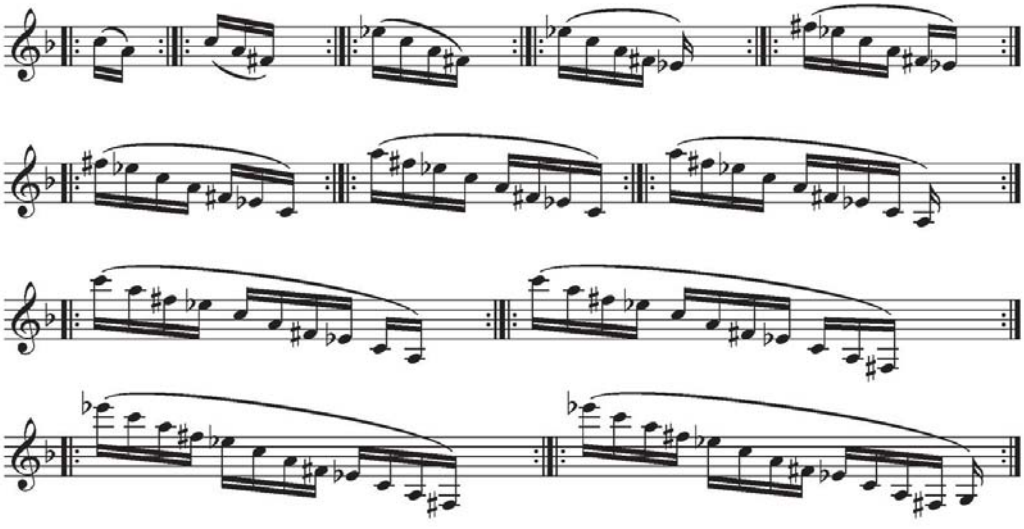


Ex. 13: M. 176 from C. M. von Weber Concertino for Clarinet and Orchestra, Op. 26.

a.



b.

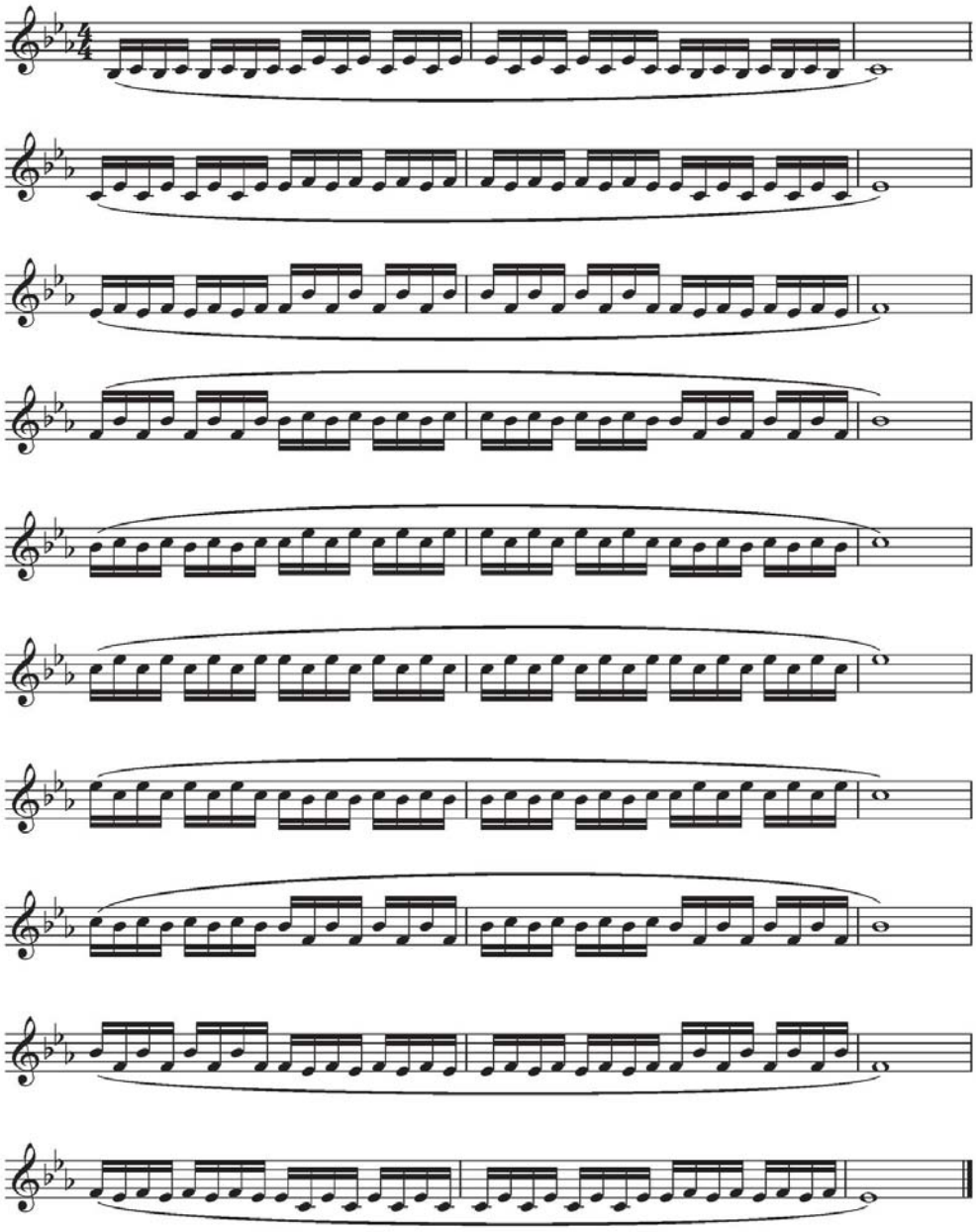


Ex. 14a: Add-a-note technique applied to Ex. 13.
Ex. 14b: Variant of add-a-note technique applied to Ex. 13.

Toggle

Often the problem in an excerpt comprises only two notes. When that is the case, the toggle practice technique can help to smooth it out. The player may isolate the passage with the two problematic notes and repeat it as fast as possible, or start it slow and gradually speed it up. A variant of the toggle technique can be applied to groups of three notes where the first and the second notes are played, then the second and the third note, and back to the second and first. This exercise can continue starting on the second note, going to the third and fourth note, and so on. The example below (Ex. 16) is an example of how to use this technique in Messager's *Solo de Concours* (Ex. 15).

Ex. 15: M. 14 from Andante section of A. Messager *Solo de Concours* for Clarinet and Piano.



Ex. 16: Toggle variant applied to Ex. 15.

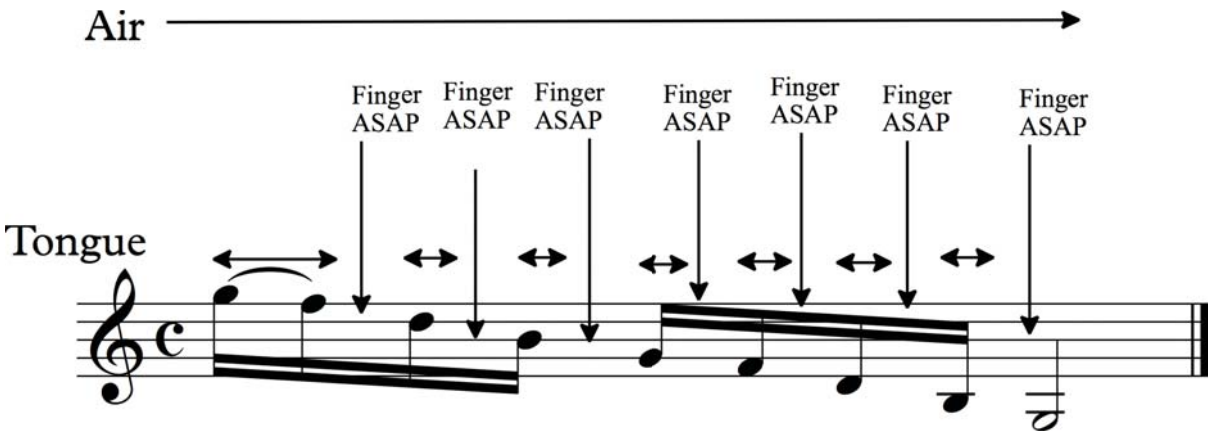
Prepared Finger

The "prepared finger" technique, called the "Fingers Ahead" technique by Campione,[26] is usually used in passages with separated notes. It works specifically with the coordination between tongue and fingers, but can also improve the ability to look ahead for the next note. The

[26] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 41.

player should play the tongued passage very slowly[27] and move the fingers to the next note immediately after the tongue touches the reed, without producing sound. Thus, the sequence of events is: (a) the tongue releases the reed producing sound, (b) the tongue goes back to the reed stopping the sound, (c) while there is no sound and the tongue is touching the reed, finger the next note, and (d) then release the reed from the tongue. This technique can also be used when there are other articulations such as two tongued notes followed by two slurred notes or groupings of two slurred notes. In these situations, the fingers should move to the next note fingering whenever the tongue touches the reed. The flow of air should not be stopped, the tonguing should be light as explained in Chapter 3, and the fingers should be low and move as soon as possible (ASAP) to the next note.

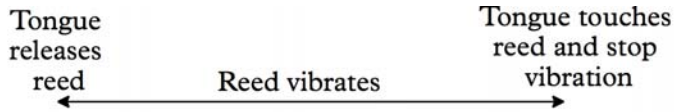
Example 17 is a graph of how to use the prepared finger technique in m. 69 of the first movement from Mozart's Clarinet Concerto. The horizontal arrow after the word "air" means that the air does not stop, the downward arrow below the indication of "finger ASAP" shows that the finger should move to the next note as soon as the reed interrupts the reed vibration, and double head arrows represent the tonguing movement.



Ex. 17: Graphic representation of the prepared finger technique applied to m. 69 of the first movement of W. A. Mozart's Clarinet Concerto, Kv. 622.

[27] I recommend the note to be four times longer than the original value.

The following example (Ex. 18) explains the graphic representation of tongue movement.



Ex. 18: Detail explanation of the tongue movement.

Change Articulation

Changing the articulation of a problematic passage gives the opportunity for a player to focus on different aspects of it. The use of the prepared finger technique in a legato passage can give the player the opportunity to work on precise finger movement, and playing a tongued passage in a legato way can help the player to focus on the fluency of the passage, tone quality, and speed of fingers. Dr. McClellan recommends that players should "practice slurred passages all articulated, or in mixed articulation such as slur 2, tongue 2. Practice articulated passages by slurring them. The technique of changing articulation helps build evenness."[28] This practice recalls the challenging mind and body concept discussed previously in this chapter.

Practice techniques are important tools for a performer. They can help the player to learn and master difficult passages. The performer can benefit even more by combining practice techniques, After using these techniques for awhile, the performer will perceive that certain techniques are more effective than others for practicing specific passages. He or she may also realize that some techniques are more fitted to their own way of playing, and that some work better when first learning a passage, and others work better to help refine the technique.

[28] D. Ray McClellan, unpublished handout.

CHAPTER 5

Musical Interpretation

Musical interpretation is one of the most difficult issues to discuss in the field of music performance. The subjective aspects of this theme, such as good taste and creativity, can add great complexity to the topic and go beyond the scope of this document. However, musical interpretation also has elements that can be articulated in a more objective way. These elements are closely related to phrasing and performance behaviors, and will be discussed in this chapter.

There is a considerable variety of books and articles about phrasing. Music theorists such as Caplin[1] dedicate full textbooks to the subject. But this matter is also discussed in the clarinet literature. Tosé focuses on the theory behind phrasing; his approach is similar to music theorists looking for the structure and hierarchy of phrases.[2] Brymer approaches phrasing within his study of clarinet technique.[3] He uses the first phrase of J. Brahms's Sonata in F major, Op. 120 No. 1 as an example. Here, he explains different issues for each note of the melody (intonation, response, timbre, etc.) and how to correct them.

Other authors such as Guy,[4] Stein[5] and Campione[6] give more practical guidance towards phrasing. Guy describes Bonade's three kinds of phrases: melodic phrase, appoggiatura phrase,

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[1] William E. Caplin, *Analyzing Classical Form: An Approach for the Classroom* (New York: Oxford University Press, 2013).
[2] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962), 92-95.
[3] Jack Brymer, *Clarinet* (New York: Macmillan Publishing, 1976), 133-137.
[4] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005), 25-35.
[5] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 53-61.
[6] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 21-28.

and rhythmic phrase[7] and complements these with additional concepts about phrasing. Stein explains his view of phrasing by bringing out aspects of phrase driving, dynamic phrasing, and a variety of interpretation techniques.[8] In his book *Campione on Clarinet*, Campione follows the path of Stein and Guy and gives attention to grouping, direction, high points, sound volume, shaping of notes, and general musical interpretation.[9] Because phrasing is a subject that encompasses such a broad range of ideas, it is impossible to assert that there is only one right way to approach it. However, it is healthy to discuss this matter, not necessarily to defend one idea over another, but to encourage the diversity of interpretations that can enrich the experience of music for performers and audience.

Despite all the differences between the authors, one can observe some similarities in their concepts, and in the methods of Dr. McClellan. One concern found in all of the sources and also shared by Dr. McClellan is the delimitation of the beginnings and endings of phrases. Campione and Dr. McClellan agree that the phrase should move towards a peak, and back from it.[10] Stein explains the concept of direction of melodic line, but doesn't give much explanation about the internal motion of a phrase.[11] Dr. McClellan's pedagogy of phrasing emphasizes finding the peak of a phrase. He organizes the phrases into six main kinds in relationship to the peak of the phrase. This concept was learned by Dr. McClellan from Timothy Shafer.

Other performance aspects related to performance habits will be discussed following the phrase discussion. This section will show Dr. McClellan's suggestions of habits to acquire good musicianship, and outline common bad habits found in students.

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[7] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005), 27.
[8] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 53-61.
[9] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 21-28.
[10] Some exceptions may apply.
[11] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 53-61.

Grouping and Shaping

Shaping is a term used by Dr. McClellan both for overall phrases, as well as melodic fragments within phrases. The overall phrase is shaped like an arch where the highest point of the arch is the peak of a phrase; however, it does not mean that the highest note or the note in the middle of a phrase is also the peak of phrase. It means that the peak is the loudest note and is usually preceded by a crescendo and followed by a decrescendo. The types of peaks will be discussed below in this chapter.

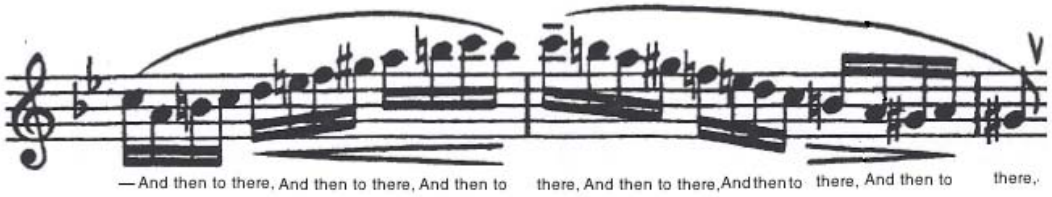
Some phrases are constructed from small musical structures. Dr. McClellan calls these small fragments "phraselets," and they function as small phrases inside a phrase. Stein[12] gives a series of examples of these structures, relating them to melodic motion, metric position, and harmonic content. Basically, the concepts presented to determine the peak of a phrase can also be applied to determine the peak of a "phraselet." Example 19 from the cadenza of Copland's Clarinet Concerto features a phrase starting on the second eight-note of the example and encompasses three "phraselets." I have included Dr. McClellan's crescendo and decrescendo pencil marks. The first "phraselet" can be found in the first measure, the second in the second measure, and the third in the third and fourth measures.

Ex. 19: Excerpt from the cadenza from A. Copland's Clarinet Concerto.

Different authors discuss note grouping and relate it with shaping. Campione[13] explains grouping by connecting the musical phrasing to actual written phrase. He assigns words to

[12] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 56-57.
[13] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001), 22-23.

groups of notes and relates the motion of weak to strong syllables with the motion of notes in weak beats to strong beats. Stein tackles the subject using words in a similar way when explaining dynamic flow.[14] Dr. McClellan also uses words to make clear to the student the grouping of notes. He frequently uses the phrase "and then to there" to show the grouping of notes as well as the motion from one beat to the other. The semantics of phrase "and then to there" and the motion of the words add a subjective element that helps the student to understand the motion of the notes. When speaking, the first three words "and then to" move to the word "there", which sounds like an arrival point. One can see the application of this technique in example 20 from Weber's Clarinet Concerto No. 1. Here, the group of words "and then to there"[15] starts on the second sixteenth-note and move to the next downbeat.



Ex. 20: Mm. 198-199 from the first movement of C. M. Weber's Concerto for Clarinet and Orchestra No. 1 in F-minor, Op. 73.

Types of Peaks

The following are the different kinds of peaks used by Dr. McClellan. Although the types of peaks are presented separately, they can also be combined, and usually they are. For instance, one phrase can have a symmetric peak in the longest and highest note. The confluence of different peaks in one note can also work to help to confirm that that note is the peak of the phrase.

[14] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958), 56-57.
[15] Dr. McClellan learned the expression "and then to there" from Dr. Carol Knie-bush Noe, retired flute professor from James Madison University.

Symmetric Peak

A symmetric peak is found at the halfway point of a phrase. This is a common type of peak, and is found throughout the clarinet repertoire. The following fragment (Ex. 21) from Weber's Clarinet Concerto in F-minor features a peak on the A in m. 176, which is in the exact middle of the phrase. This is both a melodic peak and a metric peak.

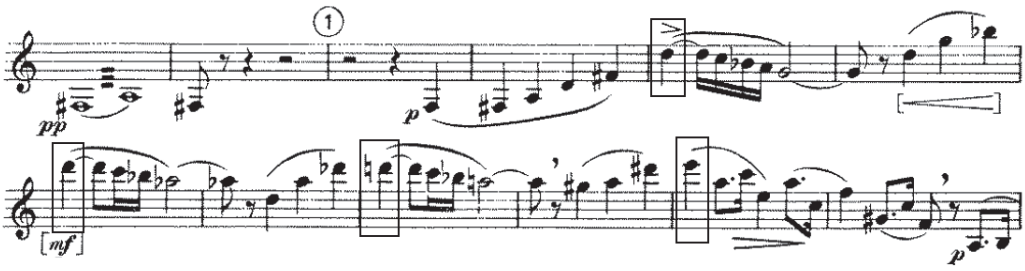
Ex. 21: Mm 174-177 from the first movement of C. M. Weber's Concerto for Clarinet and Orchestra No. 1 in F-minor, Op. 73.

Melodic Peak

The concept of melodic peak used by Dr. McClellan is similar to the one used by Bonade.[16] In this kind of phrase the peak is the lowest or highest note of the phrase. However, there is a difference between Dr. McClellan and Bonade. Guy, when explaining Bonade's concept of melodic phrase, states: "The player makes a crescendo as the pitches rise and a diminuendo as the pitches fall."[17] According to Bonade and Guy's definition, a low note cannot be the peak of a phrase, while Dr. McClellan's definition permits the lower note as the peak of a phrase. Example 22a is an excerpt from the first movement of the Clarinet Sonata by Poulenc and shows a series of two measures phrases that peak on the higher note (the peak notes are in rectangle boxes). Also, if we take a larger view of the passage and consider that there is a big phrase from rehearsal number one to the comma at the last measure of the passage, the peak would be the high E (fourth note in the box), which would be also a melodic peak on the highest note. Example 22b from Weber's Concertino in E-flat major, Op. 26 shows a peak in the lower note. The peak of the phrase is on the low A in the example's fourth measure.

[16] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005), 27-28.
[17] Ibid: 27.

a.

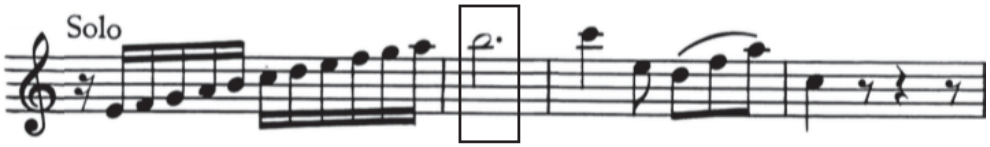


b.

Example 22a: Excerpt from the first movement of F. Poulenc's Sonata for Clarinet and Piano.
Example 22b: First six measures of variation one of C. M. von Weber Concertino in E-flat Major, Op. 26.

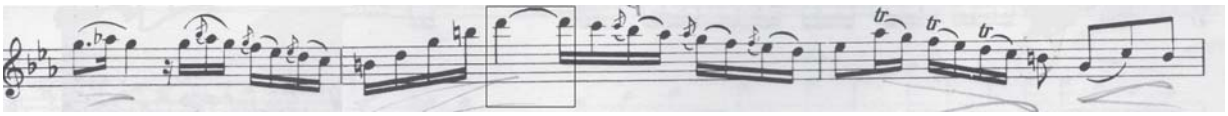
Agogic Peak

The peak of some phrases relies on their longest note: these are called agogic peaks. This note does not need to be the lowest or the highest in the phrase. The following phrase from Mozart's Clarinet Concerto Kv. 622 (Ex. 23) is an example of this kind of peak. The B^4 in the example's second measure is the longest note of the phrase and is also the arrival point of the previous scalar motion, creating a peak on this note.



Ex. 23: Mm. 43-46 from the third movement of W. A. Mozart's Concerto in A, Kv. 622.

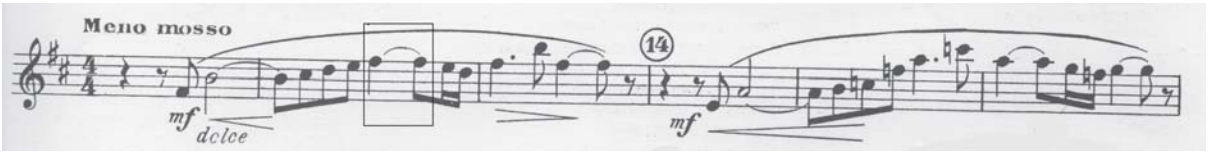
Rossini's *Introduction, Theme and Variations* features phrases with agogic peaks. One example can be found in the phrase featured from m. 3 to m. 5 (Ex. 24). The D^5 in the example's second measure is the longest and highest note in the phrase: therefore, it is an agogic and melodic peak.



Ex. 24: Mm. 3-5 from the *Minore* section of G. Rossini's Introduction, Theme and Variations.

Metric Peak

The metric peak is placed on a strong beat of given phrase. The metric peak can be observed in Example 25 extracted from Bozza's *Claribel for Clarinet and Piano*. The F^4 two measures before rehearsal number 14 is marked with a box is placed in the third beat of a 4/4 measure, which is a strong beat of the measure. The dynamic mark also contributes to the assumption that the F is the peak of this phrase.

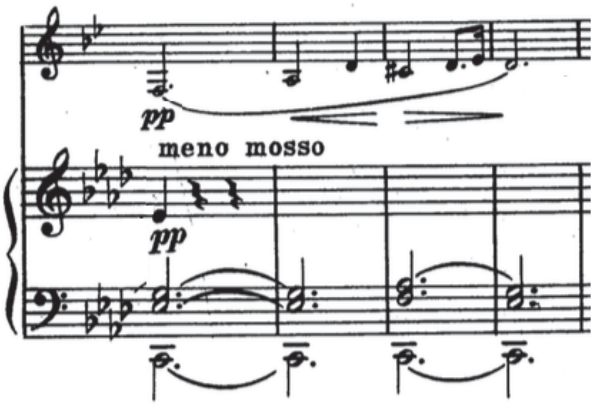


Ex. 25: Beginning of *meno mosso* section from E. Bozza'Claribel for Clarinet and Piano.

Harmonic Peak

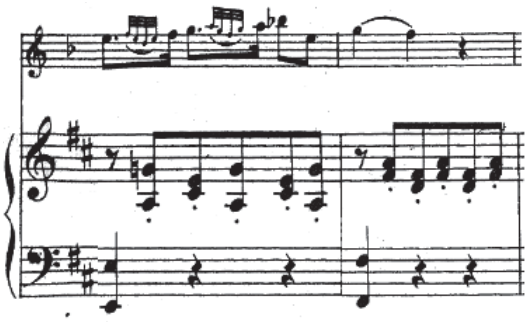
The underlying harmony is an important element for determining the peak of a phrase. The harmonic peak usually is a non-chord tone that leads to a chord tone. Example 26 from Weber's Clarinet Concerto No. 1 is an example of this kind of peak. The passage is in C minor[18] and the chord in the example's m. 3 is an F-minor chord in second inversion. The clarinet melody has a B-natural,[19] a C-natural and a D-flat. The B-natural is a dissonant pitch (leading tone) which accumulates tension that is resolved on concert C in the last measure.

[18] Although the key signature is in F minor, this section is a tonicization of C minor.
[19] The clarinet part is for Bb clarinet. I will use concert pitch notation in the text to facilitate the understanding of the harmony.



Ex. 26: Excerpt from the first movement of C. M. Weber's Concerto for Clarinet and Orchestra No. 1 in F-minor, Op. 73.

Guy describes another kind of harmonic peak when he explains Bonade's definition of an "appoggiatura phrase"[20] with a non-chord tone approached by skip and resolved by a step, usually near the end of a phrase.[21] There should be a crescendo towards the appoggiatura, which should be emphasized, and then a diminuendo towards the resolution. Guy does not show other kinds of harmonic peaks, what may lead to the misconception that the harmonic peak can only be found in an appoggiatura phrase. Example 27 from the second movement of Mozart's Clarinet Concerto KV 622 features an appoggiatura phrase. The E[22] in the second measure is a non-chord tone approached by a skip and resolved stepwise.

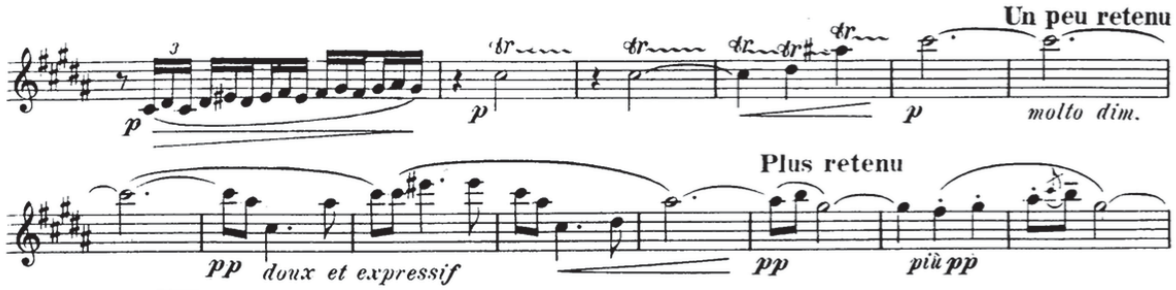


Ex. 27: Mm. 39-40 from the second movement of W. A. Mozart's Clarinet Concerto in A-Major, KV. 622.

[20] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005), 28.
[21] Ibid.
[22] The clarinet part is for A clarinet. I will use concert pitch notation in the text to facilitate the understanding of the harmony.

Dynamic Peak

Another way to find the peak of a phrase is by observing the composer marks. When a composer (and for this, it must be the composer, not the editor) writes a crescendo to a certain note and/or a decrescendo from it, he or she is also showing where he or she wants the peak of a phrase to be. Usually the composer uses these marks to reinforce one of the peaks described before. However, in some situations where there can be musical ambiguity or the composer wants to explore unusual phrase structures, he or she may ask for a peak in an unexpected place. Take the excerpt from Debussy's *Première Rhapsodie* as example (Ex. 28); here there is a sequence of expression marks that create unusual phrasing. The trill section starts *piano* and two measures later feature a crescendo that is interrupted by a *subito piano*; the C reached in the example's fifth measure is three measures long and has a *molto diminuendo* mark. Then there is another crescendo two measures before the *Plus retenu* that is followed by a *pianissimo* and two measures later by *più pianissimo*. Without Debussy's expression marks, the phrasing of this section could be dramatically different. For example, trills usually lead to a louder conclusion and a high E-sharp in the example's ninth measure could be interpreted as a melodic peak. In this section, thanks to Debussy's expression marks, the peaks of the phrases are not clear, and it sounds like Debussy is even avoiding it. This dynamic and melodic feature that creates unexpected musical motion fits well with the Impressionist style.



Ex. 28: Excerpt from C. Debussy's Première Rhapsodie for Clarinet.

Good Habits to Develop Musicianship

Dr. McClellan often reminds his students that he or she needs to cultivate a series of good habits to develop his or her musicianship. These habits include constant care of a good tone, listening to recordings, and score study.

As explained in other chapters, Dr. McClellan points out that good tone quality should always be present. He states that some players can play slow excerpts with beautiful tone, but when they have to play fast passages, their sound quality is compromised.[23] In order to avoid that, the player should build up fast passages starting slowly and always focus on tone quality. Tosé shares the same thought of Dr. McClellan and affirms that "Attention and study should be directed first to the cultivation of a tone quality, and then to the striving for an even and agile execution of technical passages."[24]

Dr. McClellan believes that listening to great opera singers and musicians of other instruments contributes to the development of a good clarinet player. He encourages his students to listen especially to great singers and look for their approach toward phrasing. In my lessons, for example, we would listen to Kathleen Battle and he would call my attention to the way that she would take the phrase to the peak and how she kept a gradual and sustained crescendo while going to the peak. Like Dr. McClellan, Gingras[25] encourages students to listen to opera singers. Dr. McClellan also recommends that students listen to great players of other instruments, and not only to clarinet players. He argues that there is a tendency in the clarinet world to limit music interpretation to the particularities of the instrument instead of focusing on the musical ideas of the composer.

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[23] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[24] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962), 105.
[25] Michele Gingras, *More Clarinet Secrets: 100 Quick Tips for the Advanced Clarinetist* (Maryland: Scarecrow Press, 2011), 40-41.

Another important habit encouraged by Dr. McClellan is to learn the part of the other instruments that are playing with the clarinetist. He states that the clarinetist should know the piano or orchestral part as well as his or her own. Other authors such as Gringas[26] and Tosé[27] also suggest this good habit. Dr. McClellan recommends that students listen to recordings while following along with the piano part or orchestra score. Among many other advantages, this habit helps the performer develop good phrasing and awareness of intonation and rhythmic synchronization. It prepares the performer for rehearsals, and for fixing ensemble problems that might appear in a performance.

Common Bad Habits of Interpretation Found in Clarinet Players

During his years as student, performer, and professor, Dr. McClellan diagnosed a series of bad habits commonly found in clarinet players. Some of them are related to the natural tendencies of the clarinet that are reinforced by the performer, who instead of adapting his or her technique to express the composer's ideas and natural phrasing, follow the tendencies of the instrument. One common habit in this category is the use of diminuendo when moving into the high register. The high register is difficult because of a variety of reasons: the fingering has a different pattern, it may sound strident, the intonation is more instable, and it is the last register learned. Dr. McClellan recalls that most students come to him with this problem and he uses the warm-up scales and arpeggios as a solution.

Other common bad habits discussed by Dr. McClellan are associated with misconceptions of music interpretation. The misuse of *tenuti* is one of these problems. In some cases, instead of dynamic expression, performers use a tenuto on the peak notes or other tones.

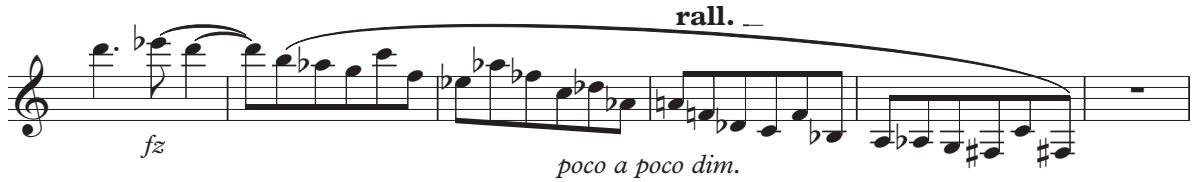
[26] Ibid.
[27] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962).

This habit "can sometimes create rhythmic distortions or sound like an affectation. I encourage my students to examine their musicality to see if overdone tenuti are present where a change of color and dynamic are needed. Opera singers and string players are excellent models for us."[28]

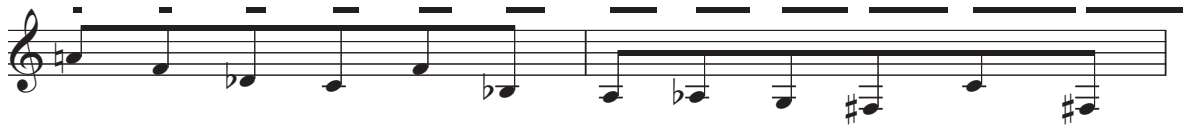
Pace and timing are other important concepts that often are not observed by performers. *Crescendo, decrescendo, accelerando, rallentando,* and all the other expression marks that ask for a gradual change of dynamic or tempo can offer challenges to the player. The most common problems found are: the crescendo starting too loud, the diminuendo dropping too soon, the accelerando speeding up too quickly, and the *rallentando* is too exaggerated. Gringras discusses this topic and confirms that it is an ordinary problem in students.[29] In order to help students to avoid these issues, Dr. McClellan often says to his students that crescendo means, "get softer and then get louder," and diminuendo means, "get louder and then get softer." Dr. McClellan approaches the problem of gradual change in tempo (accelerando and *rallentando*) by teaching the student to observe the proportionality of an accelerando or *ritardando*. "If you start a *ritardando,* you should finish it and it is the same with *accelerandi*."[30] Nielsen's Clarinet Concerto features many passages that require the player's close attention in order to do successful proportional *ritardandos*/*rallentandos*. M. 290 and 291(Ex. 29a) are one of these passages, and example 29b shows how Dr. McClellan expresses the proportionality. The lines above the note symbolize the length of each note.

[28] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.
[29] Michele Gingras, *More Clarinet Secrets: 100 Quick Tips for the Advanced Clarinetist* (Maryland: Scarecrow Press, 2011), 44.
[30] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

a.

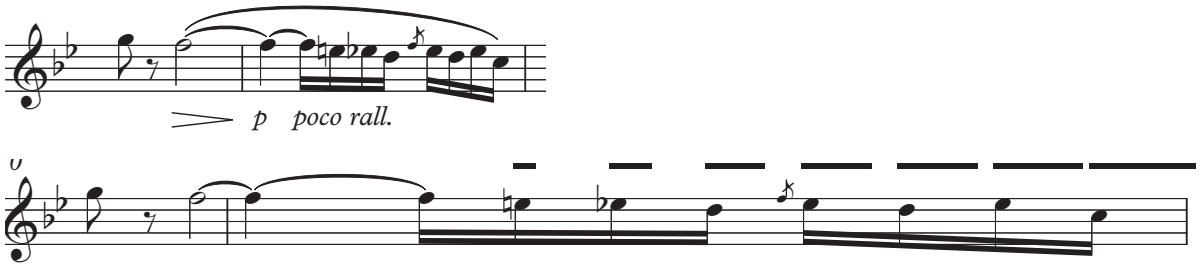


b.



Ex. 29a: Mm. 286-292 from Carl Nielsen Clarinet Concerto, Op 57.
Ex. 29b: Dr. McClellan's graphic representation of the ritartando proportionality in mm. 190 and 191 of Carl Nielsen Clarinet Concerto, Op 57.

Another example where Dr. McClellan's approach can be effective is in mm. 128-129 of Weber's Clarinet Concerto No. 1 (Ex. 30a). Here the clarinetist has only two beats to perform a *poco rallentando,* and in Example 30b we can see again how Dr. McClellan represent graphically the proportion with lines above the notes to represent their value.



Ex. 30a: Mm. 128-129 from C. M. von Weber's Clarinet Concerto No.1 in F minor, Op. 73.
Ex. 30b: Dr. McClellan's graphic representation of the ritartando proportionality in mm. 128-129 from C. M. von Weber's Clarinet Concerto No.1 in F minor, Op. 73.

The musical freedom associated with cadenzas and *rubati* usually lead the student to issues with proportionality as well. Dr. McClellan clarifies that the students should plan carefully the musical motion and tempo changing in these sections.[31] The absence of planning in these

[31] D. Ray McClellan, interview by author, Good Hope, GA, December, 2015.

freer segments creates interpretations that have a clumsy sound to them. Usually, a cadenza should start slow, speed up, and continue speeding up or slowing down at the end; in a rubato the holding of important notes should not be exaggerated. In his lessons, Dr. McClellan explains his approach towards cadenzas and *rubati* according to the style of the piece, making sure that the student understands the concept and is also able to perform it. He also uses a nonverbal approach by playing the passages to demonstrate his concept.

Dr. McClellan also approaches aspects of body motion that are bad for players and lead to unsatisfactory performances. He explains what he calls “pattern movements” where students repeat the same kind of mannerisms, although it is difficult to know where they learned them. These movements include: beating time with the clarinet, shoulders moving up, big circles with the full body, head motion in accents and marking the tempo with the full body. Some of these movements, such as motion in the head influence technique directly, and others such as moving the body with the beat influence the musicality. Dr. McClellan addresses these issues by letting the students know that these movements don’t help them to be more expressive. One exercise he uses is to have the student hold the clarinet with their legs while playing seated. It is important to note that Dr. McClellan is not against movement during performances, however, he recommends that the player learn how to control their body while playing, and move toward the peak of the phrase.

The matter of musical interpretation is a complex element in music making. The authors discussed here have different concepts of phrasing, but oftentimes share the same ideas with Dr. McClellan. There is not a standard nomenclature for different types of phrasing, which add some confusion when trying to compare these approaches. Although music interpretation is an intricate subject, the principles presented can help clarinetists to become better musicians.

CHAPTER 6

Conclusion

The basis of Dr. McClellan's pedagogy is his philosophy of using good tone, technique and artistry to achieve the best musical interpretation. His teaching gives the student a comprehensive approach towards clarinet playing, and the warm-ups are an essential component. His focus on the fundaments of clarinet playing is another feature observed in this research.

Dr. McClellan bases his way of phrasing on finding the peak of a phrase and moving sound through the notes to and from it. He also discusses the fragments that are inside phrases and the way that notes are grouped. Besides objective instructions to understand phrasing, Dr. McClellan also uses a nonverbal approach by playing the phrases and letting the student understand the concepts by observation.

The high standard expected by Dr. McClellan is accompanied by a gradual increase in the level of difficulty in repertoire, studies, and technique. He increases the level each semester and continually challenges the students to give their best in each lesson. For example, in my three years of graduate studies under his guidance, I would always have a technical and a lyrical study or repertoire piece to play every week. By doing this I not only felt more confident with my playing technique each day, but I also understand better interpretative aspects. Furthermore, I learned more about myself technically and intellectually, and had a better idea of what I had to do to continue improving on the instrument.

As stated continually in this document, Dr. McClellan's teaching focuses on a comprehensive approach. All the aspects of his teaching were presented separately in order to understand each of them in depth. To exemplify how they work together, I will present three hypothetical teaching scenarios involving students with different levels: a university freshman, a 3rd year performance major, and a graduate student.

Hypothetical Freshmen Student

Carlos is college student who had private lessons during his high school years and played in his school band. He wants to be a performance major, is eager to practice, and is open to new information about clarinet playing. The first step in this case is to create a comprehensive warm-up that will work in the different techniques gradually, and then choose a study book and a repertoire that will help him apply the techniques and work on music interpretation. The first semester of a student is also a diagnostic semester, a time when the students review or learn the fundamentals; the professor can find the problems that this particular student should work on in future semesters.

Warm-up package

A freshmen student is a good example for showing how to use the warm-ups effectively. As explained in chapter three, a warm-up package has four main parts: long tones, flexibility, scales/arpeggios, and tonguing. The following is a suggestion for a freshmen student:

Long Tones

The Weber long tones (see warm-up appendix page 84) would be the most effective exercise to work on the tone. The professor can focus on the embouchure, throat, finger, and use

of air techniques. He will also have the opportunity to discuss the concepts about tone by playing to the student. It is important that the professor advises the student to not apply too much pressure (biting) on the embouchure, to open the throat, blow through the instrument, and keep the finger low and relaxed.

Flexibility

Flexibility could be worked on with the over-the-break exercise (warm-up appendix Page 102). Here the student can continue to develop the techniques of the long tones by concentrating on keeping a warm focused tone, and at the same time introducing the flexibility aspect (see chapter three for flexibility concepts). The over-the-break exercises work the difficult connection between the throat region[1] to the first notes of the clarion register.[2] This is difficult because the throat region fingering involves only the left hand index finger or no finger on the instrument (to open G), and the first notes of the clarion register are played with all the fingers closing the instrument. In addition to the fingering issue, the difference of air resistance from the instrument from open to closed is another factor to be considered. This passage requires flexibility both in the embouchure and in the use of air in order to create a good legato and keep a good tone quality. Since it is very easy to perceive when the correct technique is not been well applied, this exercise is great to teach to students that are learning flexibility.

Scales

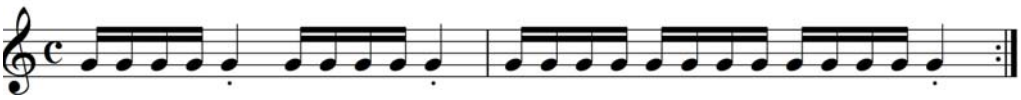
The Weber/Labanchi scales (warm-up appendix pages 84-85) would be another good exercise because the student can transfer the tone quality of the long tones to match two registers

[1] Throat region involve the following notes: G^3, $G\#^3$, A^3, and $A\#^3$.
[2] Clarion register is from B^3 to C^5.

at a time and work on the flexibility to make a good legato. The student can also focus on keeping the fingers low and blowing through the clarinet while going to the high register. Playing the scales also teaches the tonal vocabulary and will help on the repertoire.

Tonguing

Tonging is a technique that takes time to be developed. The first step would be to ask the student to read chapter three from Daniel Bonade's C*larinetist's Compendium*. Once the student learns to do the stop tongue technique, he can introduce to the warm-up package the five-minutes of tonguing followed by one-minute of rest and then four-minutes of tonguing by Osborn[3] (Ex. 31).



Ex. 31: Tonging warm-up exercise from appendix Pg. 114.

This warm-up is useful for introducing the student to tonguing technique because it involves only one note, works on the endurance, and is easy to track progress by the use of a metronome. It is good to put this as the last exercise of the warm-up, because when the student gets to this part he or she has already been practicing good tone for a long time, and now has a standard to follow.

Etude Book and Repertoire

The etude book selected for the first semester will probably follow the student for at least three years. The studies should be played after the warm-ups, and the student should be encouraged to use the techniques practiced in the warm-up. Dr. McClellan has used different

[3] Sean Osborn, "Advanced Daily Warm-ups for Clarinet," http://osbornmusic.com/warmup.html (accessed January 4, 2016).

etude books with undergraduate students, and by the time of this research he was using the *Select Studies* by H. Voxman. He chose this book because it has two exercises for each key, one that is technically difficult and one that is musically challenging. This book offers the advantage of continuous instruction of the lyrical and technical aspects of clarinet playing while focusing on one key at a time.

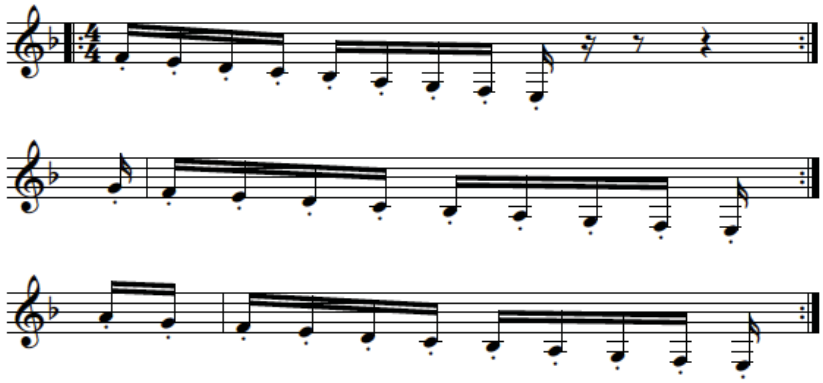
The pieces to be worked on by a freshman should come from the standard repertoire. They should have some technical challenges, but the main focus is on allowing the student to learn music interpretation concepts, practicing techniques, and applying the skills developed in the warm-ups in an actual music piece. Some of the pieces recommended for this level may include the C. M. von Weber's *Concertino for Clarinet and Orchestra*, Op. 26; H. Rabaud *Solo de Concours*, Op. 10; or C. M. von Weber's *Concerto for Clarinet No. 1 in F minor*, Op.73.

Hypothetical 3rd Year Performance Major Student

Ana is finishing her courses and has had at least three years of lessons. She is already familiar with concepts about tone, technique, music interpretation, and practice techniques. However, four years is usually not enough for a student to be able to apply all the techniques presented in this document. It is important that at this point the student understand the concepts, but also know how to keep cultivating a good tone and technique, as well as being able to find his or her technical weaknesses and work to solve them.

Ana has a good tone and finger technique, however when playing fast staccato passages, her sound loses focus and there is a lack of synchronization between fingers and tongue. Assuming that Ana has a good tone in slow staccatos, the next step is to acquire a fast tongue and there are good warm-ups for that. One of them is the "developing tongue speed" exercise

presented in chapter three of this document (Ex. 12). Once the student masters this exercise and can play it with a good tone, she should continue to practice it and add it to the warm-up an exercise to work on the synchronization between fingers and tongue. The “moving note exercise 1” from the appendix (warm-up appendix page124) is an example of this kind of exercise. The first three lines of this exercise are presented below (Ex. 32).



Ex. 32: First three lines of the “moving note exercise 1” from Appendix page 124.

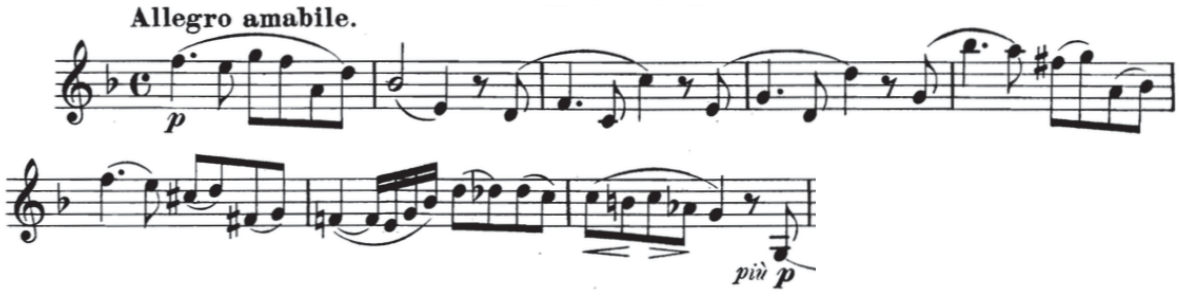
In this exercise the student starts in a range that is easy to tongue on the clarinet (from F^3 to E^2) so she can focus on the movement of the fingers and on keeping the same tone quality for all the notes. After repeating the same pattern three times, the student adds one note higher and repeats it again three times, and so forth until she plays from B^4 to E^2. The tempo for this exercise should be very slow and then increase gradually. The prepared finger technique presented in chapter four can be helpful in this process too.

The next step is to develop fast tonguing and apply it in the actual piece. There are many passages in the clarinet repertoire that this technique has to be applied, and the *scherzo* from F. Mendelssohn’s *Midsummer Night Dream* is one of the most famous. In this excerpt the student will have to combine good tone and fast tongue technique with music interpretation elements, such as dynamics and shaping.

Hypothetical Graduate Student

A graduate student usually has a diverse background on clarinet technique and music in general. He or she is a more mature person who has already had experience with the clarinet repertoire and is still looking to improve his or her playing and increasing his or her repertoire. Usually a graduate student will be also looking for a job as a performer or professor, and is motivated to polish the clarinet techniques that might not be clean yet.

Let us take as an example a hypothetical student called Jack. He is working on the opening of J. Brahms's Sonata No. 2 (Ex. 33).



Ex. 33: Mm. 1-8 from Johannes Brahms Sonata No. 2 in F minor, Op. 120.

This particular passage offers many challenges to advanced players, and Jack is having trouble playing legato on the large skips,[4] as well as keeping a good balance between the notes of the throat region and the clarion region. The common problem is that the throat region notes sound stuffier than the notes of the clarion. The key to improving this passage is to work on flexibility. The flexibility warm-ups from the appendix pages 102-104 can help to create a smooth connection between the notes of the different registers, and will definitely assist in warming-up the lips to play the passage. In addition to these warm-ups the player can use the "The Thing" concept discussed in chapter three whenever there is a large skip in the passage. This technique should be applied without losing the perspective of the phrasing. In other words, the skips should

[4] The large skips are F^4 to A^3 in m.1, B-flat^3 to E^3 in m. 2, C^3 to C^4 in m. 3, D^3 to D^4 in m. 4, and G^3 to B-flat^4 in m. 5.

not break the first three phraselets separated by eight-note-rests nor the big phrase peak that arrives in B^4 in m. 5 after another large skip from G^3.

Dr. McClellan also uses F. Kroepsch's *416 Progressive Daily Studies for the Clarinet* to teach legato to advanced students, and it would be suitable for improving the legato on this Brahms passage. He instructs the student to play the Kroepsch exercises slowly and to work on making a perfect legato in a relaxed way (see chapter two for the concept of legato). I had the experience of working on the Kroepsch's exercises during my time studying with Dr. McClellan and achieved in time a considerable improvement in my legato as well my control over the instrument and my tone.

The concept of tone quality applied to technique to create a successful music interpretation should always be present. These three hypothetical students reflect issues and outcomes that I observed both through my experience as Dr. McClellan's student and as a teacher within his studio employing his techniques, and serve only as examples of how to use his comprehensive approach.

Last Considerations

The comparison of Dr. McClellan's approach with other professors and books reveals that there are many different ways to teach the clarinet through different conceptions of technique and music interpretation. Although I saw a close relation between Dr. McClellan and Mr. David Weber's concepts towards clarinet technique, as well as links with Bonade[5] (via Guy), Stein,[6] Campione,[7] Tosé,[8] and Hasty (via Gunlogson),[9] I also observed that Dr. McClellan

[5] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005).
[6] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958).
[7] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001).

developed his own pedagogical approach that is a result of his experience as student, professor, and performer. Professor Robert DiLutis affirms, "His approach to teaching is dedicated and structured… Continuing this legacy of fine teaching is a crucial part of our history as musicians and also a link to the great artists of the past."[10]

As we have seen, the approach towards phrasing used in the clarinet literature is different in many aspects from Dr. McClellan's, however there are similarities found in Stein,[11] Bonade,[12] and Campione.[13] Although all the clarinet literature mentions practice in some way, no detailed discussion of it could be found. The importance of practicing is common sense in the clarinet world, and one can see many practice techniques taught in masterclasses and lectures, yet, at least in the clarinet literature, it needs more attention. Hopefully the practice techniques presented in this document will help performers to improve their playing.

Dr. McClellan's high expectations of students' commitment to the clarinet are also part of his pedagogy. He gives the tools to students to improve their playing, but they also have to participate in the process and spend time practicing the instrument. In order to make the student understand this procedure, Dr. McClellan constantly calls the attention of the student to the level of proficiency that he or she has to have in a musical passage, and if the standard is not achieved the student has to continue to work on the same passage.

The main intention of this document was to explore Dr. D. Ray McClellan's pedagogy. However, it can also contribute to future research in the area of clarinet performance and clarinet

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[8] Gabriel Tosé, *Artistic Clarinet: Technique and Study* (Hollywood: Golden West Music Press, 1962).
[9] Elizabeth Marie Gunlogson, "Stanley Hasty: His Life and Teaching" (D.M. diss., The Florida State University, 2006).
[10] Robert DiLutis."Dissertation about Dr. McClellan," private e-mail message to Amandy Bandeira de Araújo (23 February 2016).
[11] Keith Stein, *The Art of Clarinet Playing* (Evanston: Alfred Music Publishing, 1958).
[12] Larry Guy, *The Daniel Bonade Workbook*, 2nd ed. (Stony Point, NY: Rivernote Press, 2005).
[13] Carmine Campione, *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* (Ohio: John Ten-Ten, 2001).

teaching. These fields still lack academic research. Research can also be developed on comparisons of different teaching approaches of different clarinet professors, as well as clarinet teaching and other instrument teaching. For example, further research can test the application of the different techniques presented here and the learning progress of students when these techniques are used. The possibility for documents like this is limitless. I hope that it helps clarinet players, students, and professors in their constant search for improvement on the instrument.

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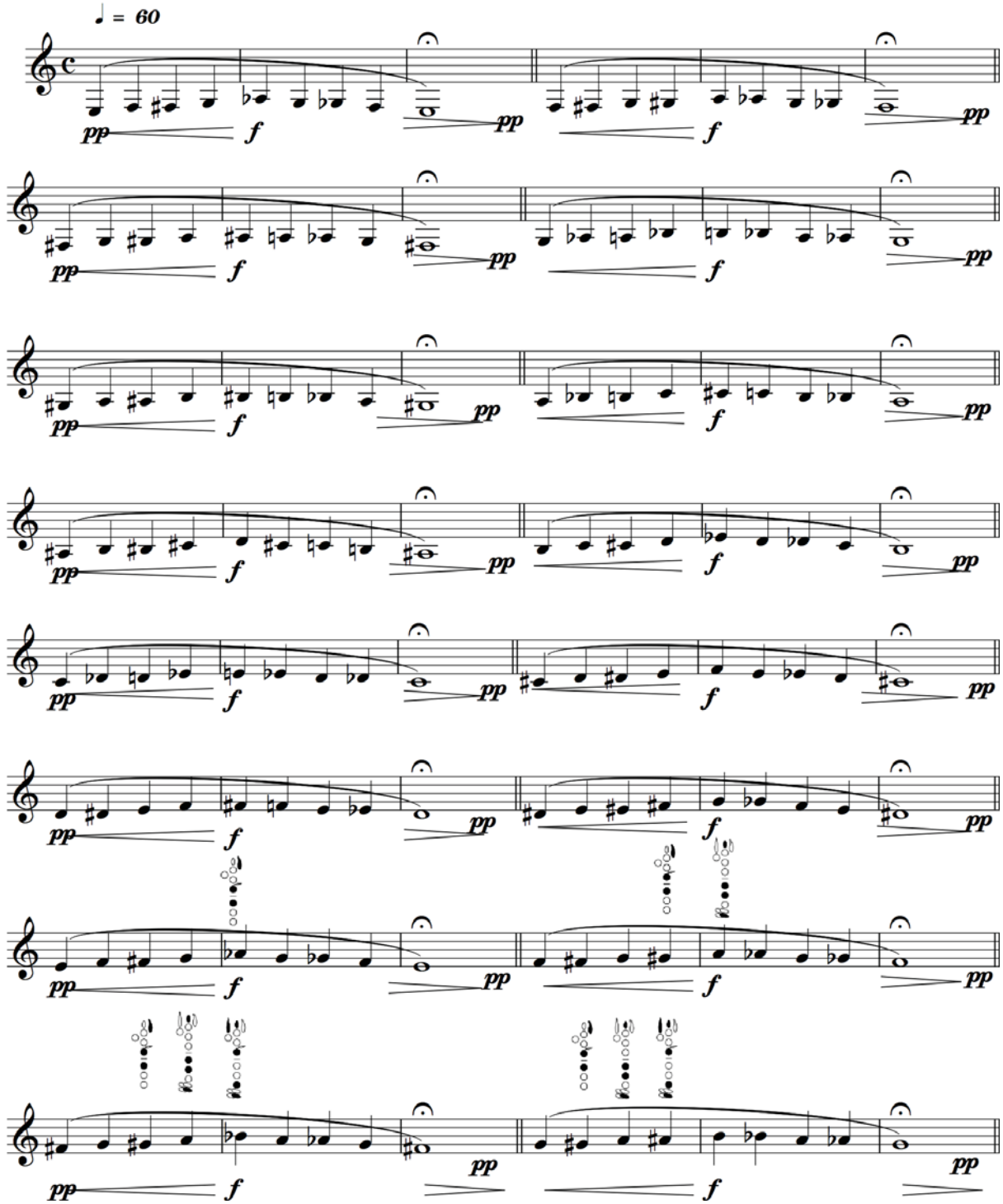
Appendix
Warm-ups used By Dr. D. Ray McClellan

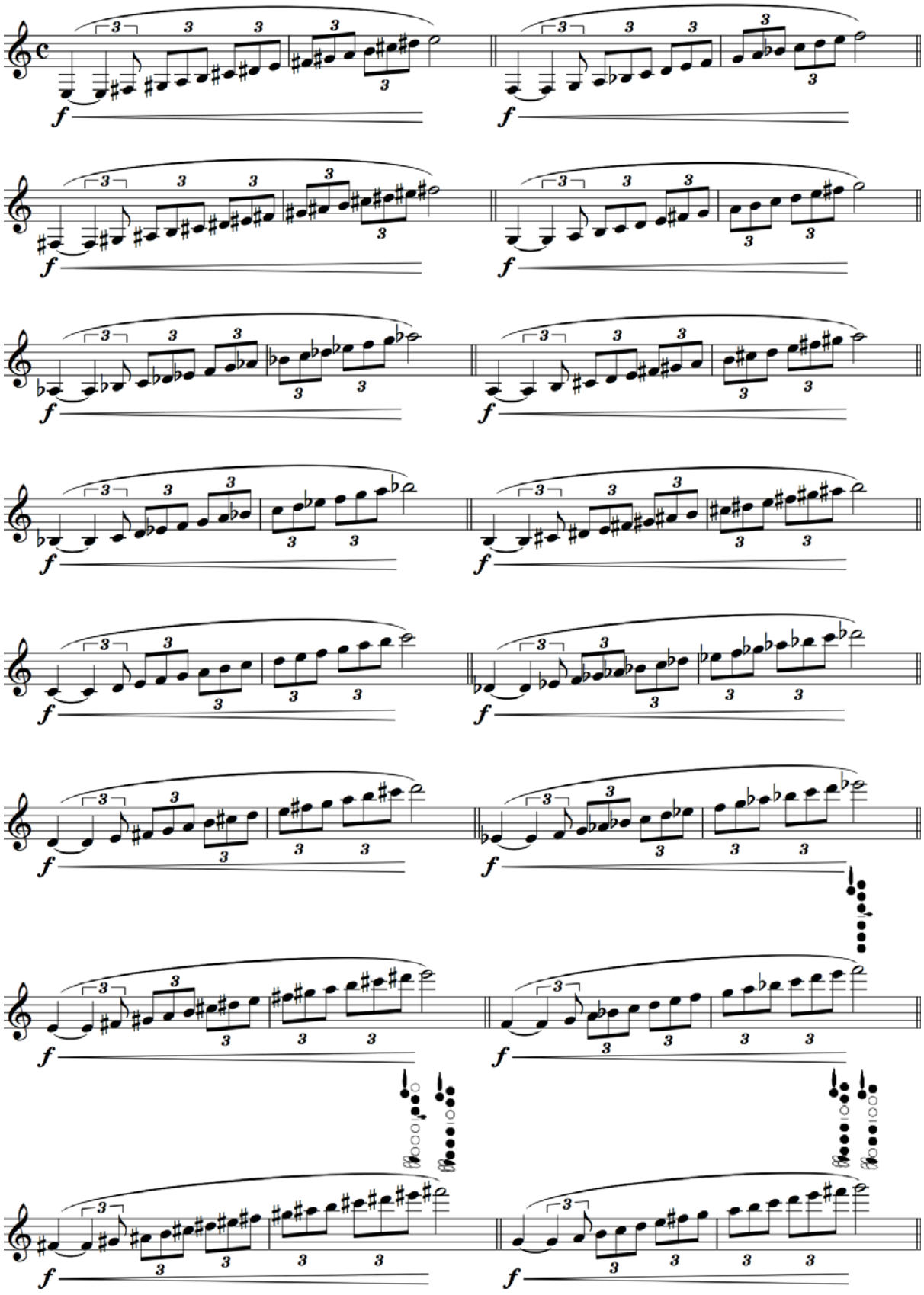
Daily Studies for the Development
of Tone & Flexibility

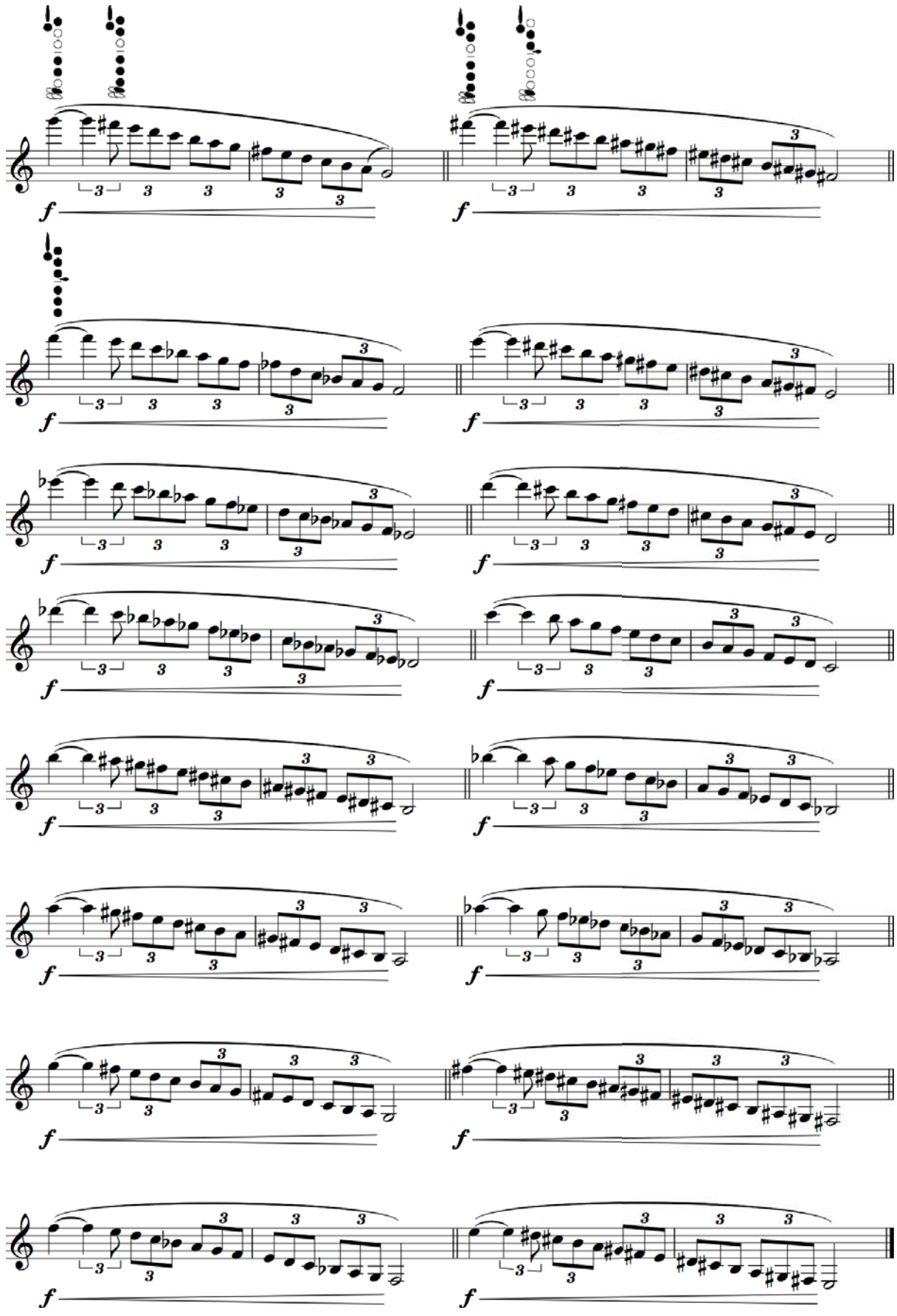
David Weber



Scale Warm-up

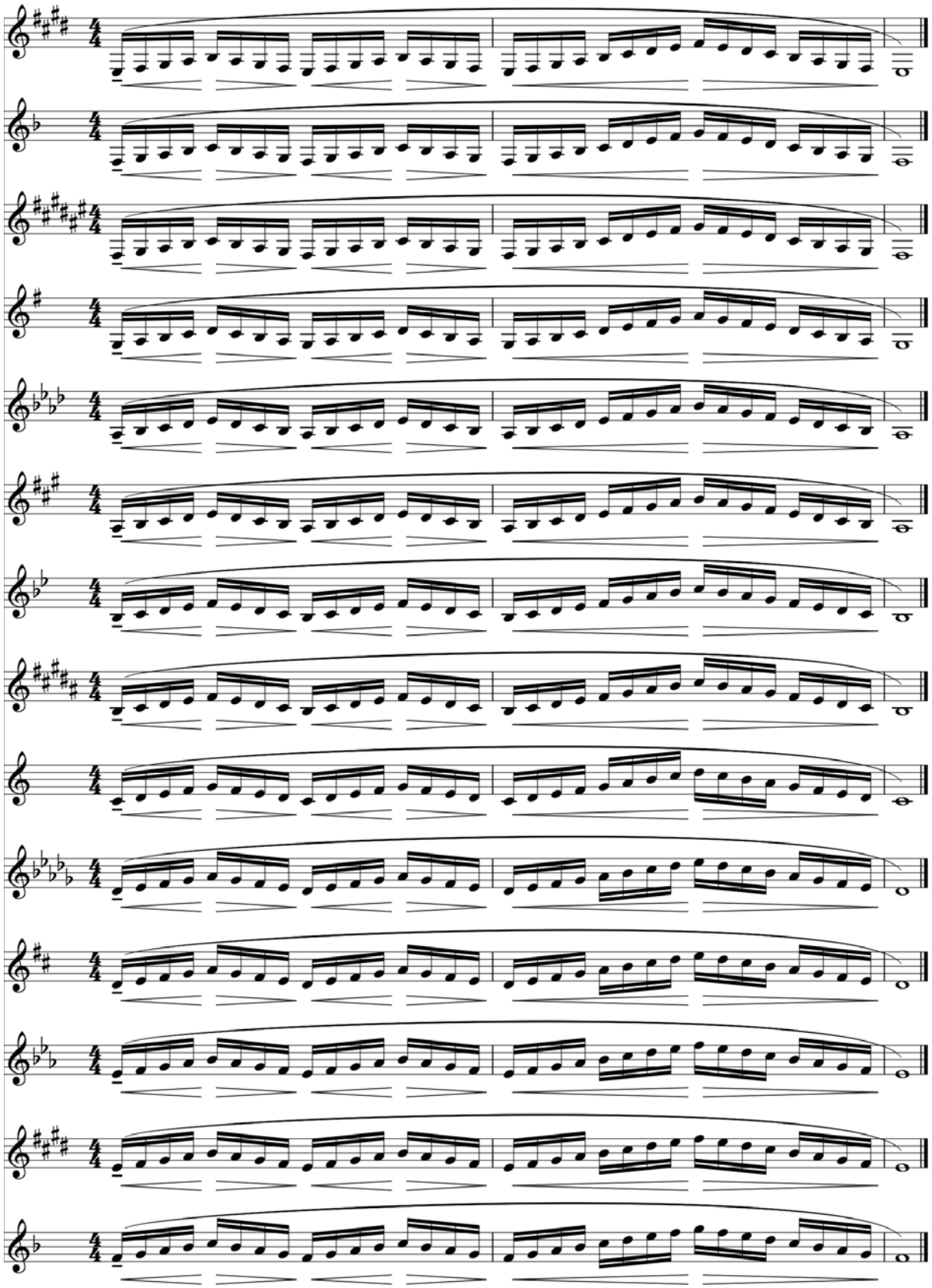
Labanchi/David Weber

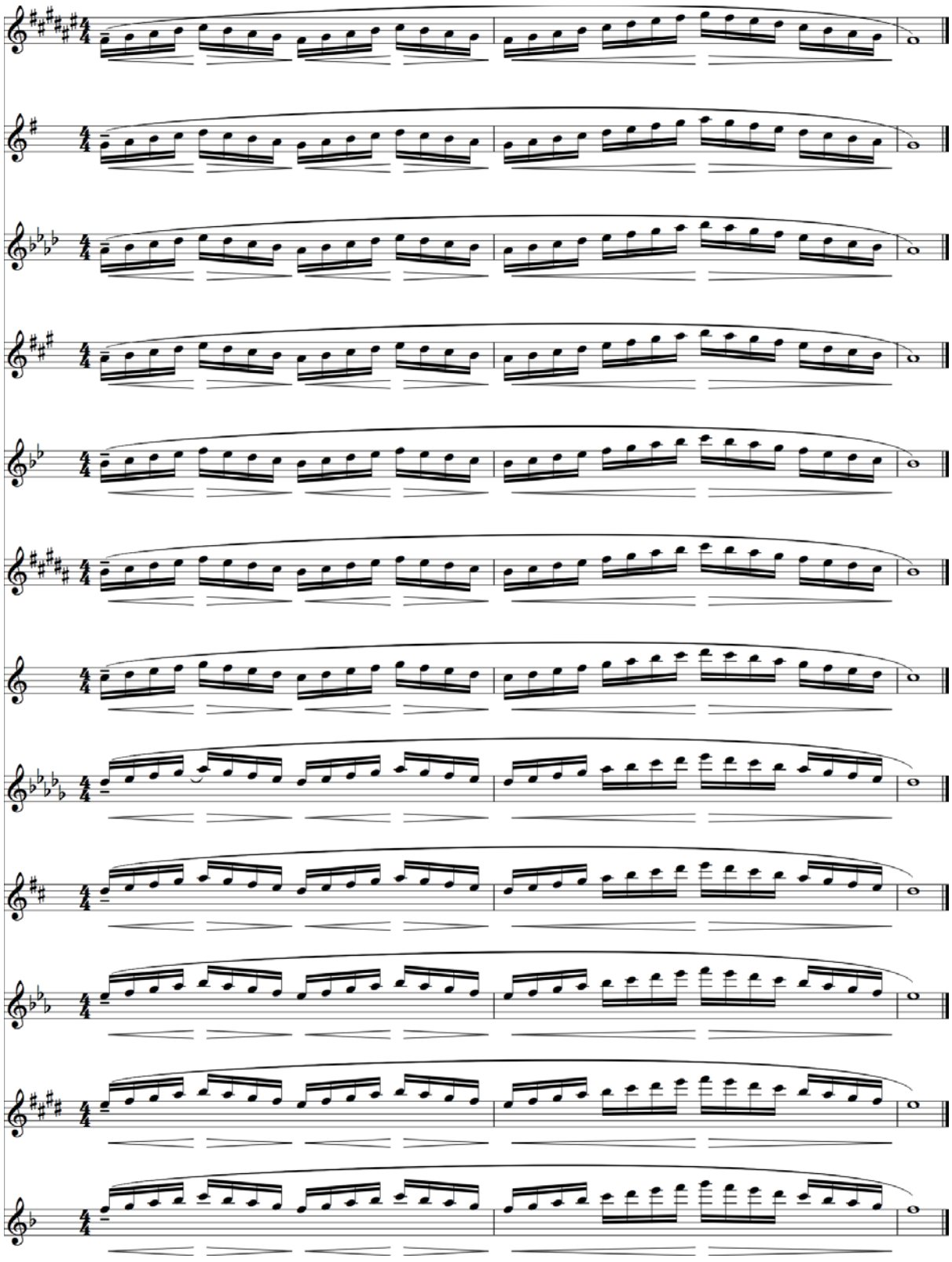




Clarinet Major Scales - Method 1

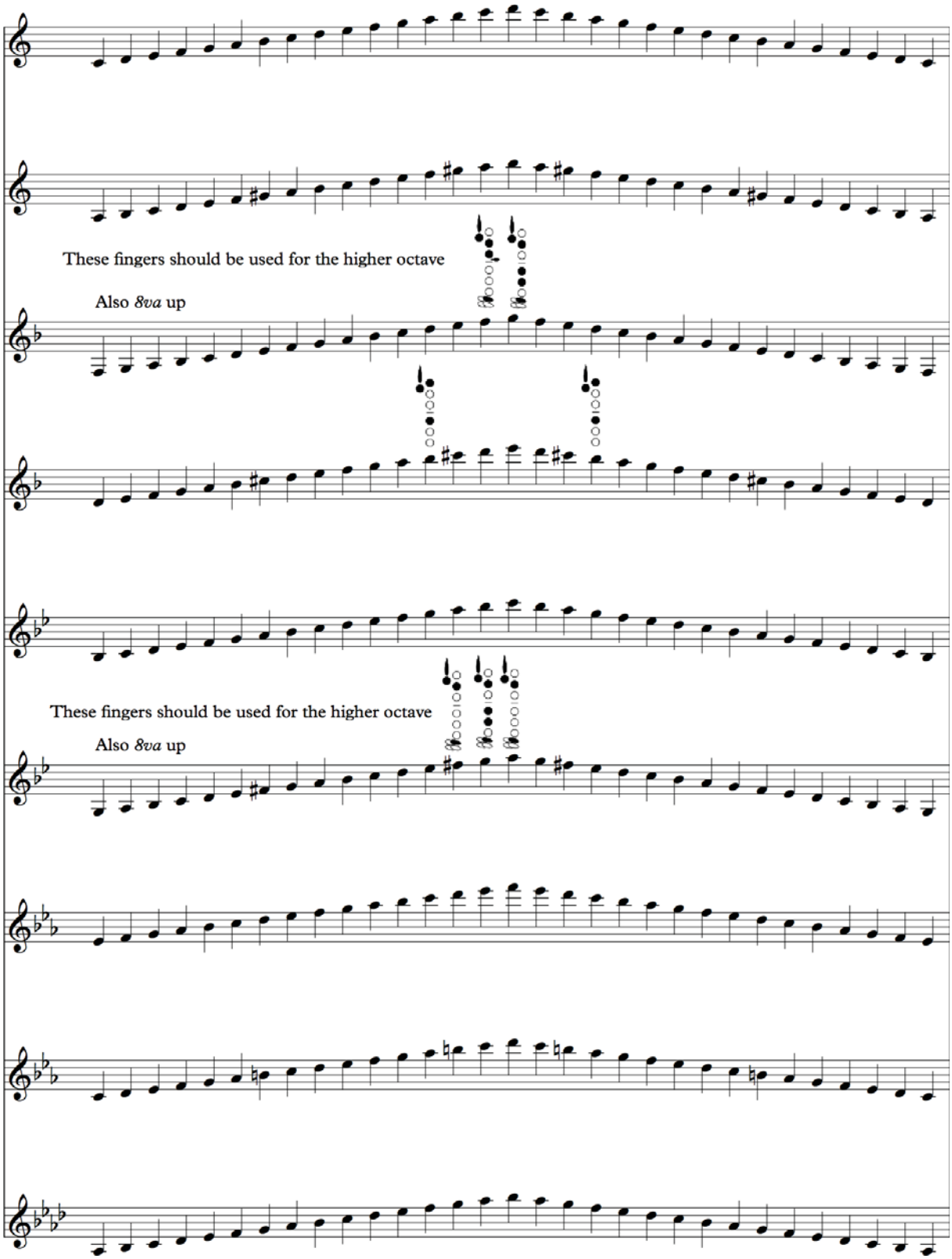
Dr. D. R. McClellan 1997



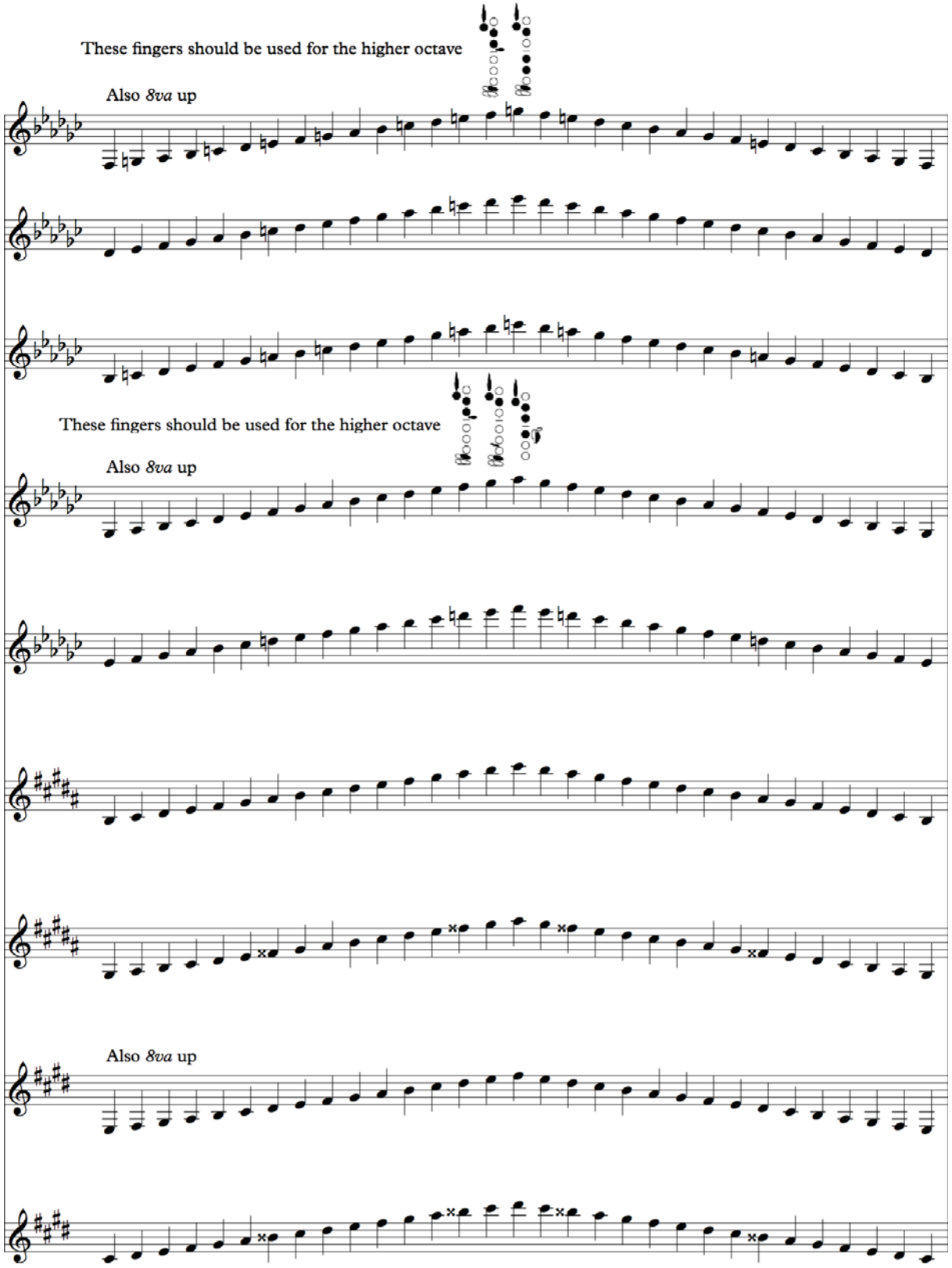


Clarinet Scales - Major & Harmonic Minor

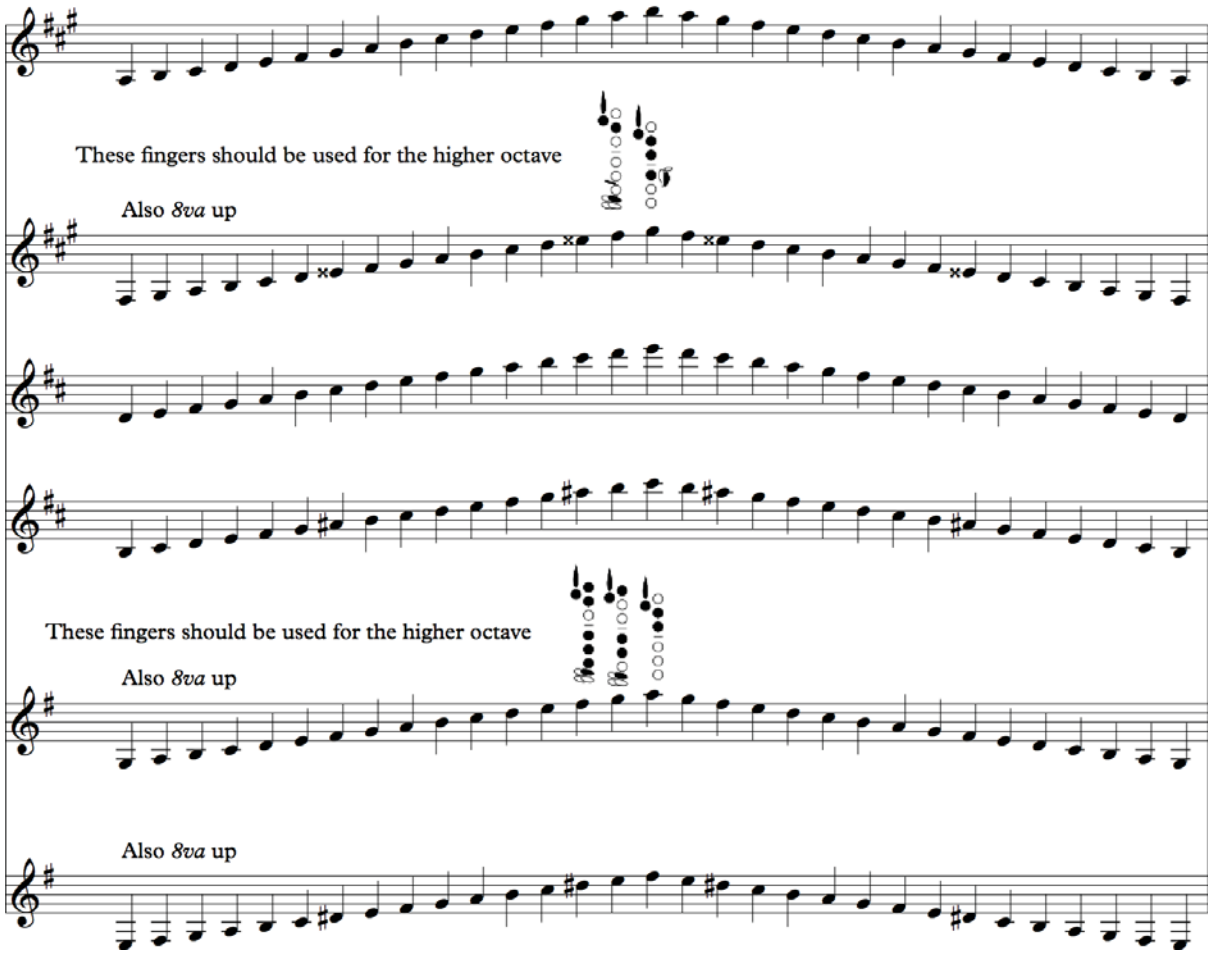
Eugene Gay



Clarinet Scales - Major & Harmonic Minor Pg. 2

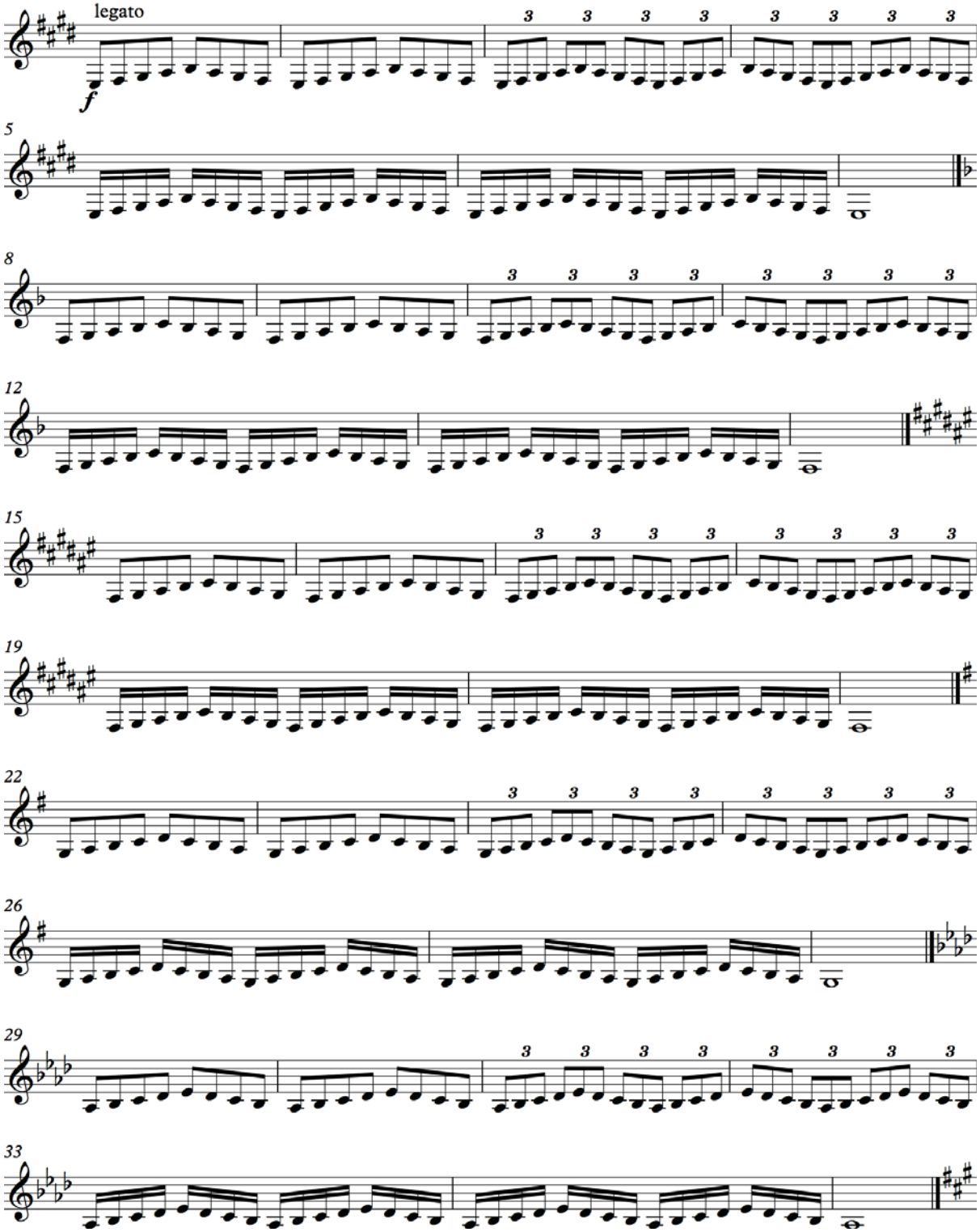


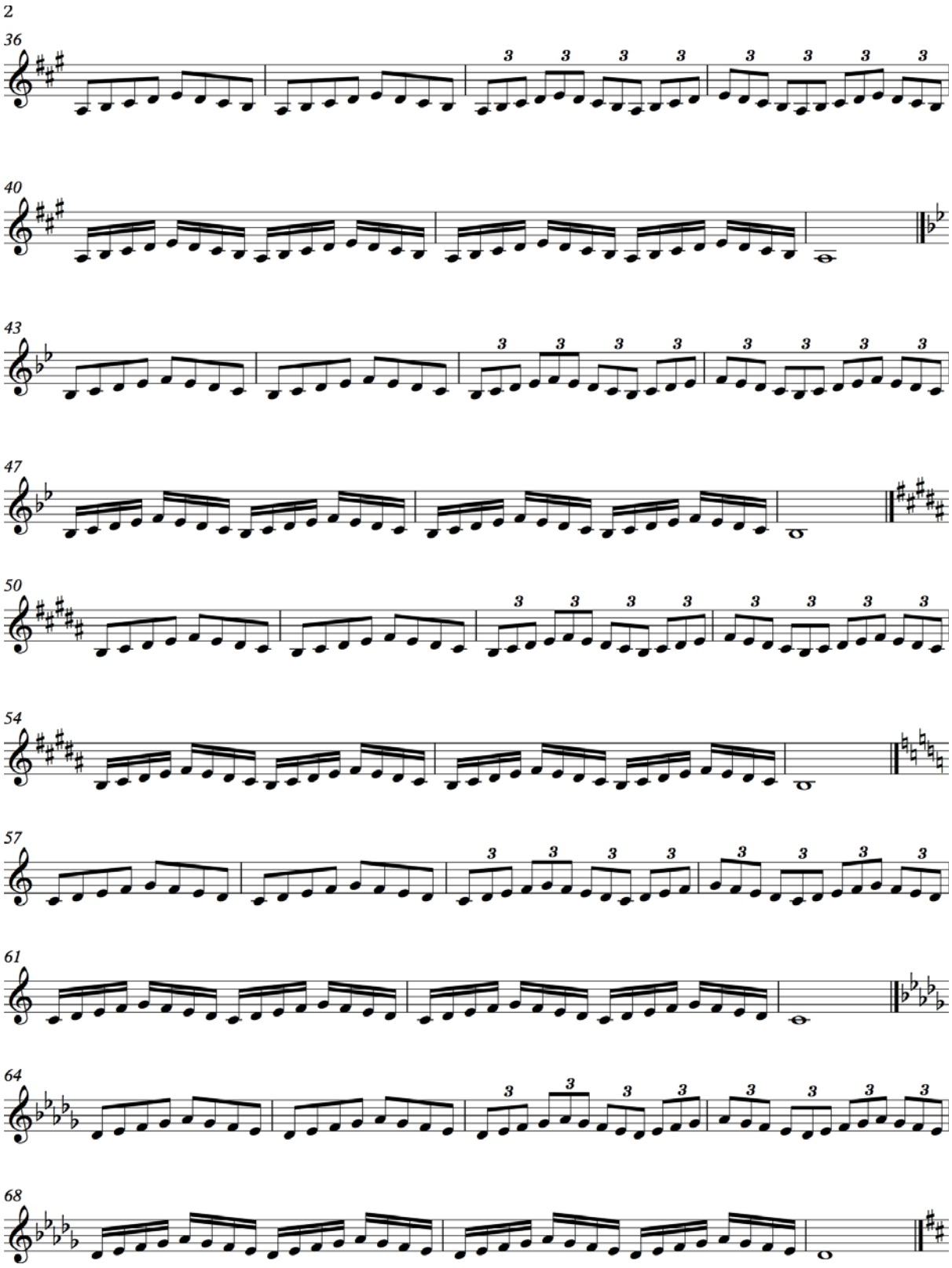
Clarinet Scales - Major & Harmonic Minor Pg. 3



5 Note Finger Pattern

D. Ray McClellan

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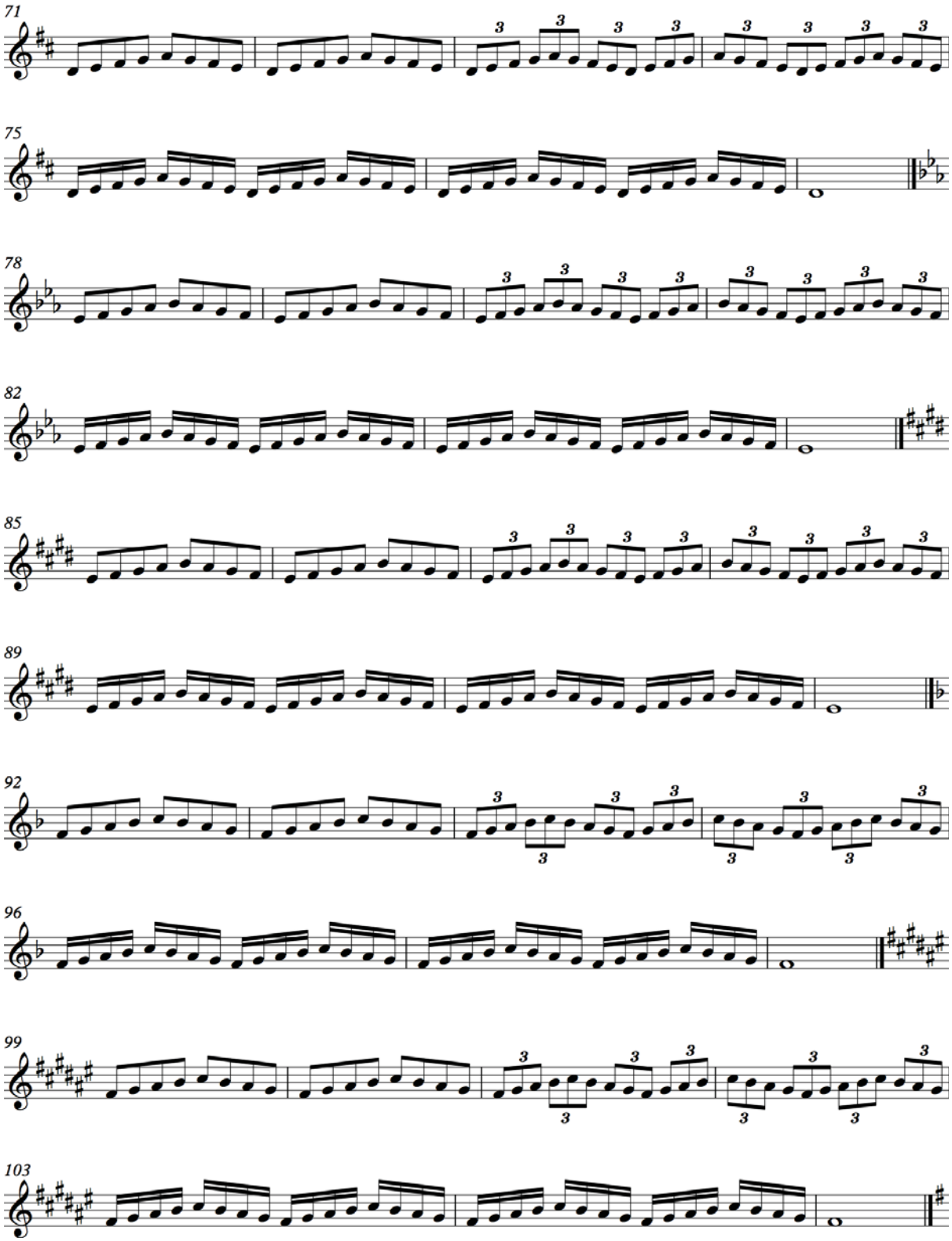
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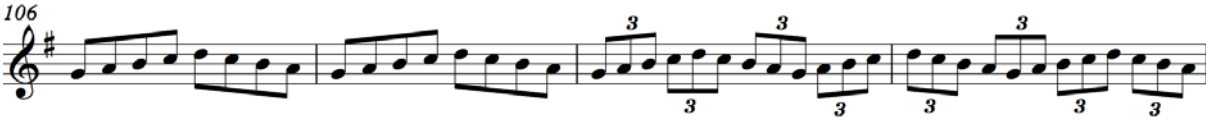

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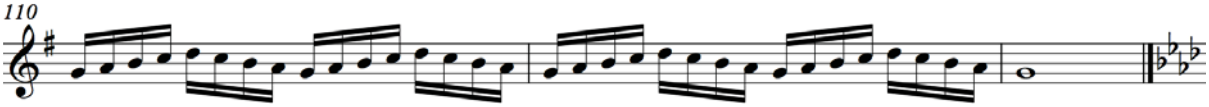

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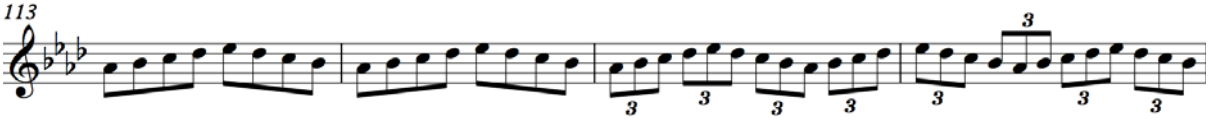

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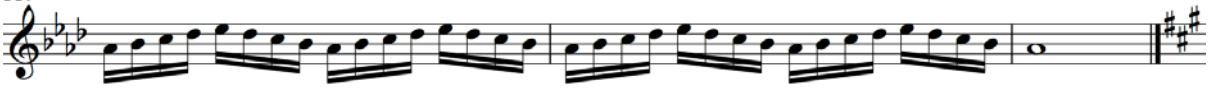

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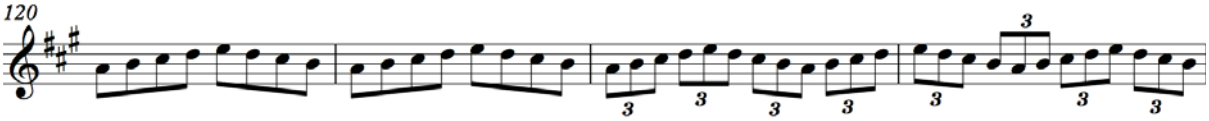

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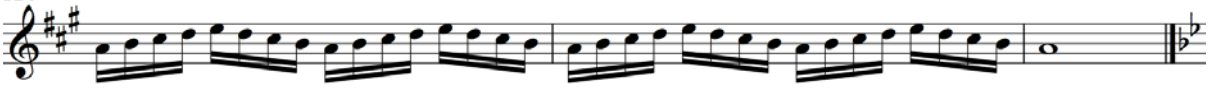

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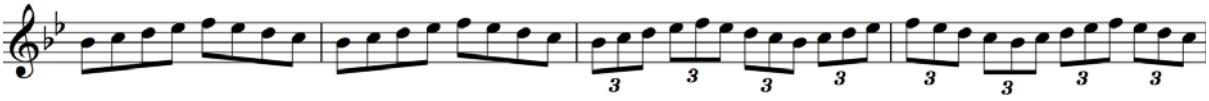

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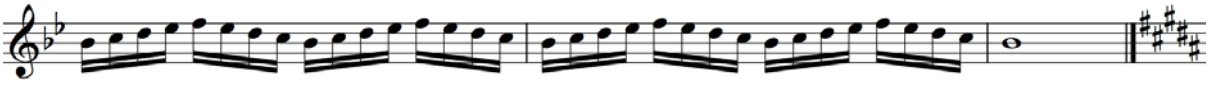

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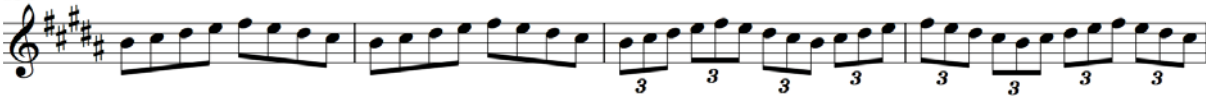

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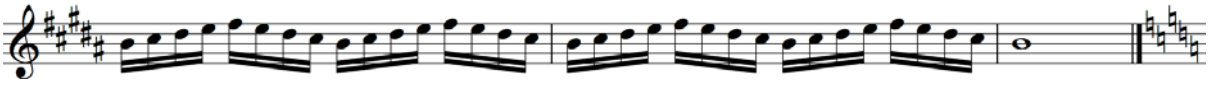

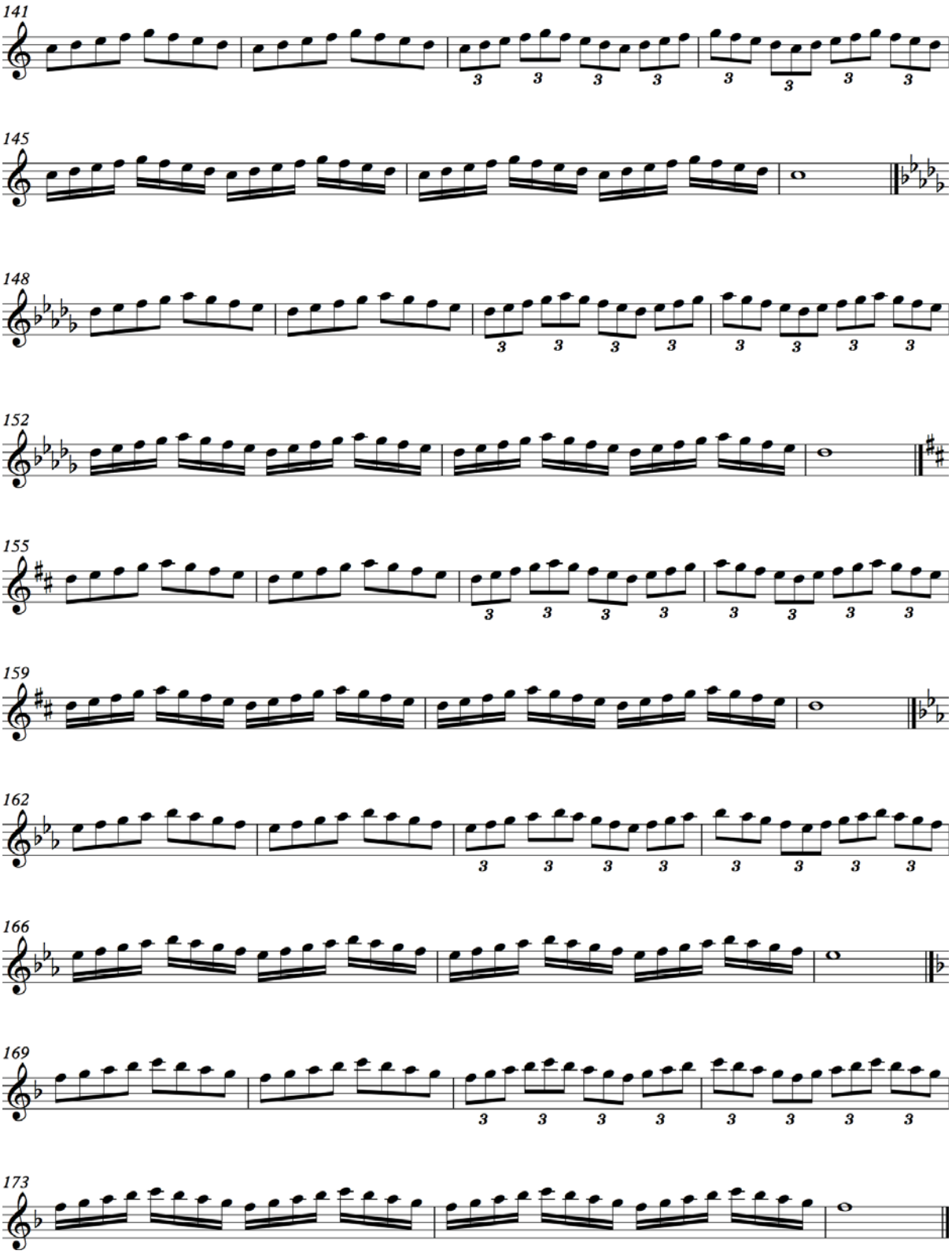
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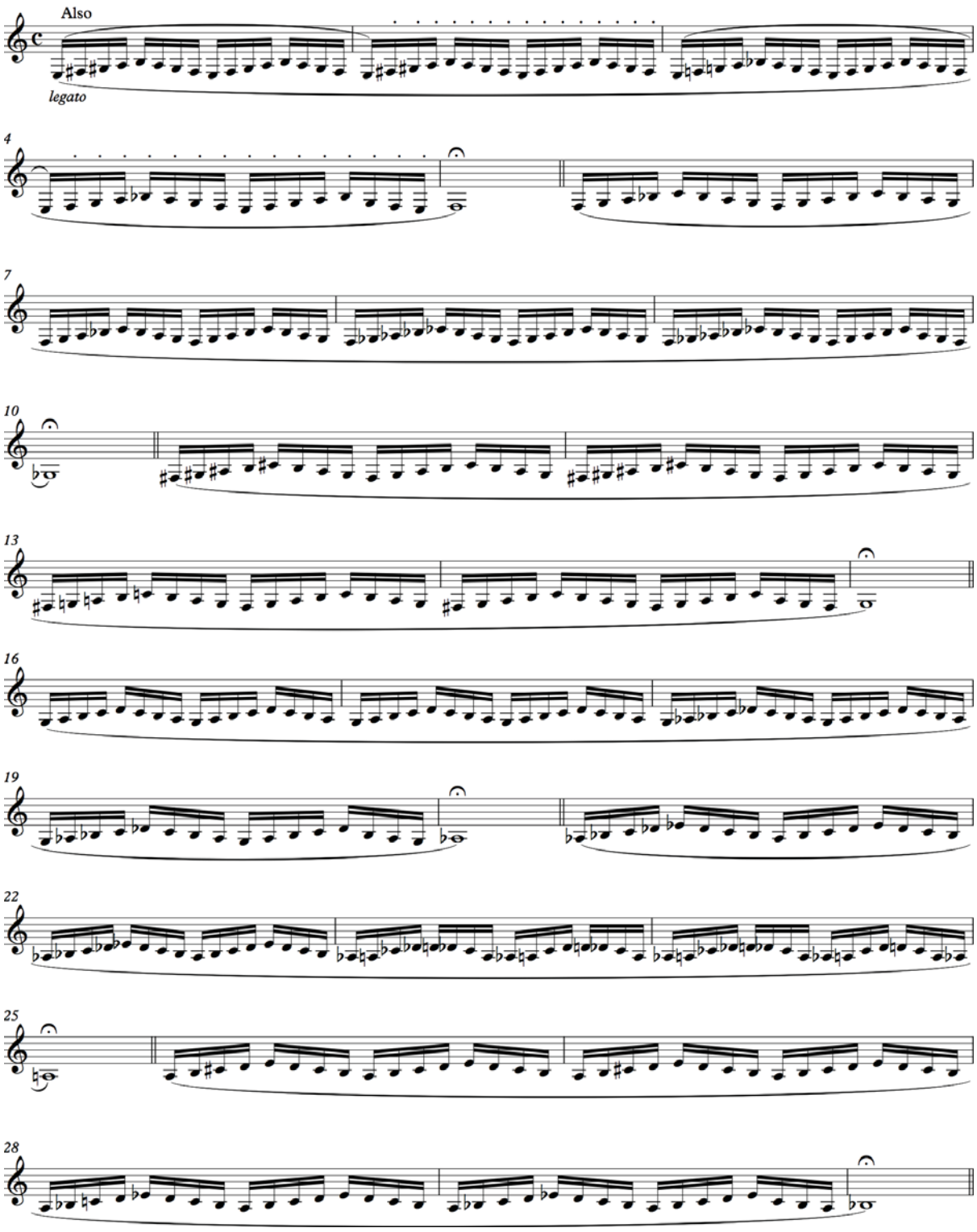
173

Finger Scales

D. Ray McClellan



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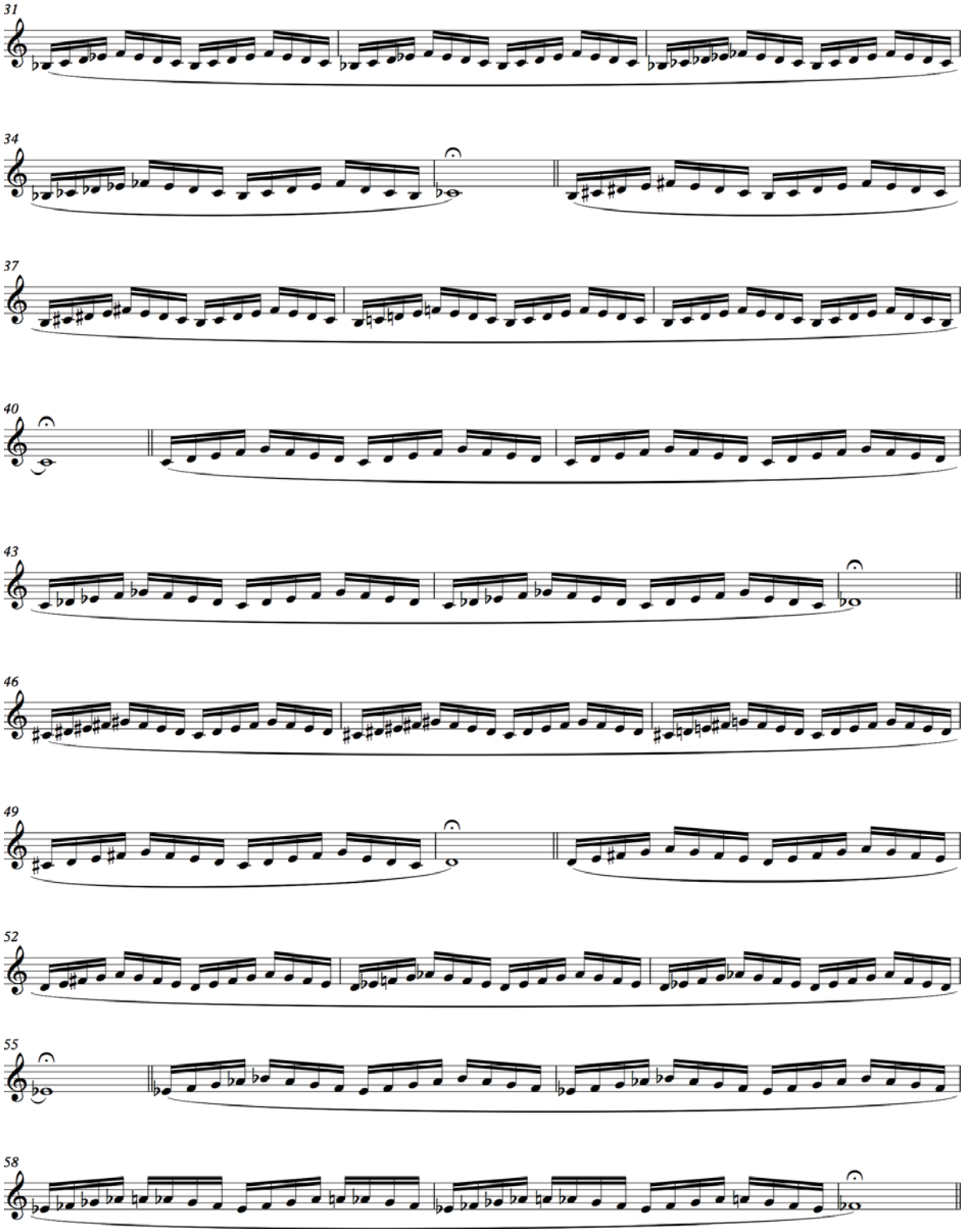

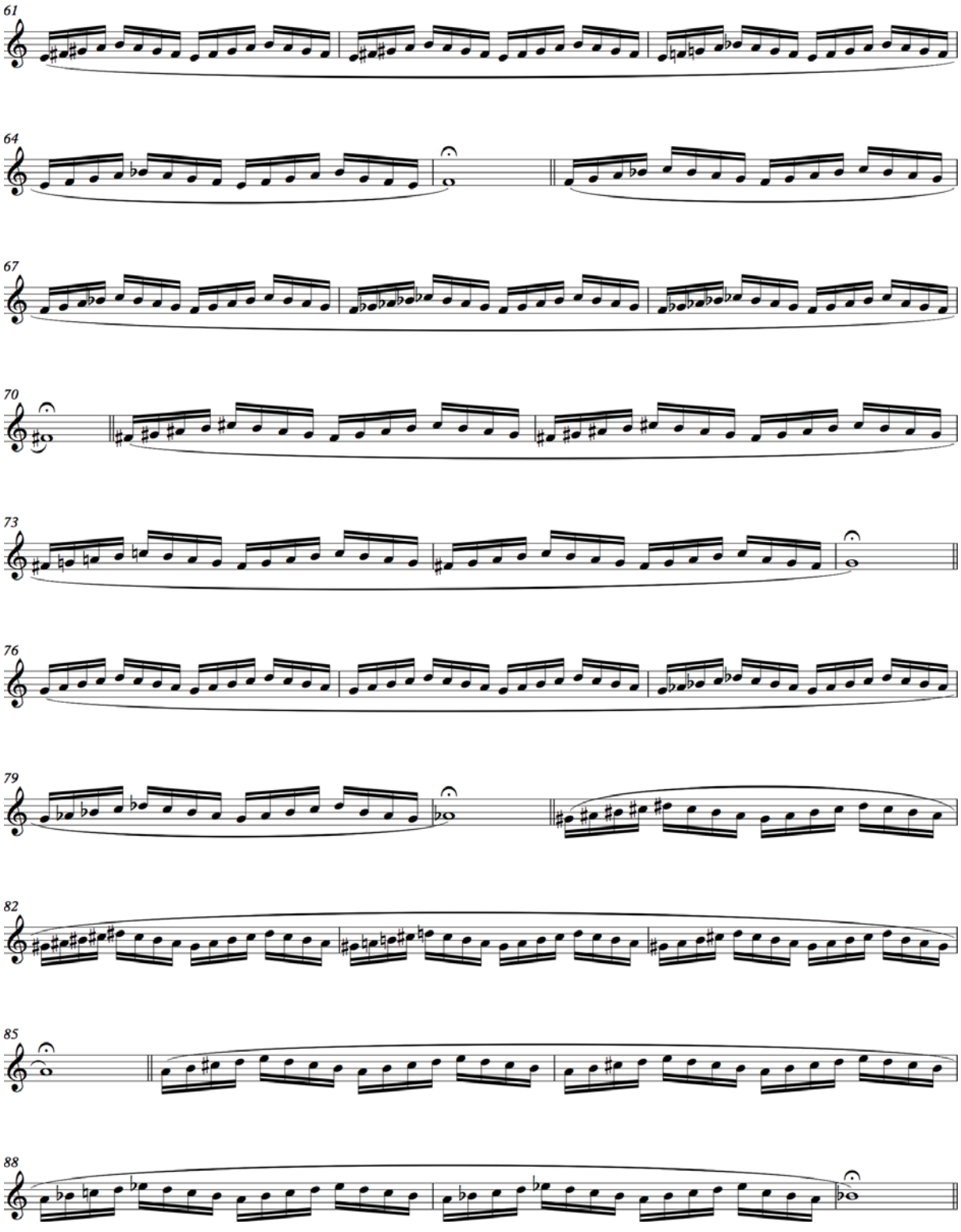
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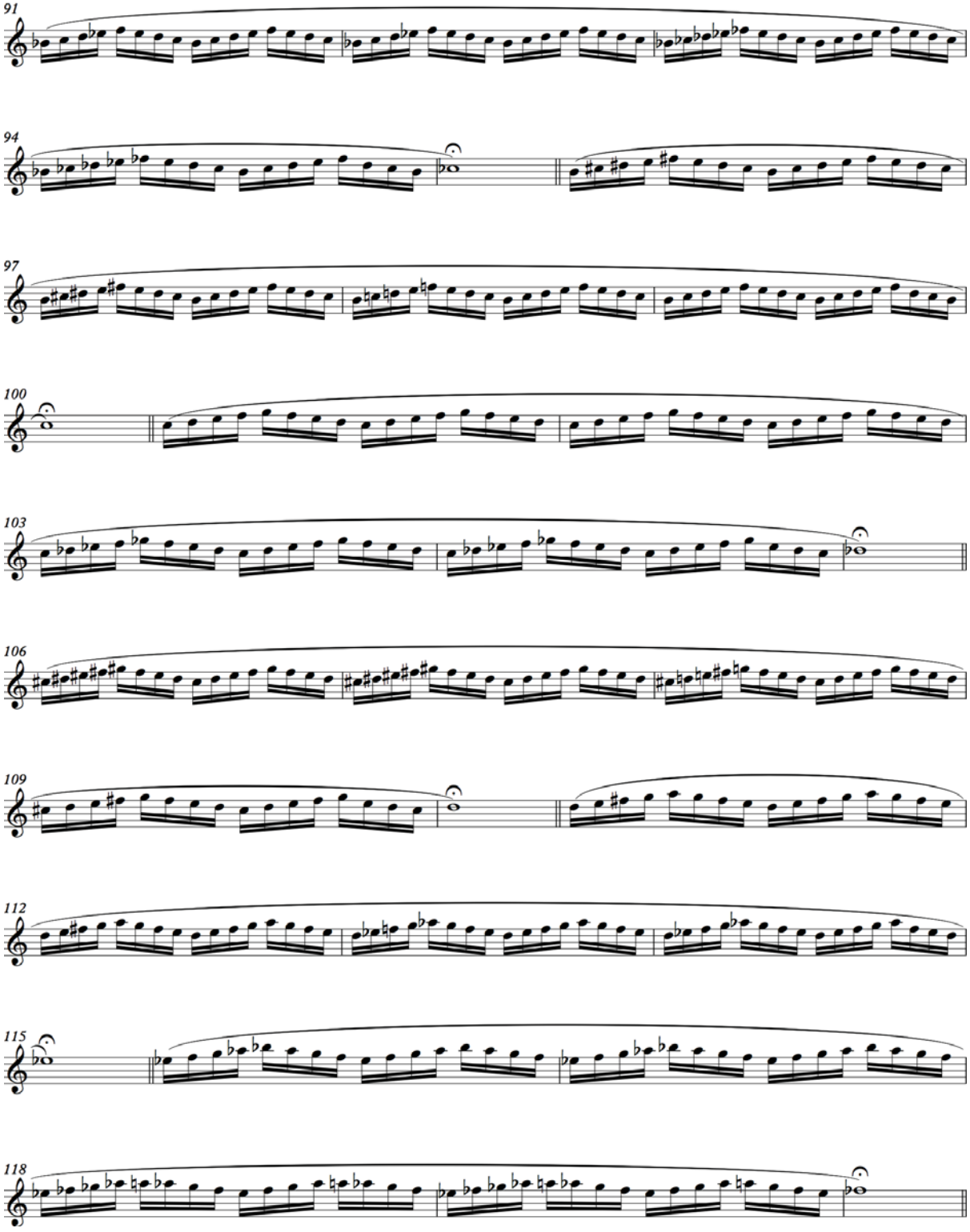
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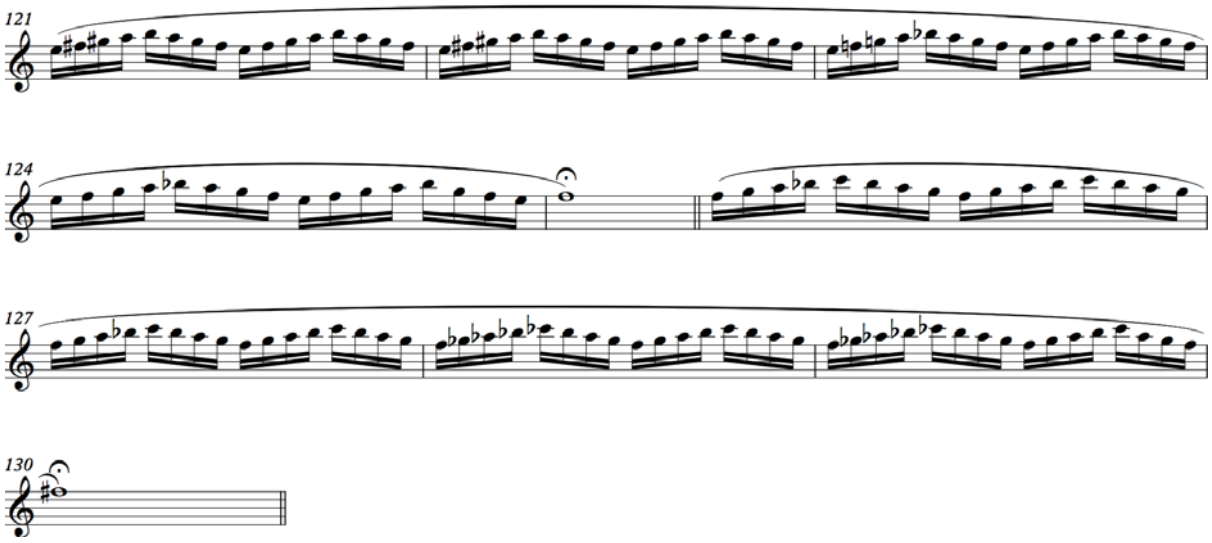
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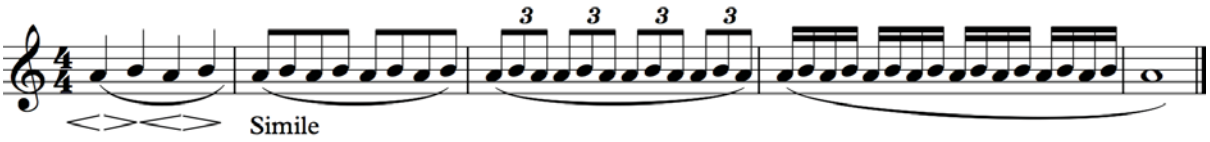
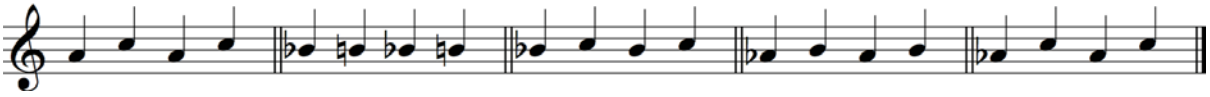
Over the Break

Eugene Gay

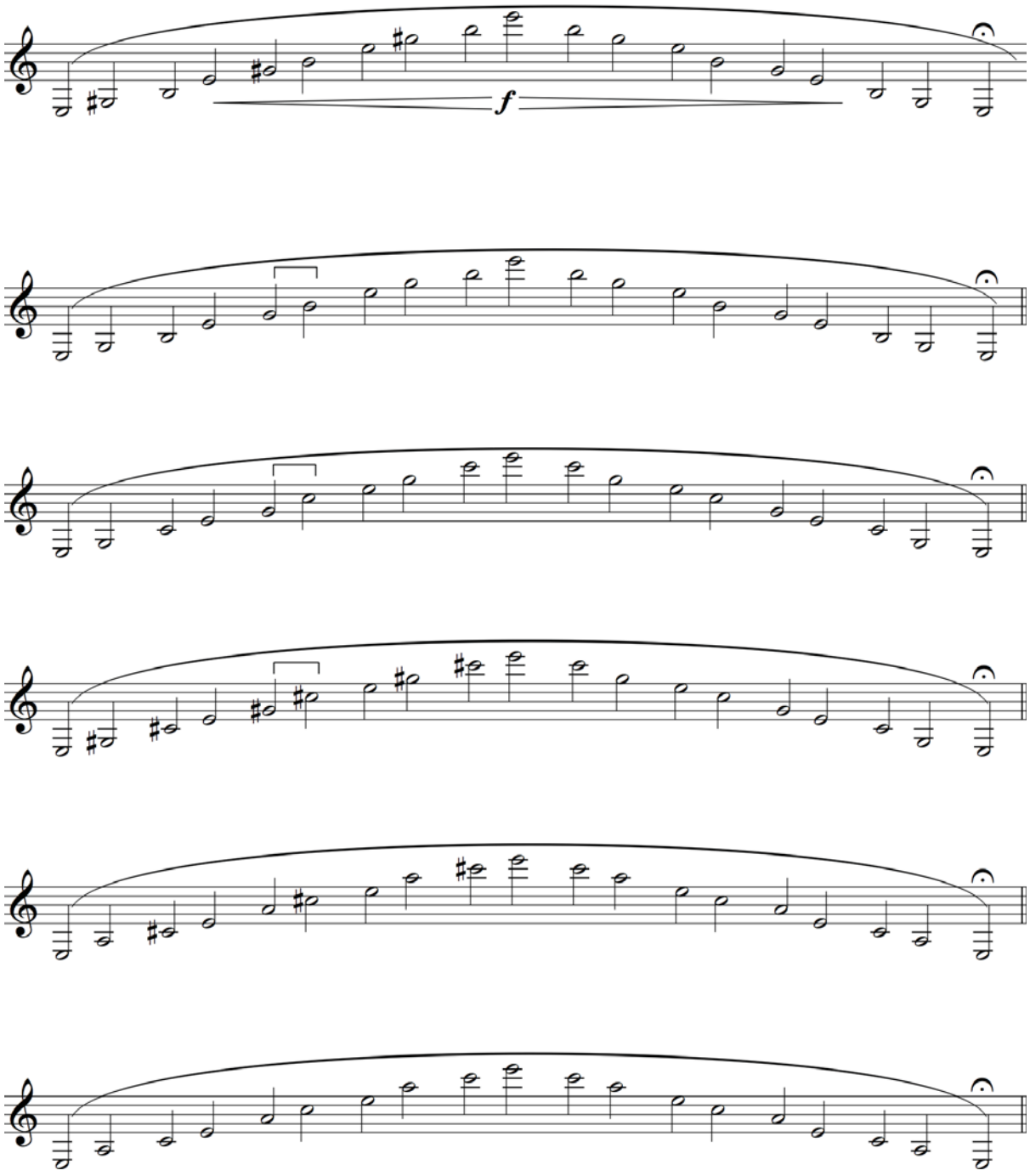


Each measure below should be played in the same way as presented above.



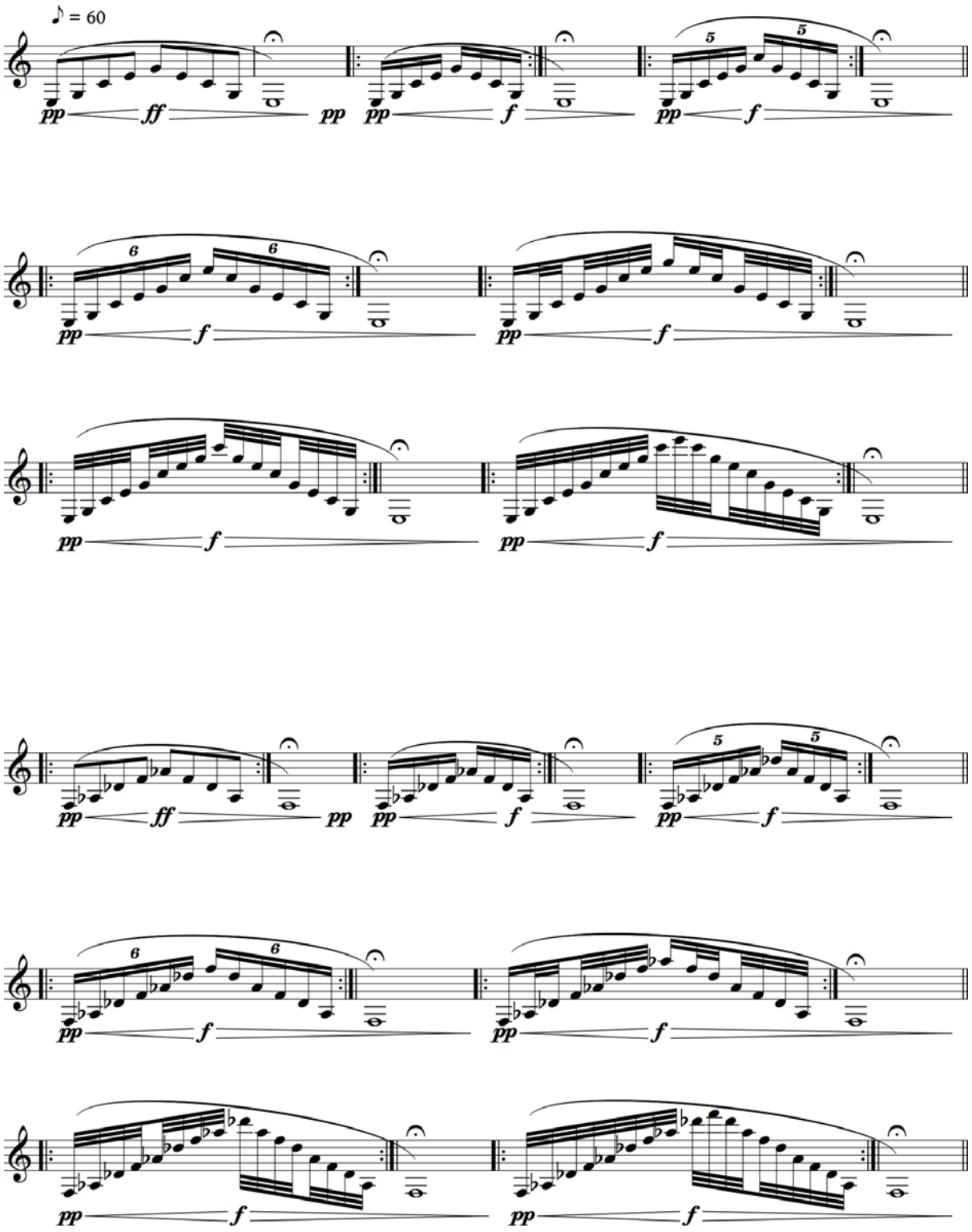
Flexibility Exercise

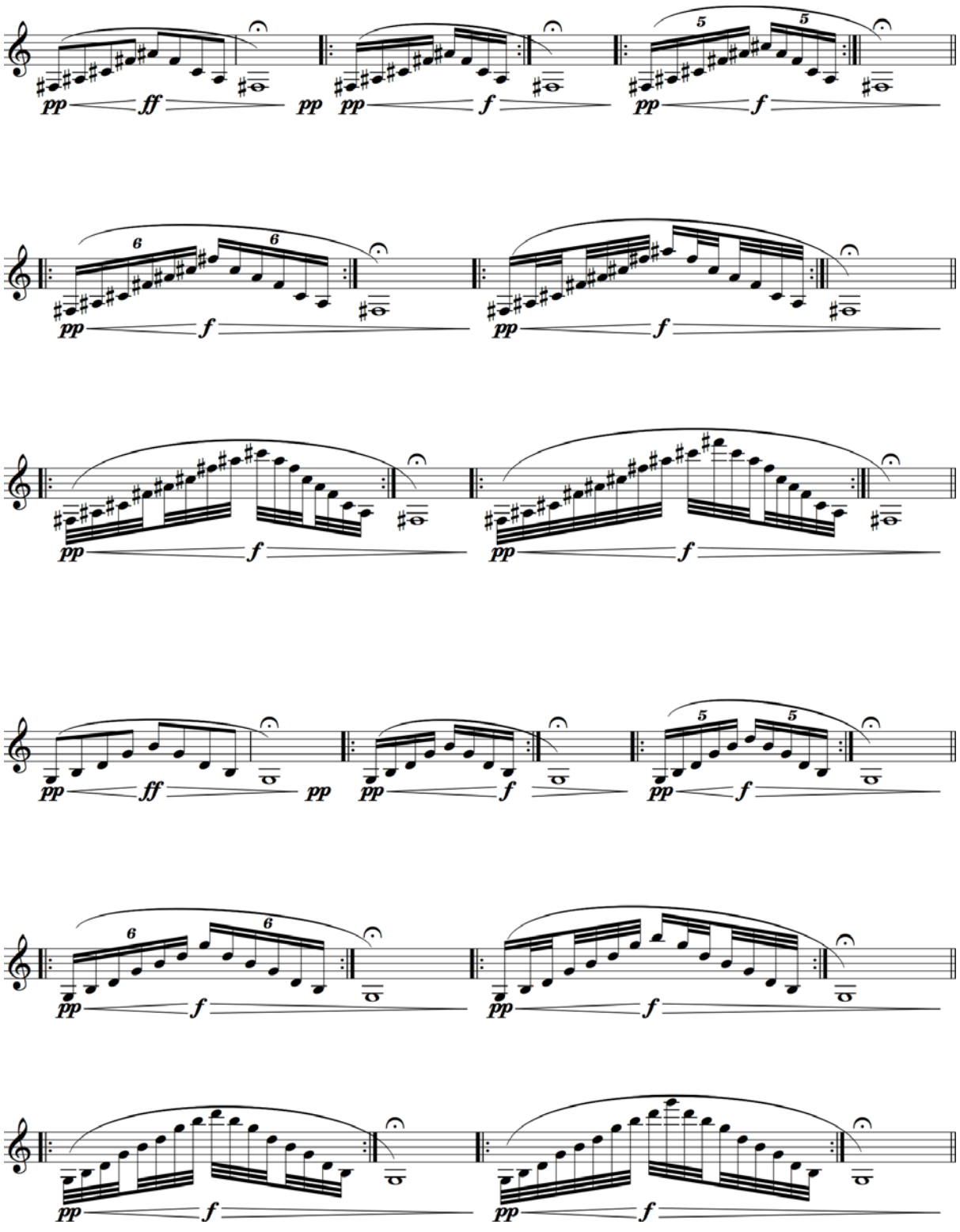
David Weber

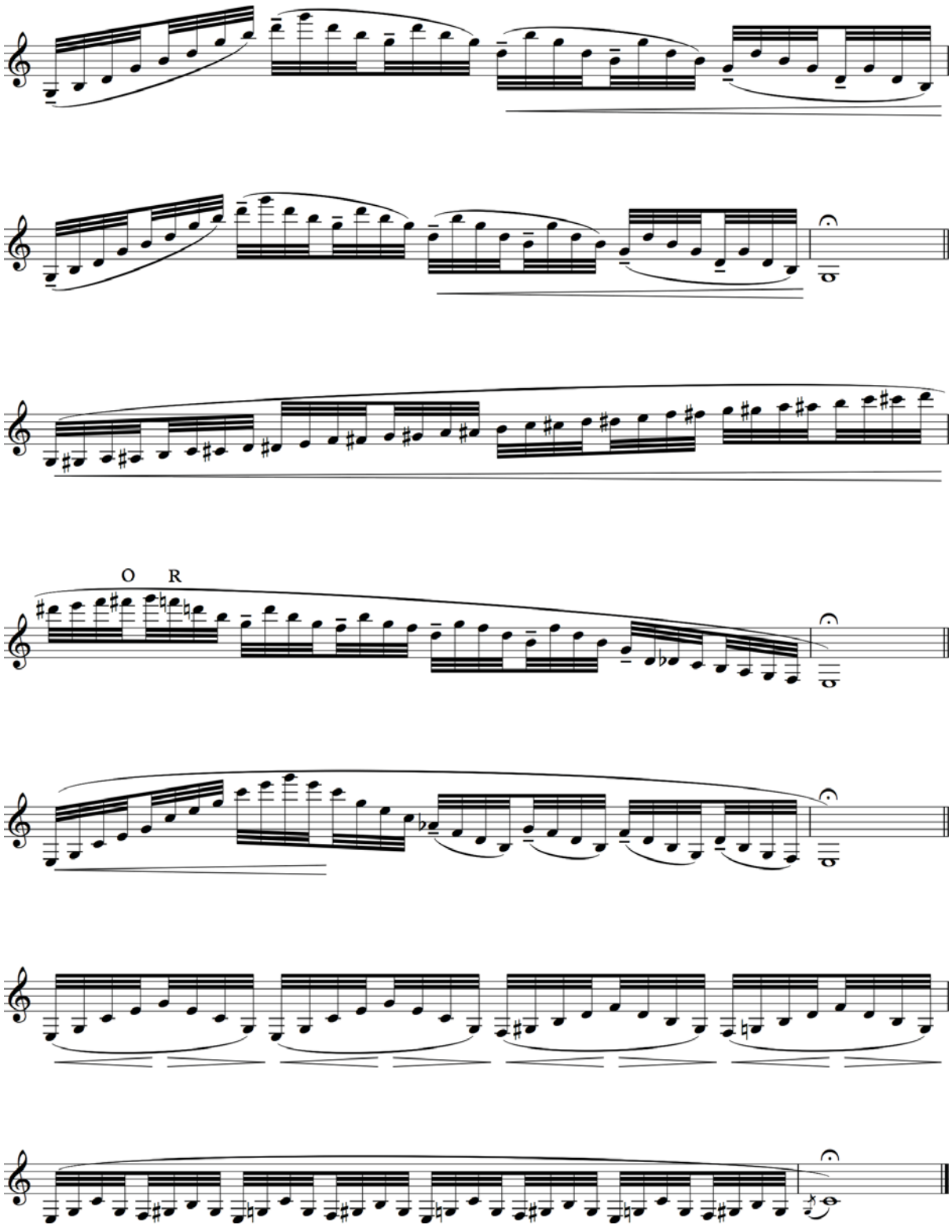


Flexibility Exercise (arpeggio)

Labanchi




pp ff pp pp f pp f
pp f pp f
pp f pp f
pp ff pp pp f pp f
pp f pp f
pp f pp f


O
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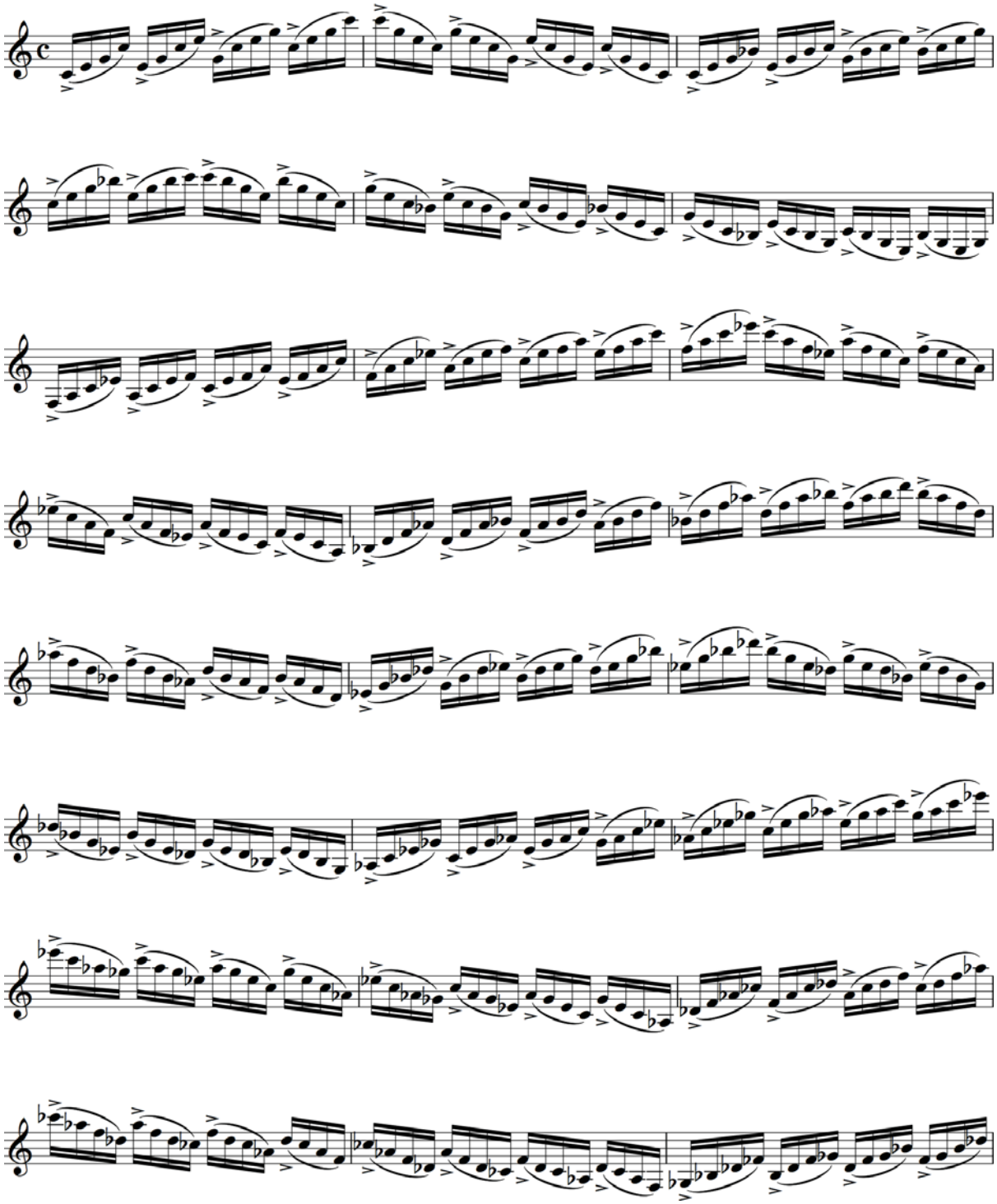
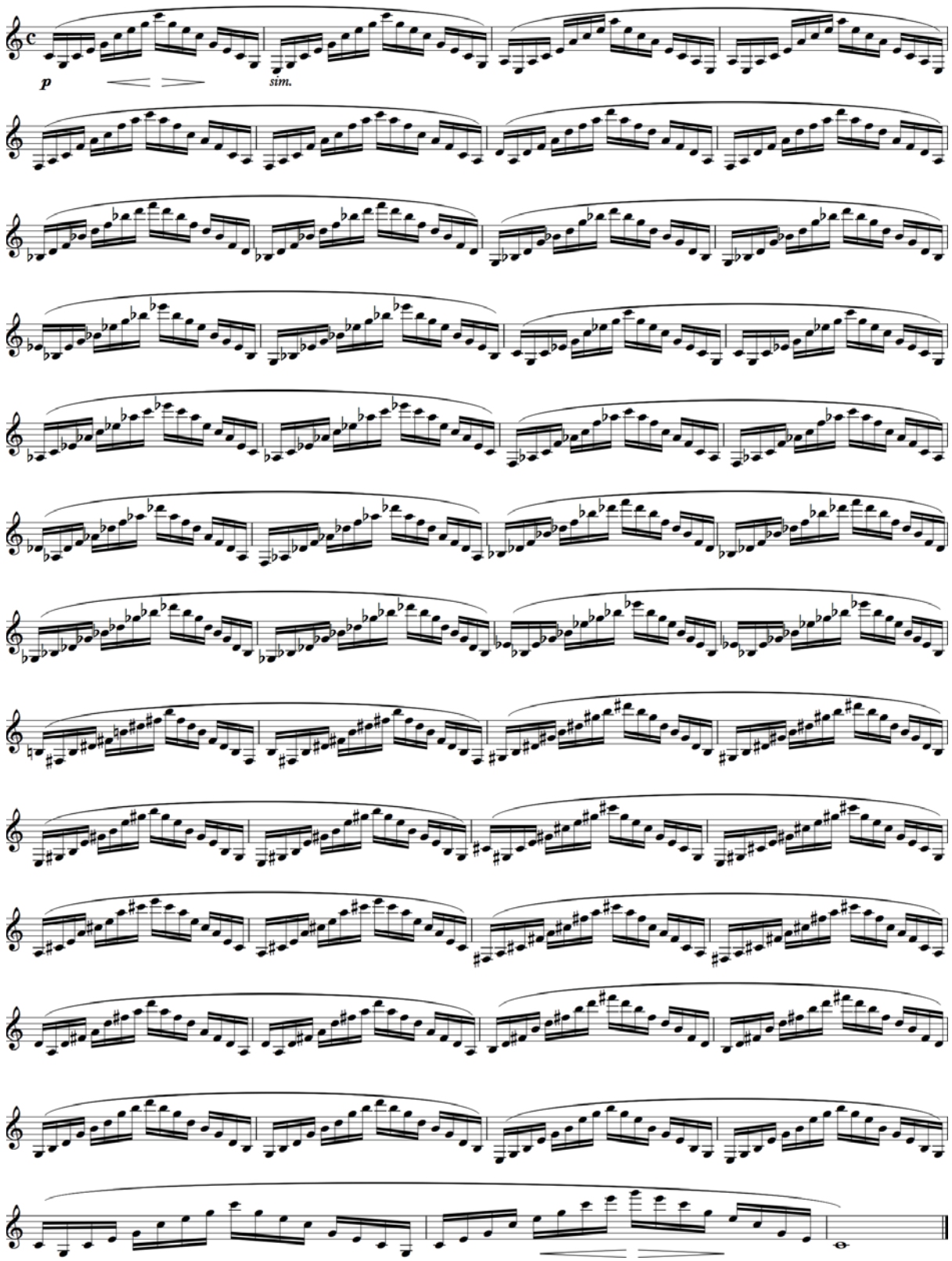
Exercise on dominant seventh chords

H. Klose



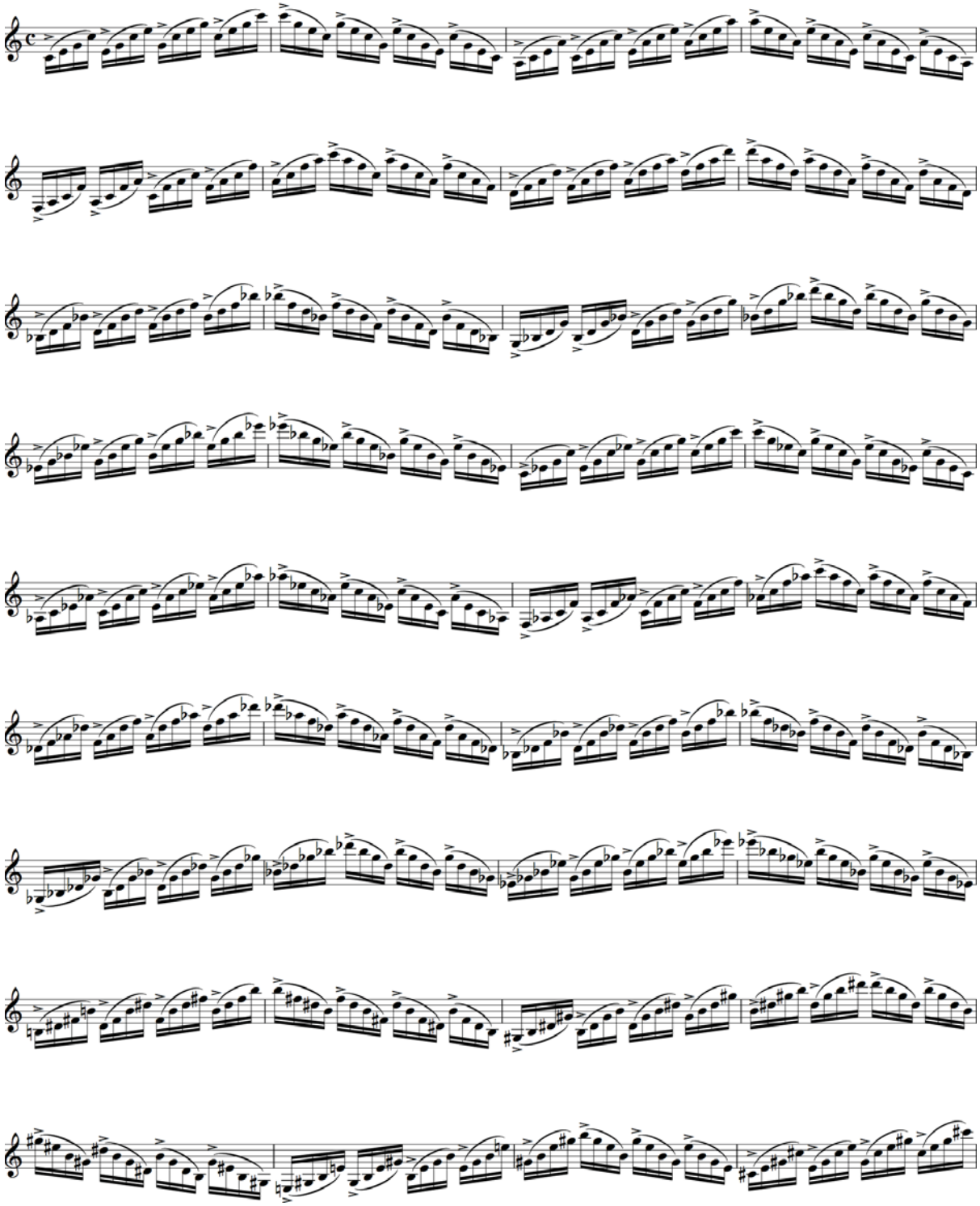
Arpeggios

H. Klose

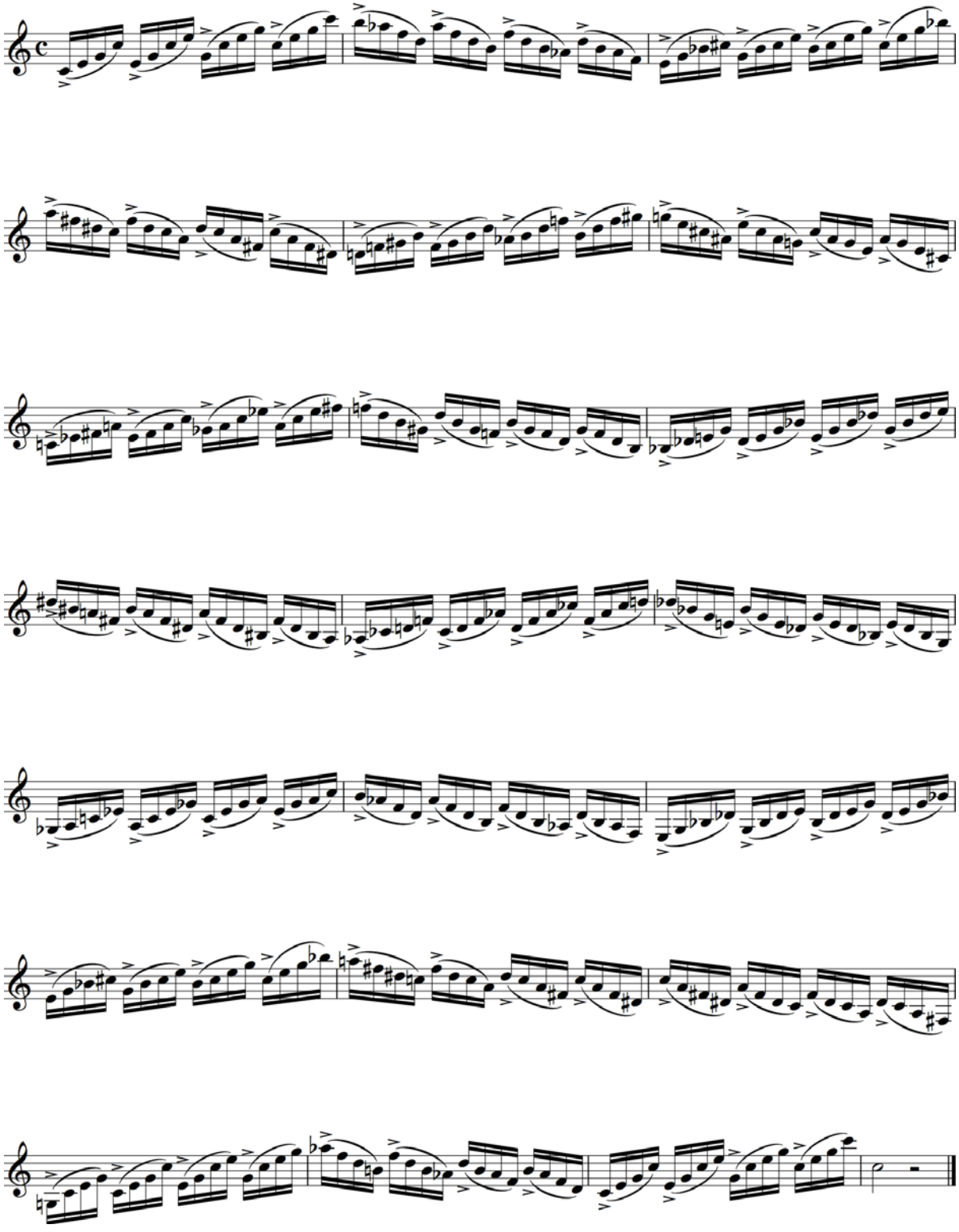


Exercise on Major and minor chords

H. Klose

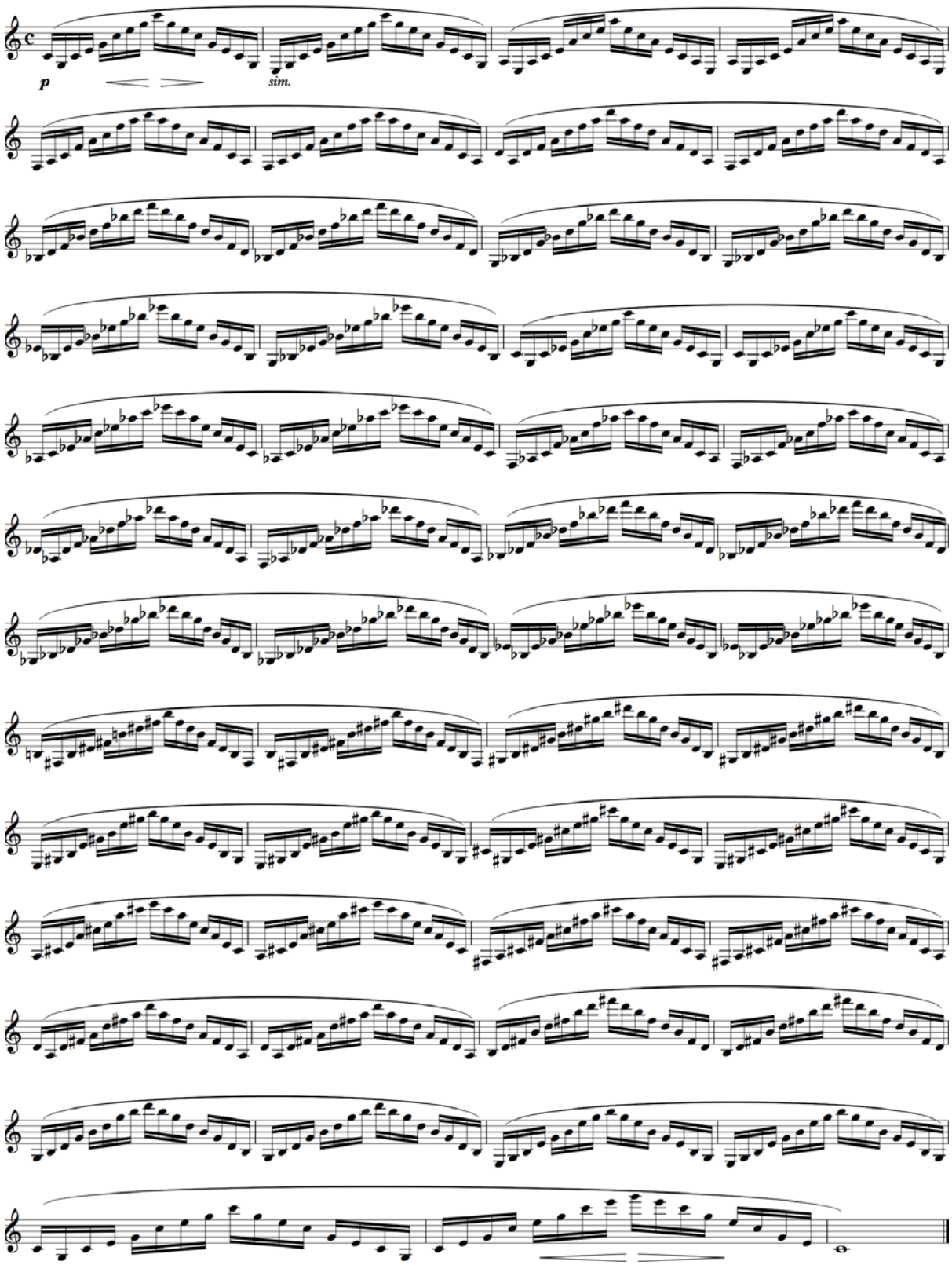


Exercise on diminished seventh chords



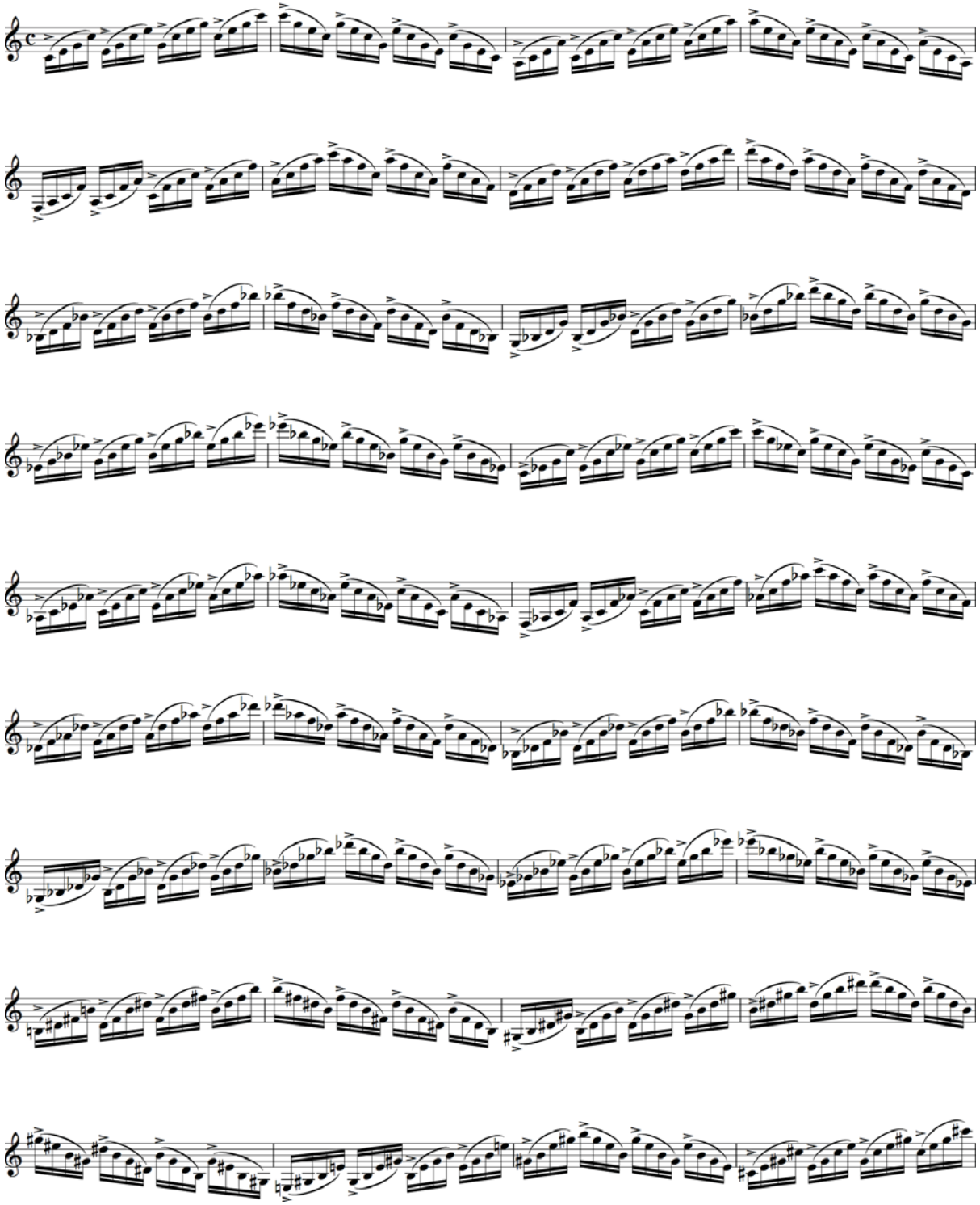
Arpeggios

H. Klose



Exercise on Major and minor chords

H. Klose



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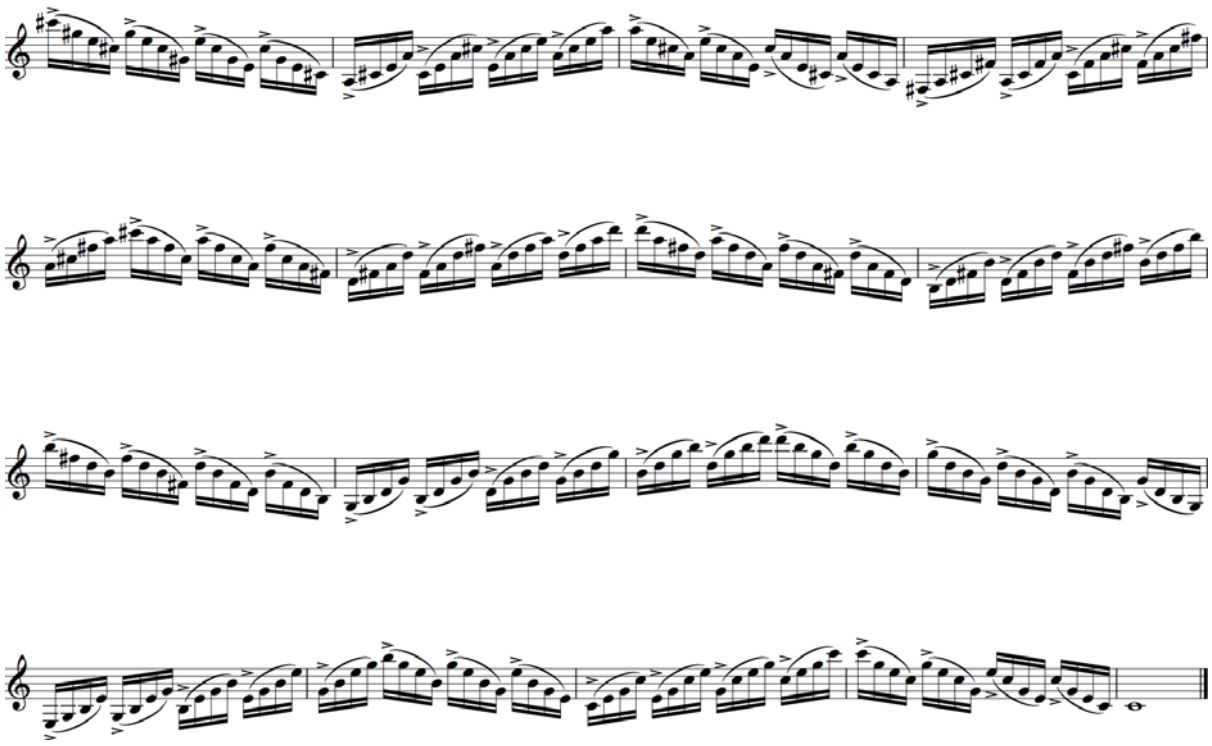
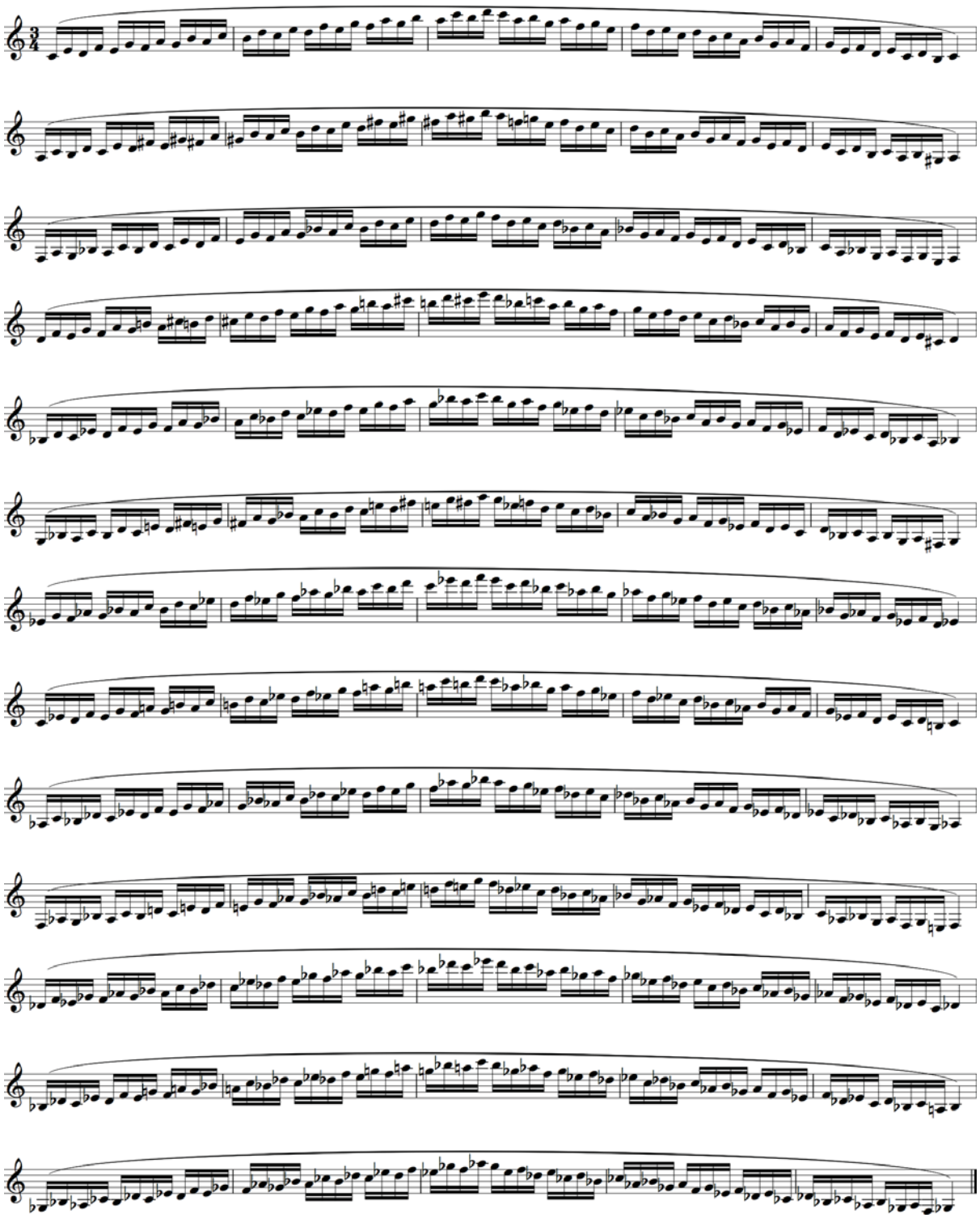


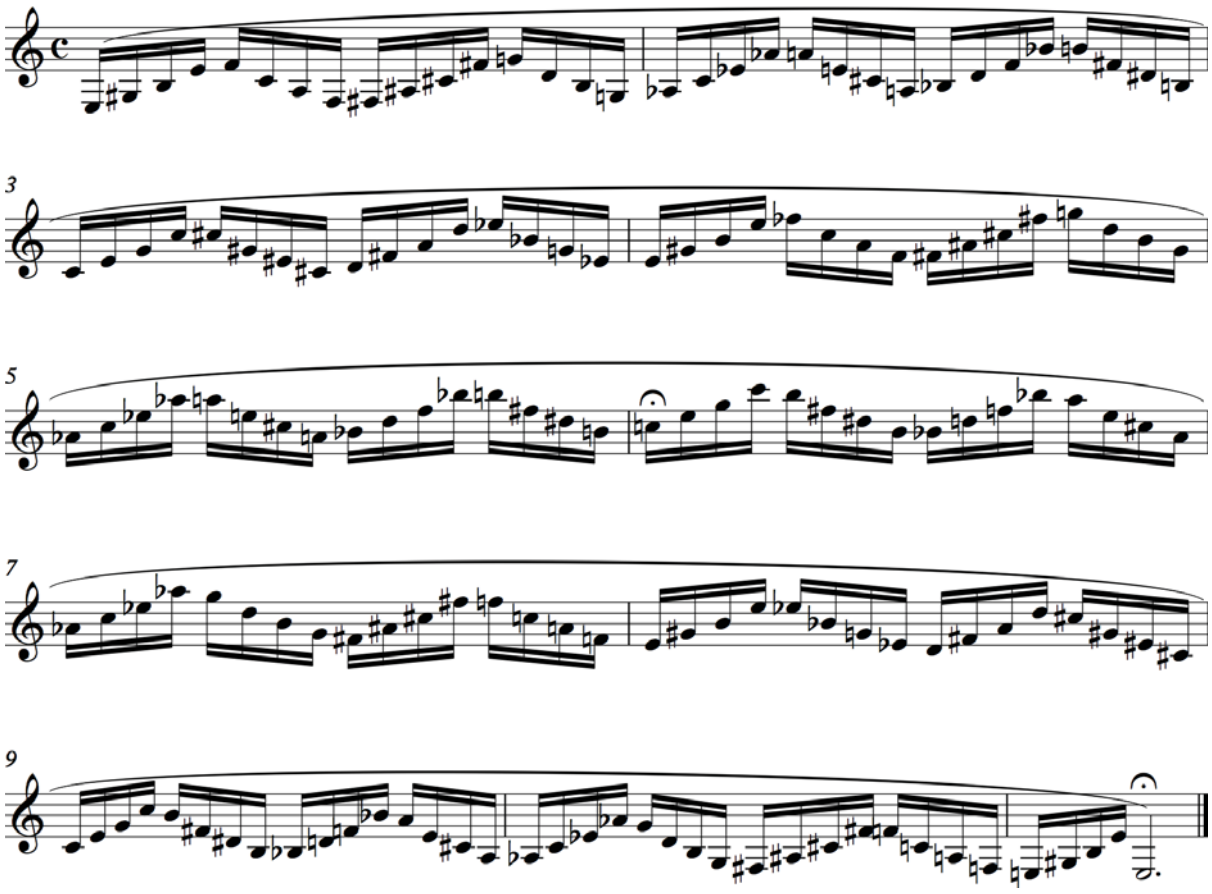
Exercise on scales in thirds - Major and minor

H. Klose



Alps

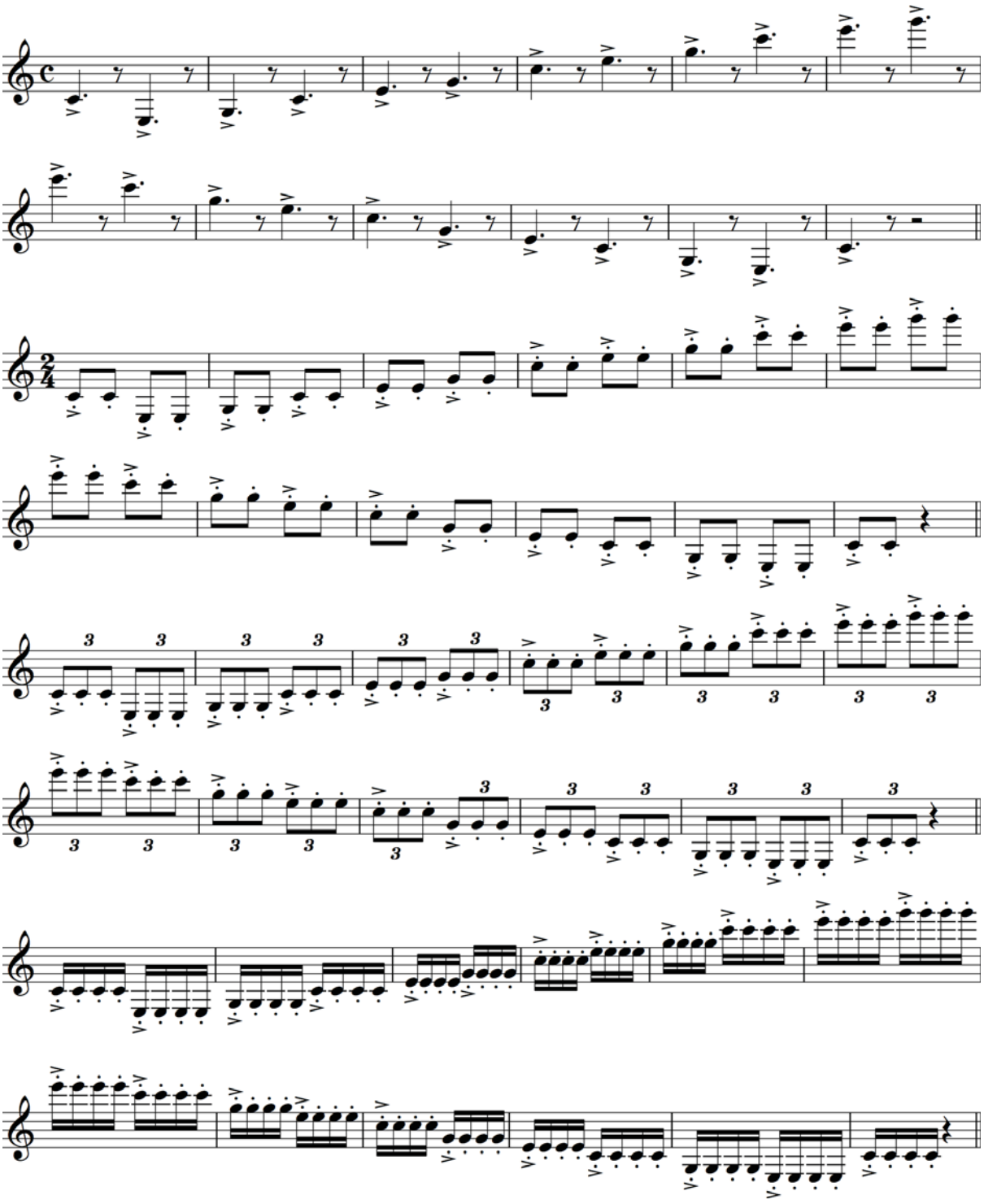
D. Ray McClellan



Staccato Exercises

Here is an example from *Scales and Chords for Clarinet* by Simeon Bellison:

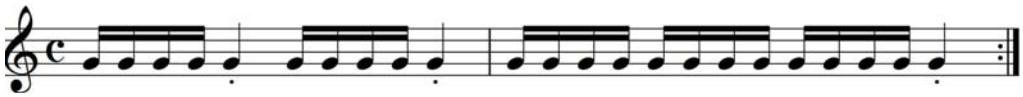
Move your fingers quickly to the next note.
Keep your tongue close to the reed. The air
stream should be moving constantly. (80)

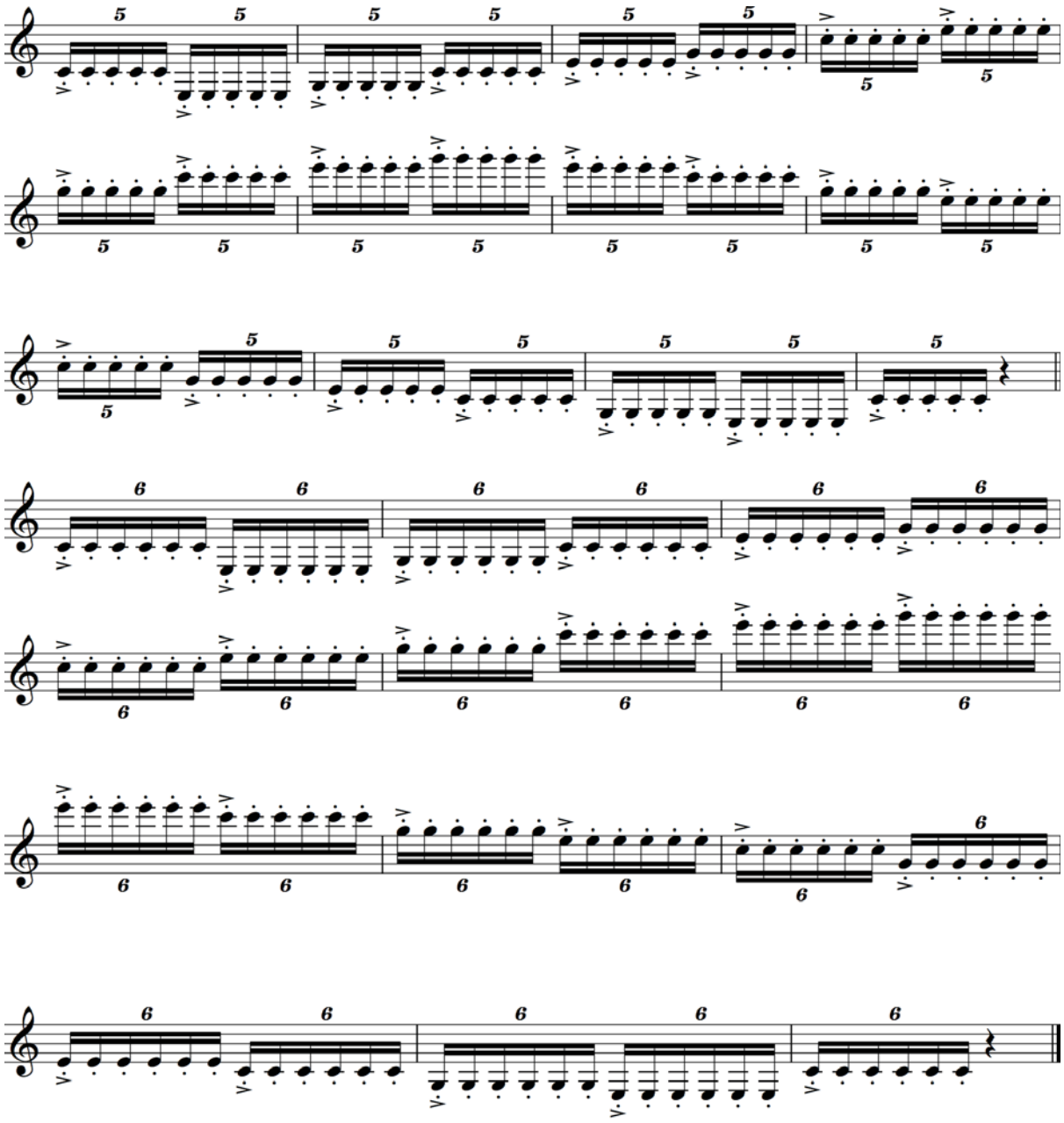


10 minute exercise

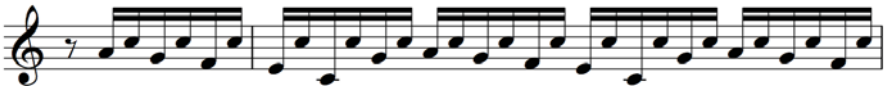
Do this non-stop for five minutes. Take a one minute break.
Do it again non-stop for four minutes.

Sean Osborn



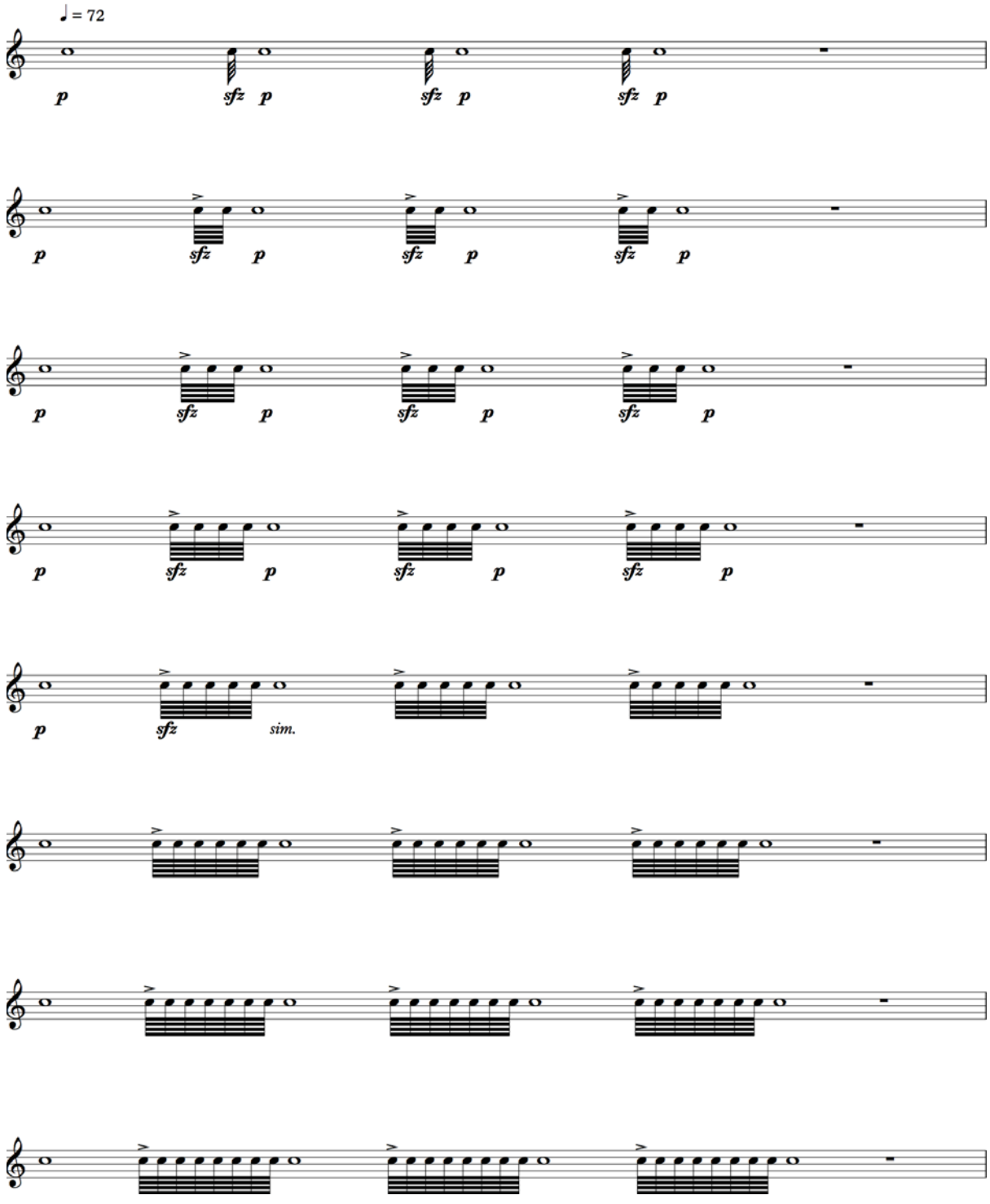


The following is a passage from the Mozart Concerto that should be slurred in performance. Weber uses it as a staccato exercise, incorporating the prepared finger technigue:



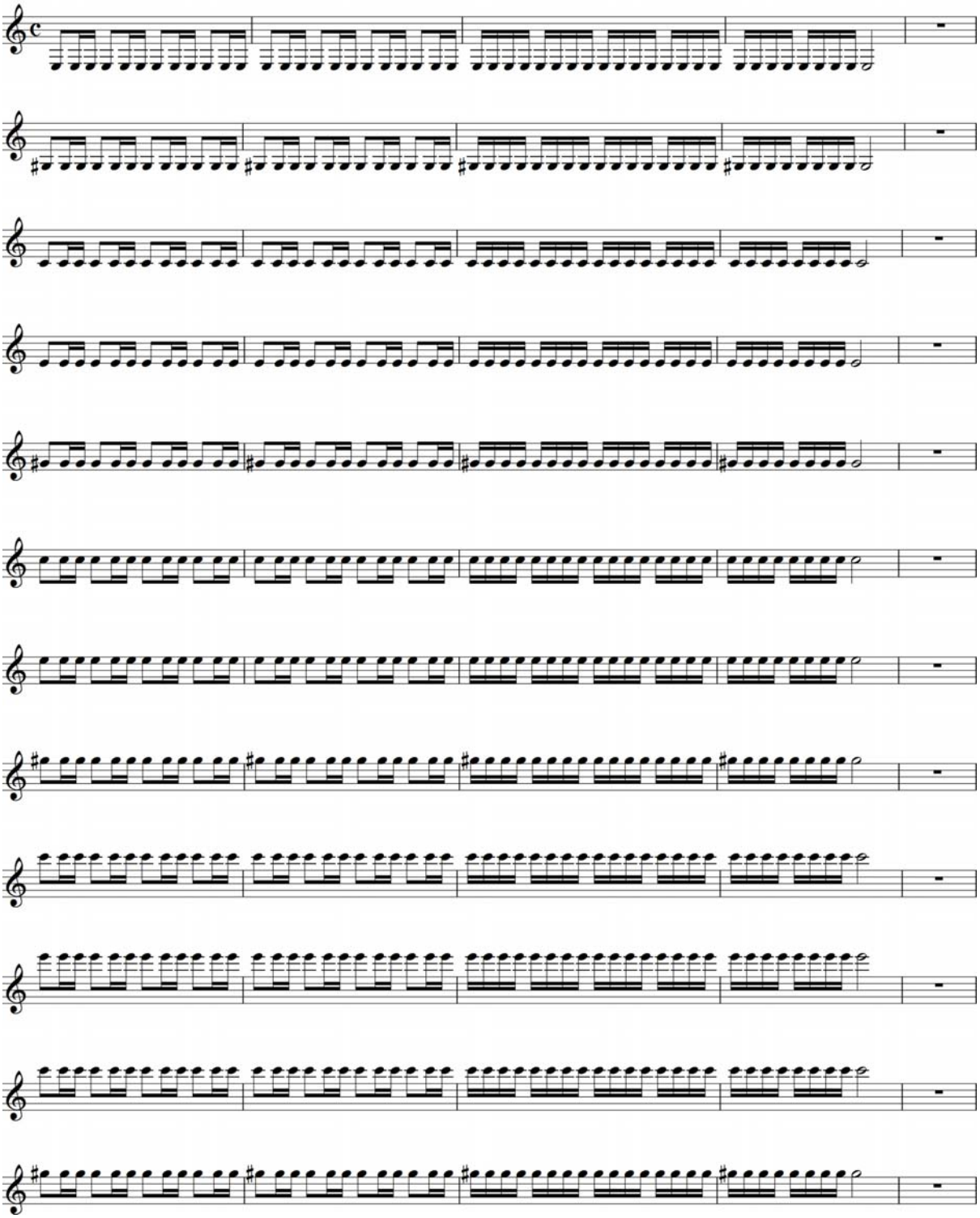
Developing Tongue Speed

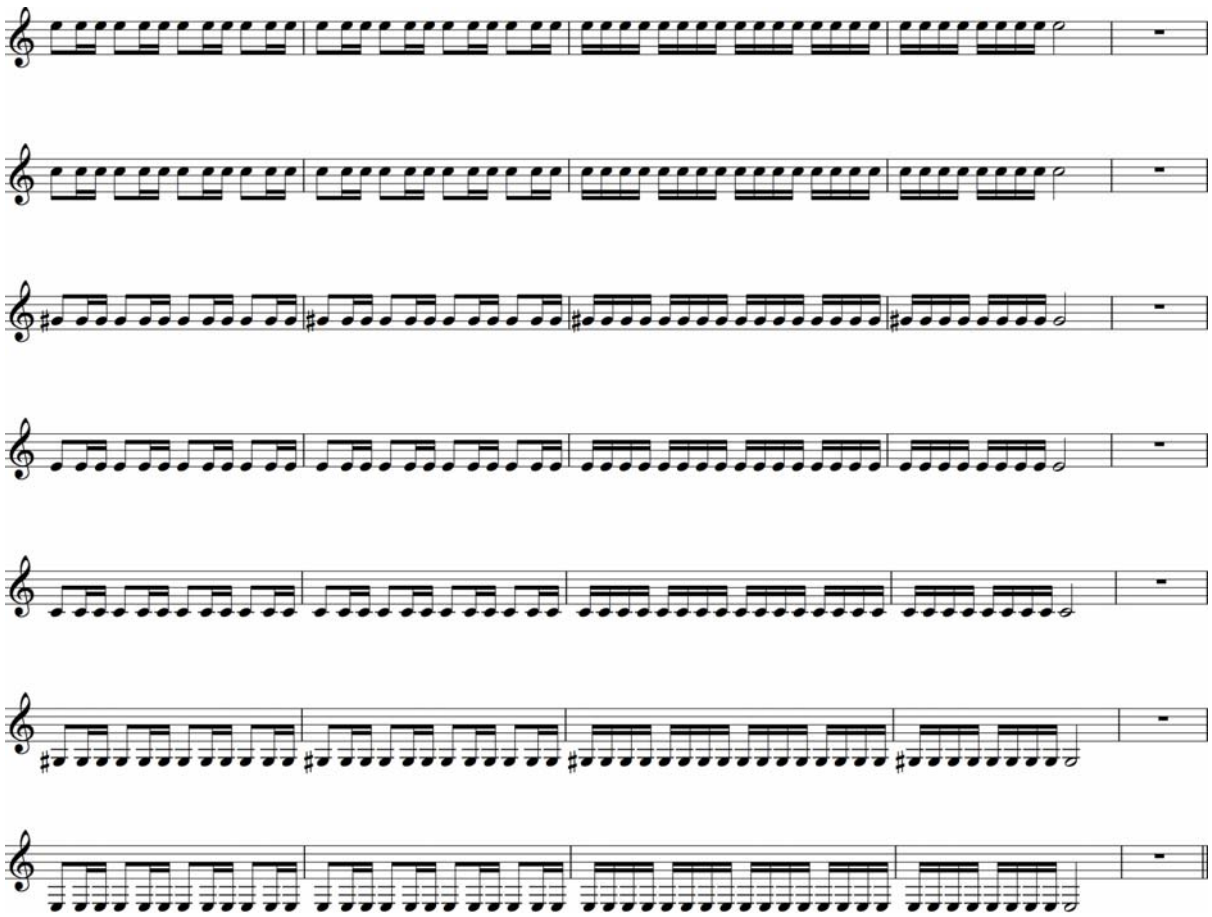
D. Ray McClellan



Tonguing Speed Drill 1

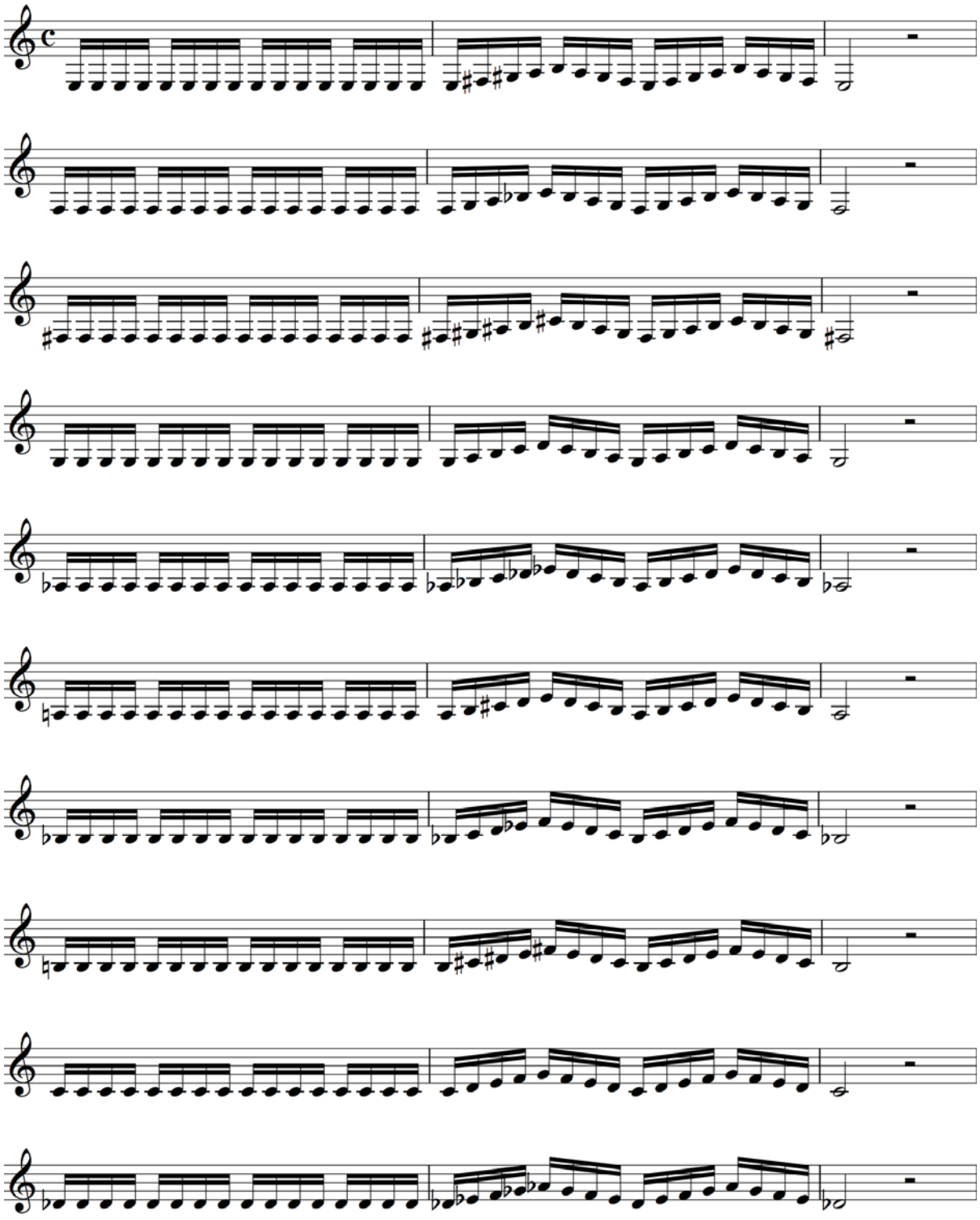
D. Ray McClellan





Tonguing Speed Drill 2

D. Ray McClellan



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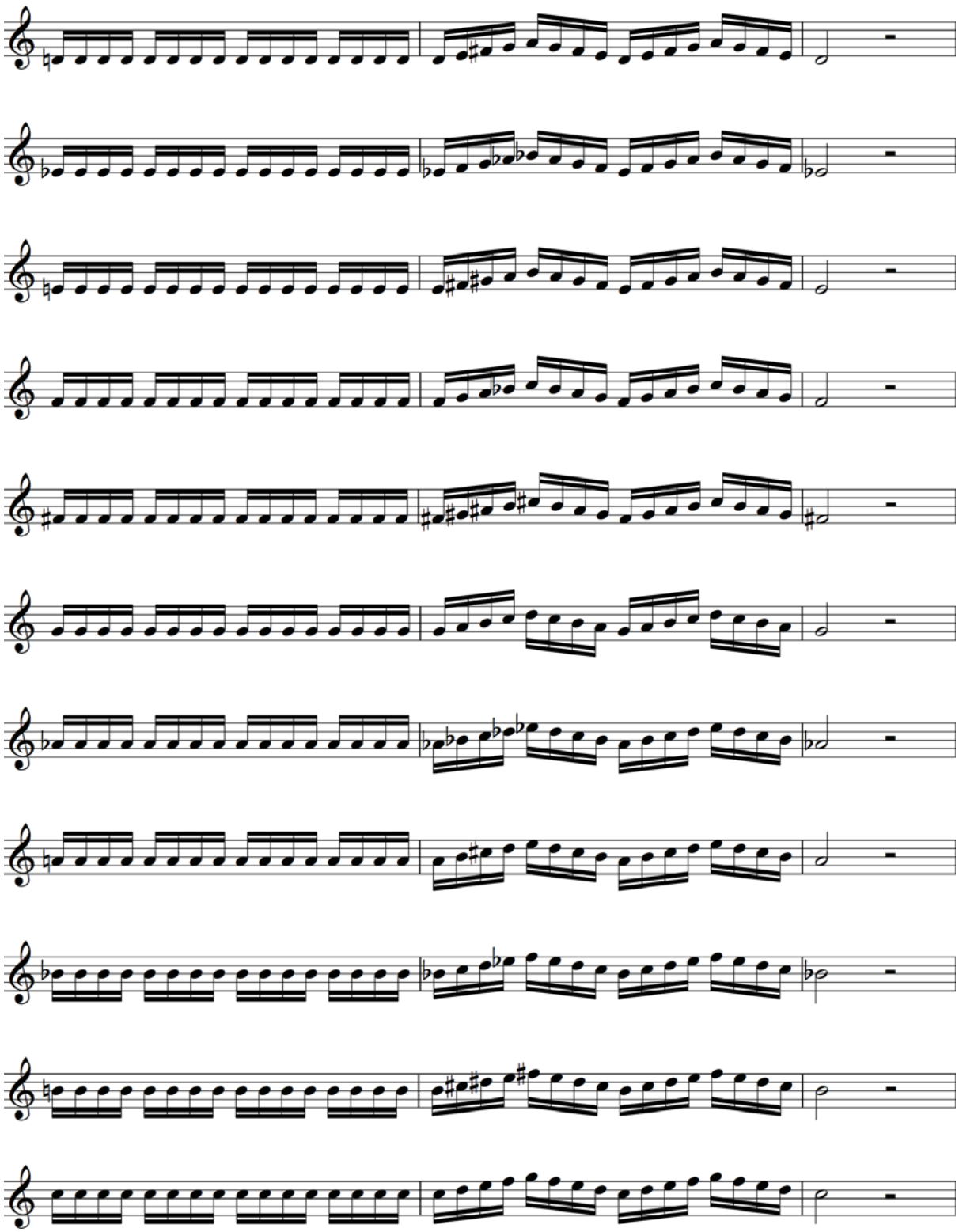
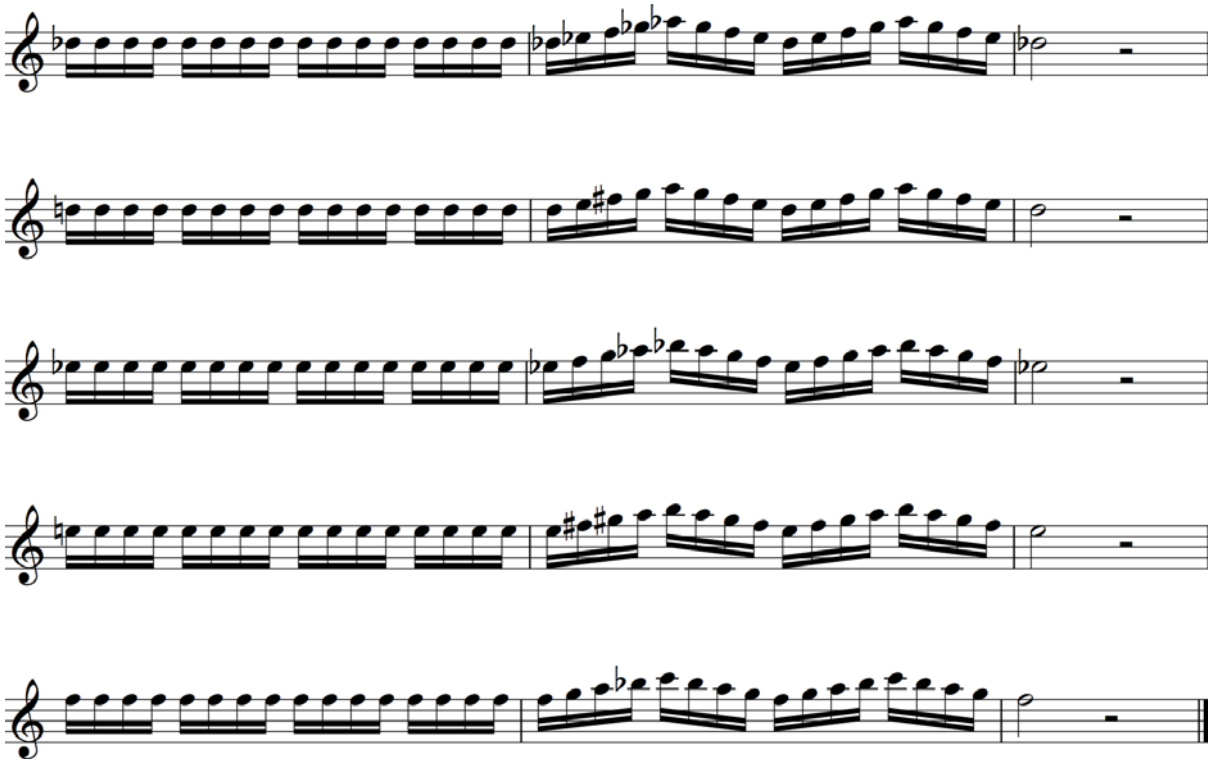
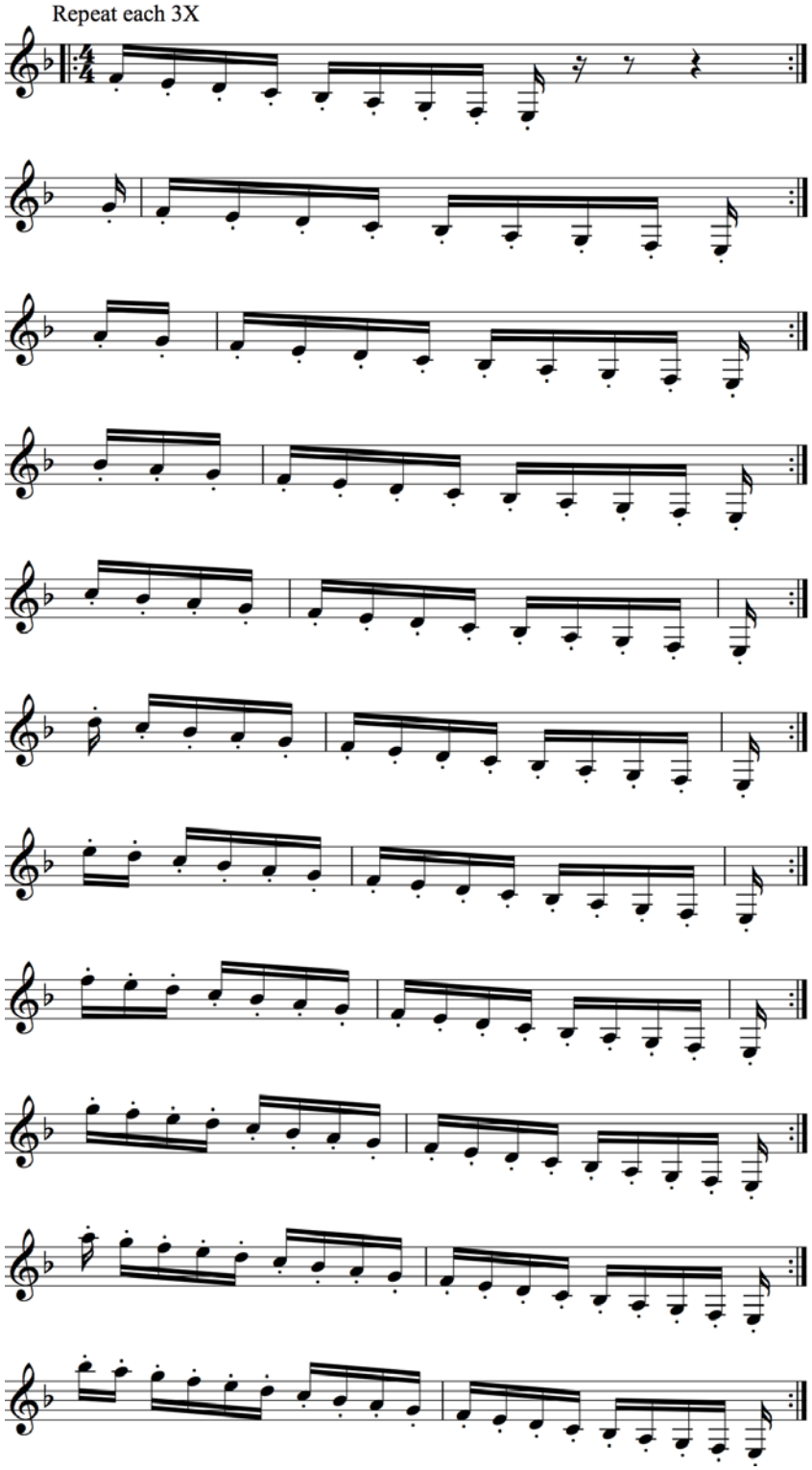




Moving note exercise 1

D. Ray McClellan

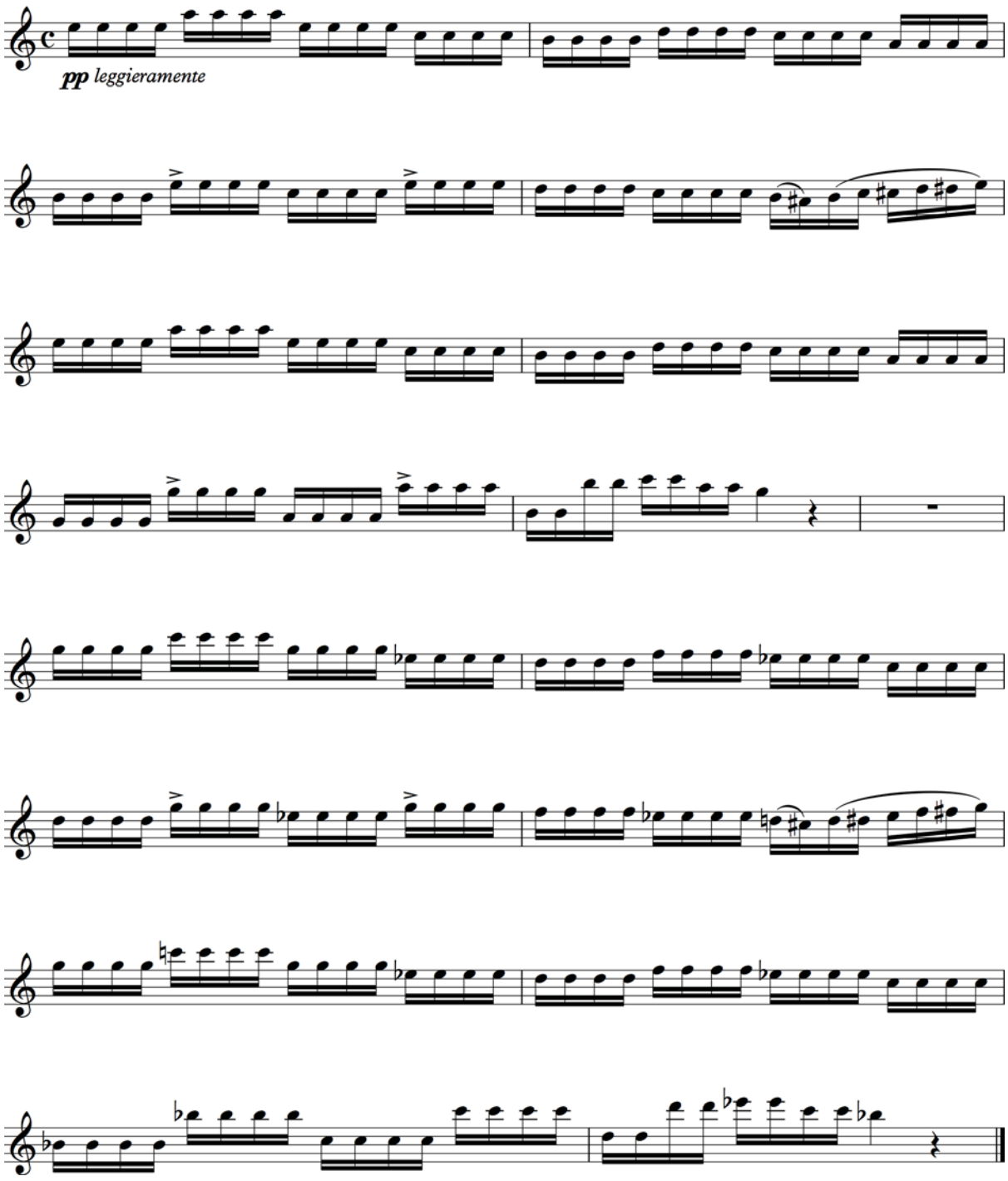
Repeat each 3X



Clarinet Tonguing Study

Taken from: Piano Trio, Opus 100, movement III, Franz Schubert

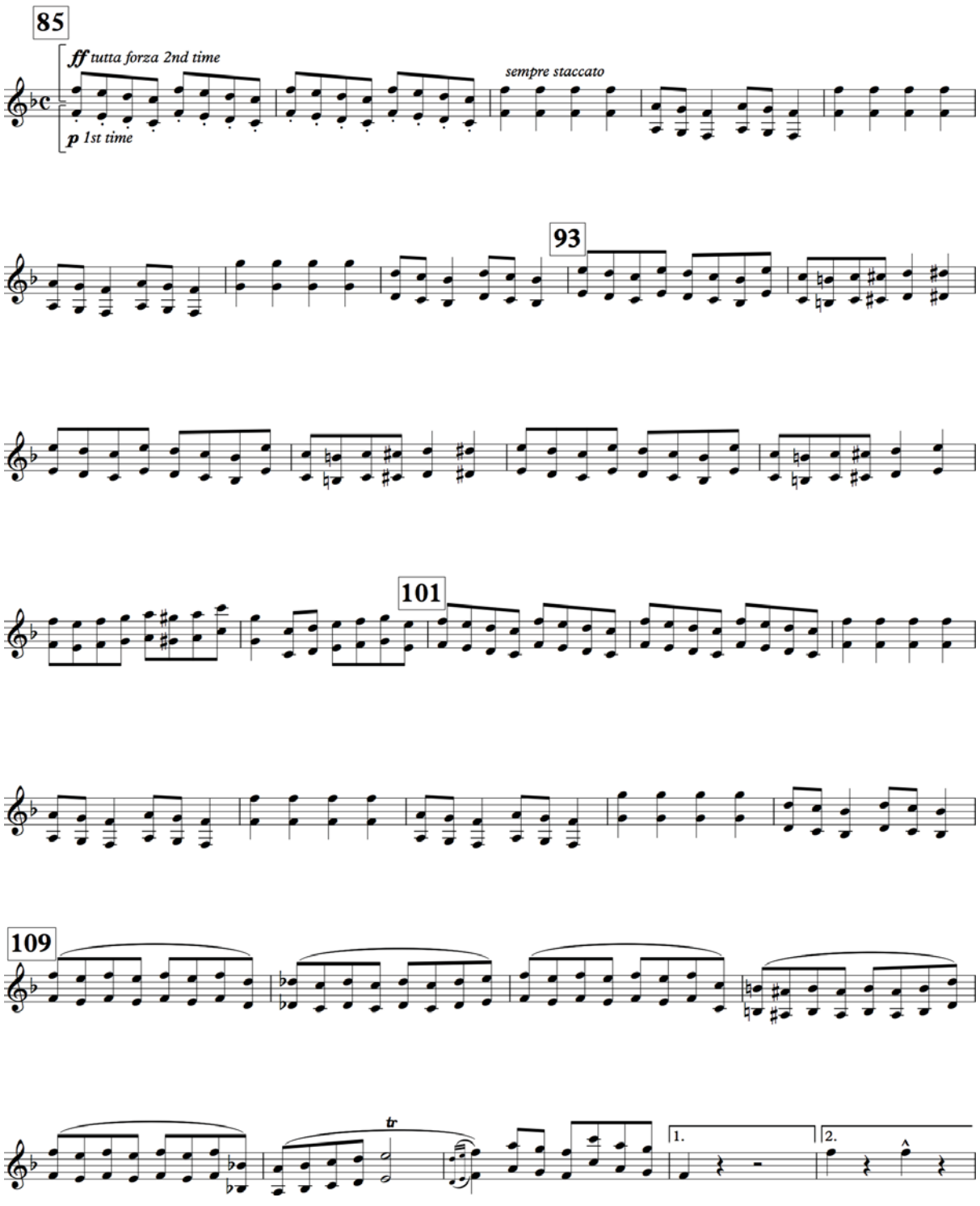
D. Ray McClellan



Moving note exercise 4

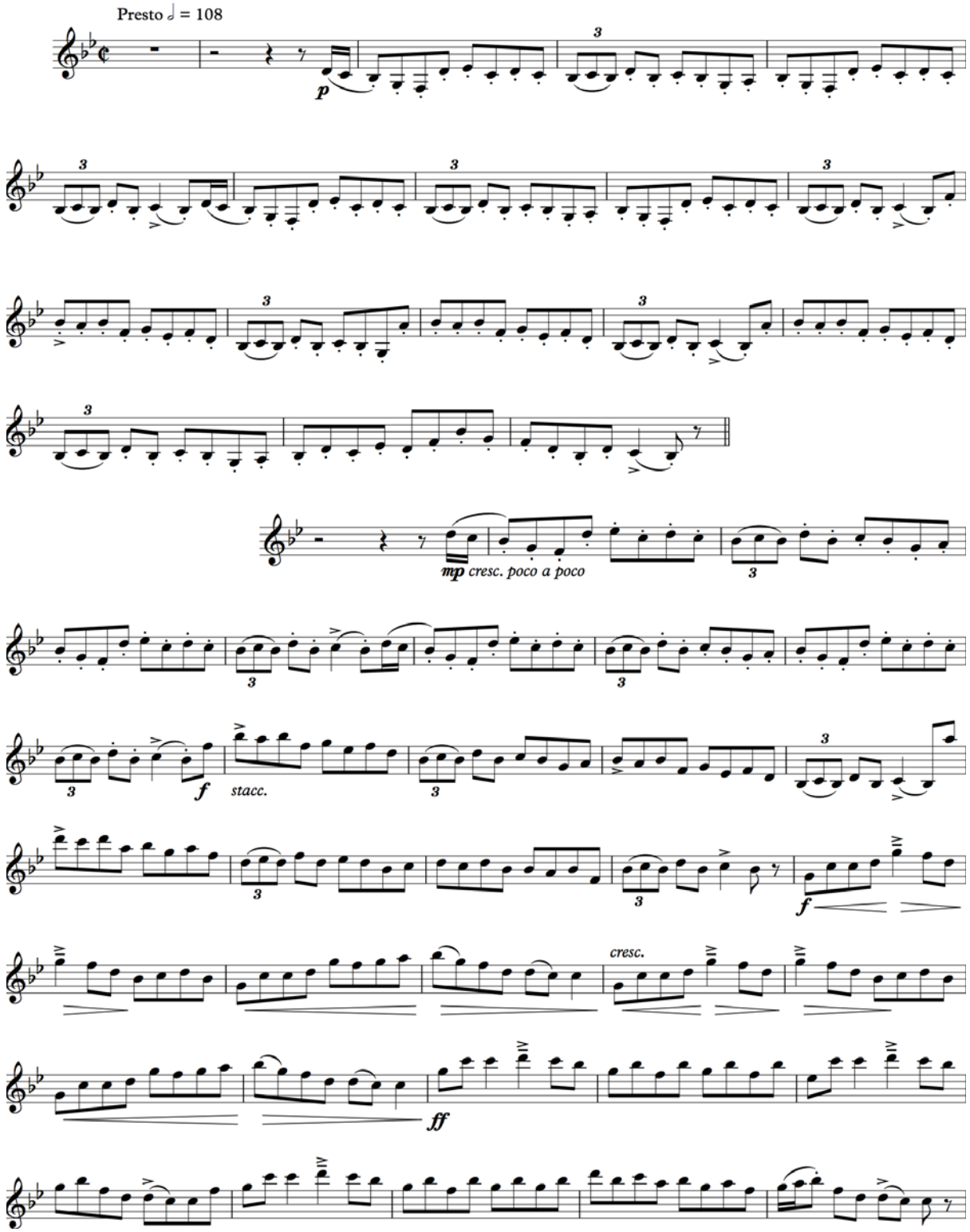
From "Pathfinder of Panama"

Sousa

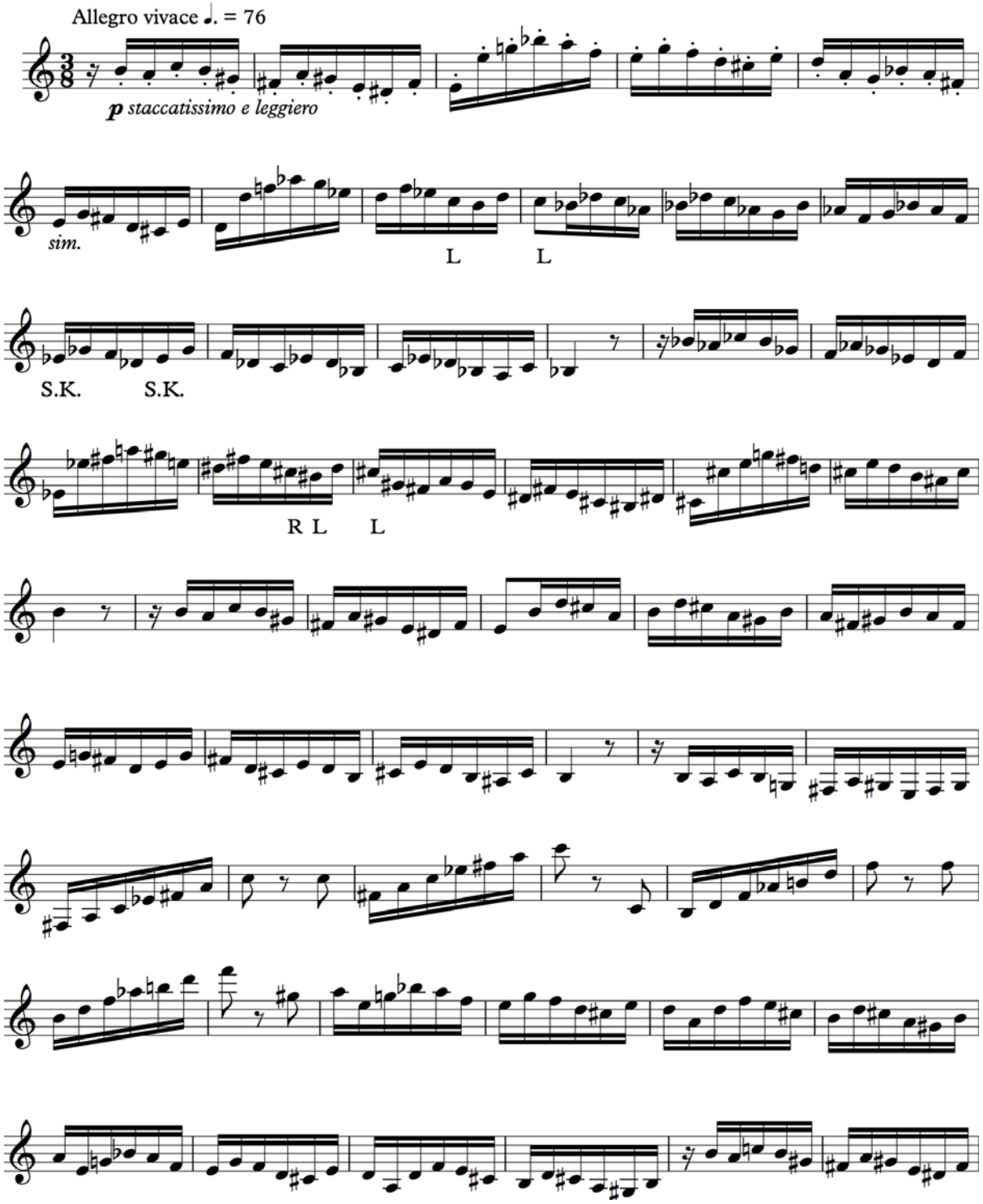


Molly on the Shore

Percy Grainger

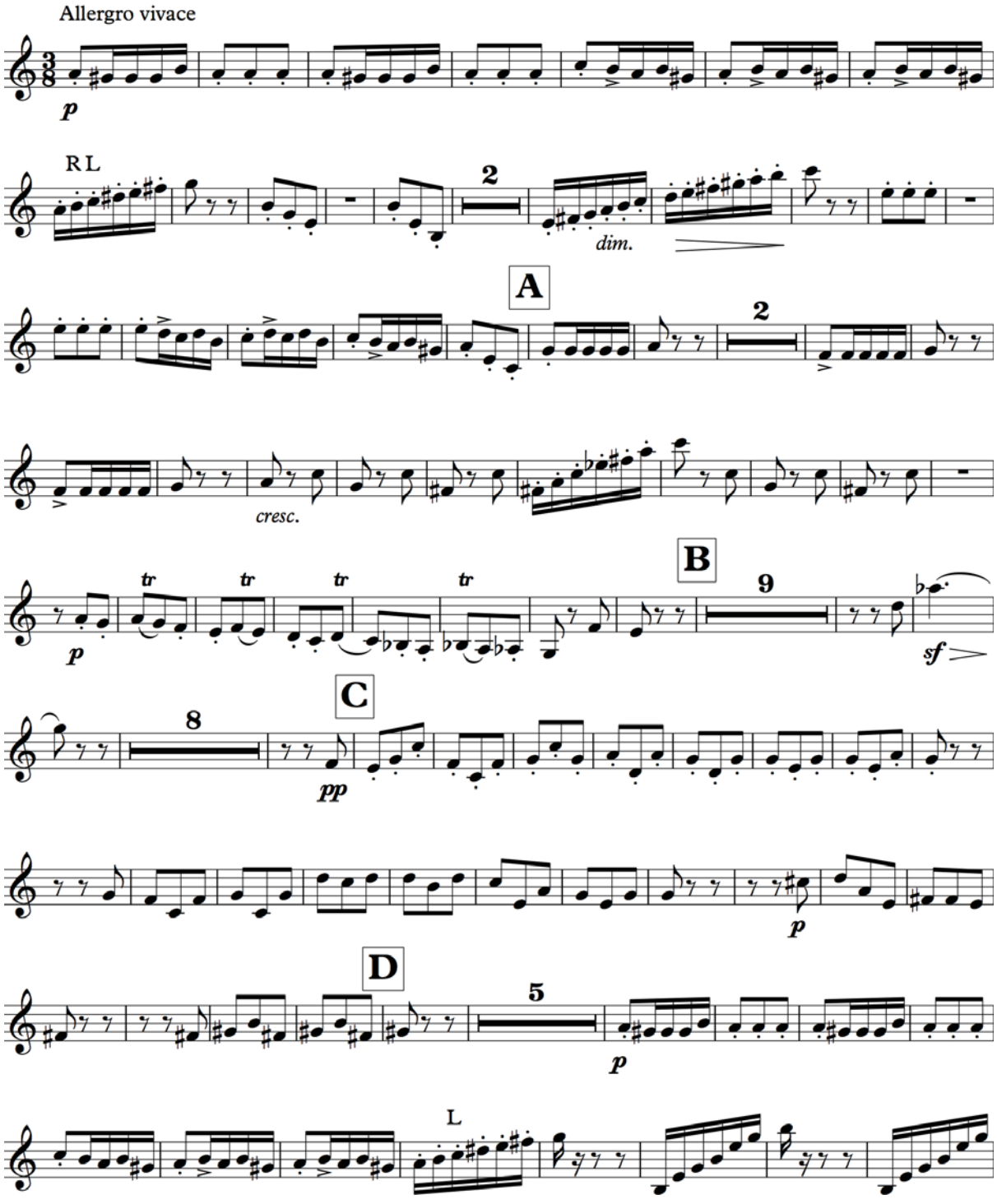


Scherzo
From F. Mendelssohn's Midsummer Nights Dream



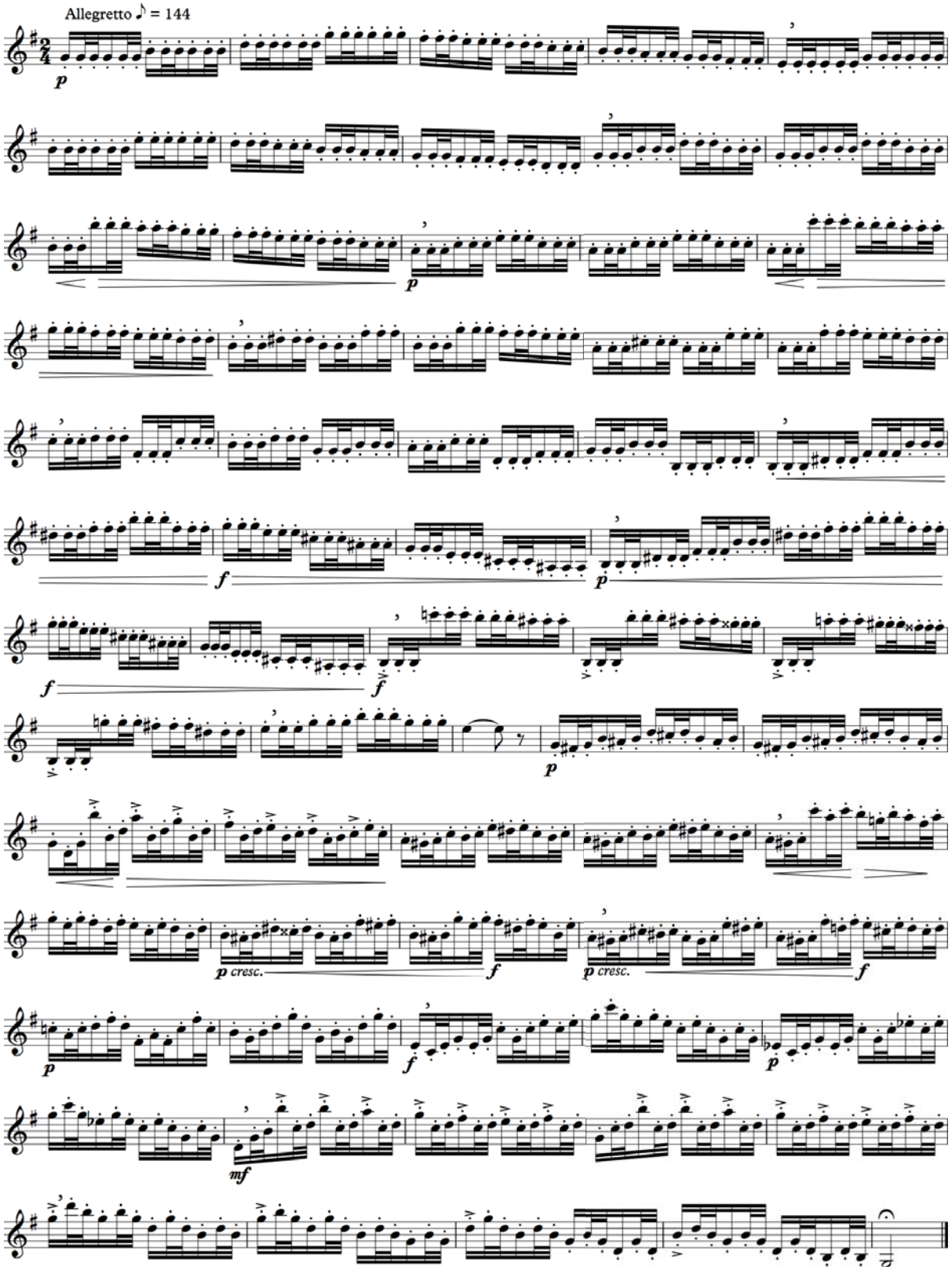
Scherzo

F. Mendelssohn



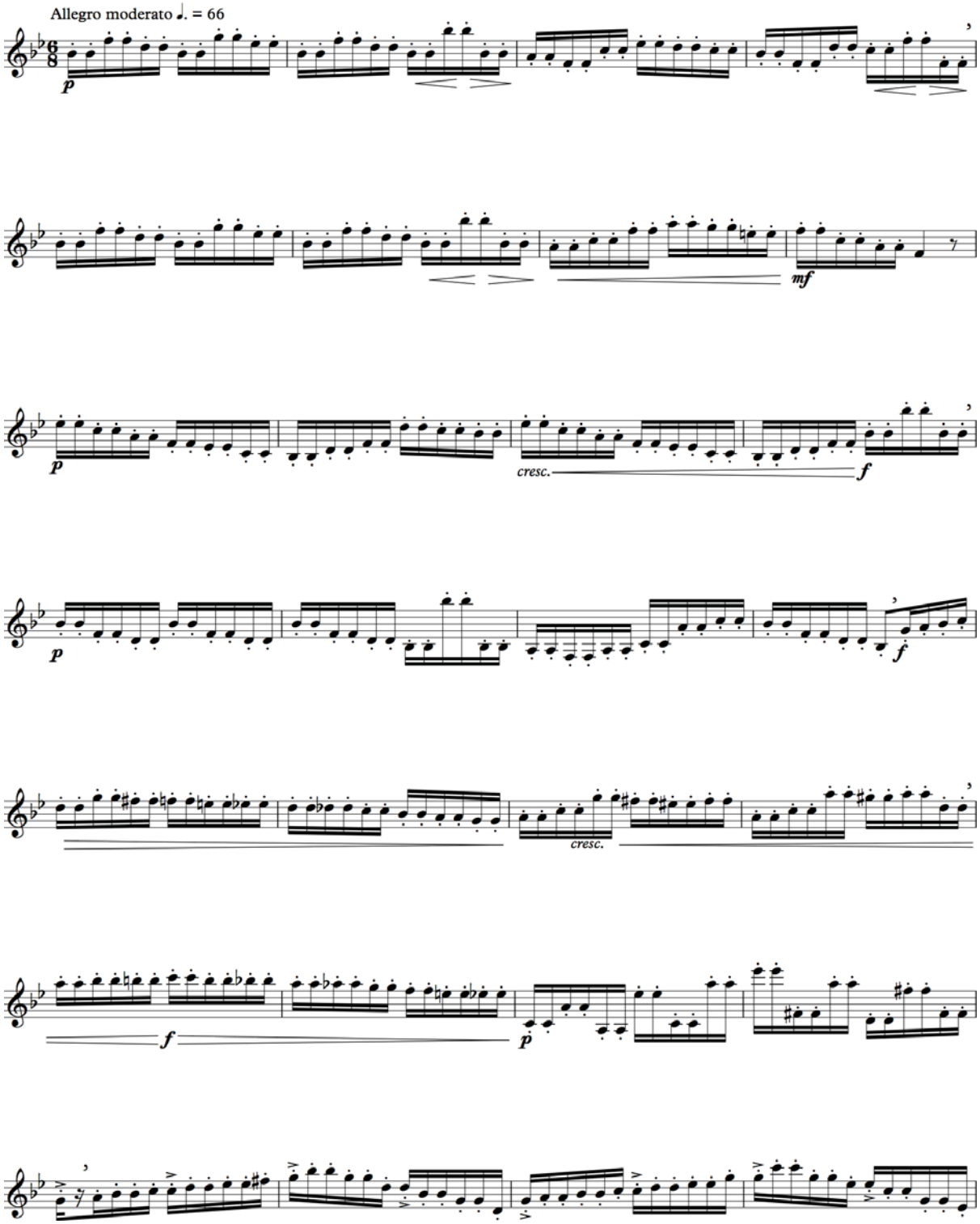
3 Studies for acquiring a light staccato

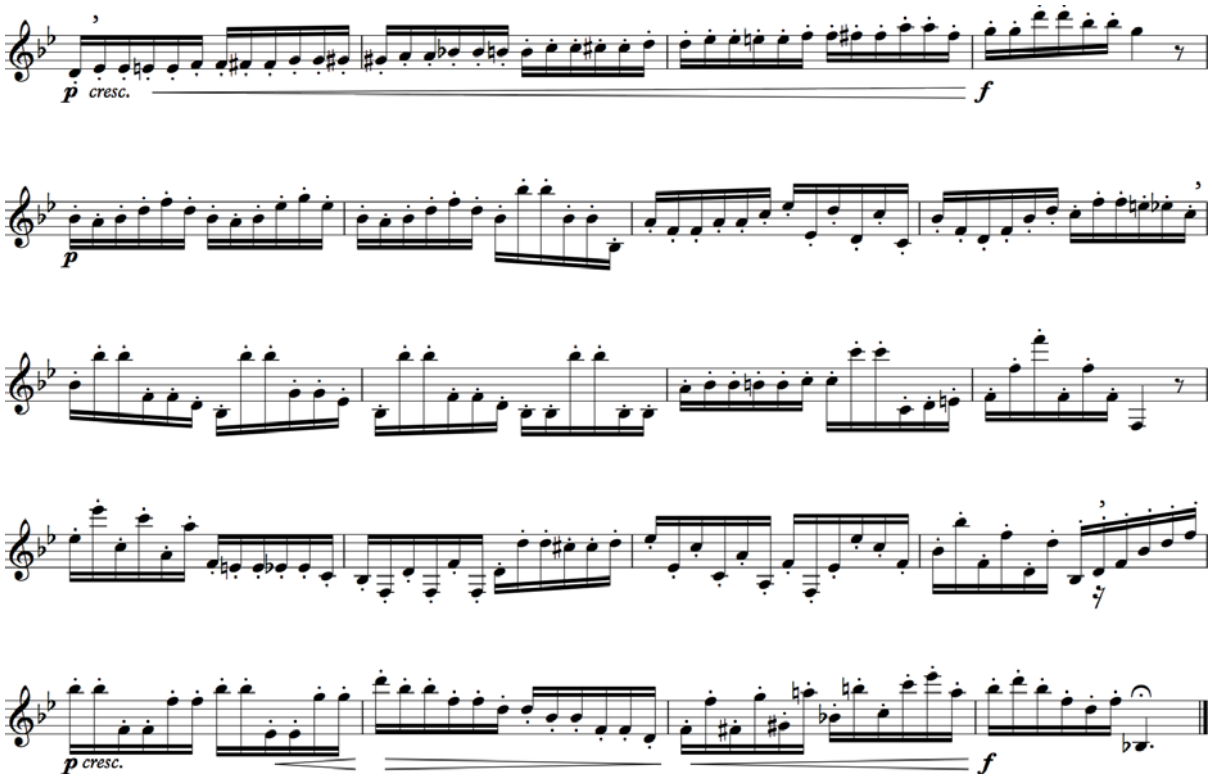
G. Langenus



Tonguing Exercise

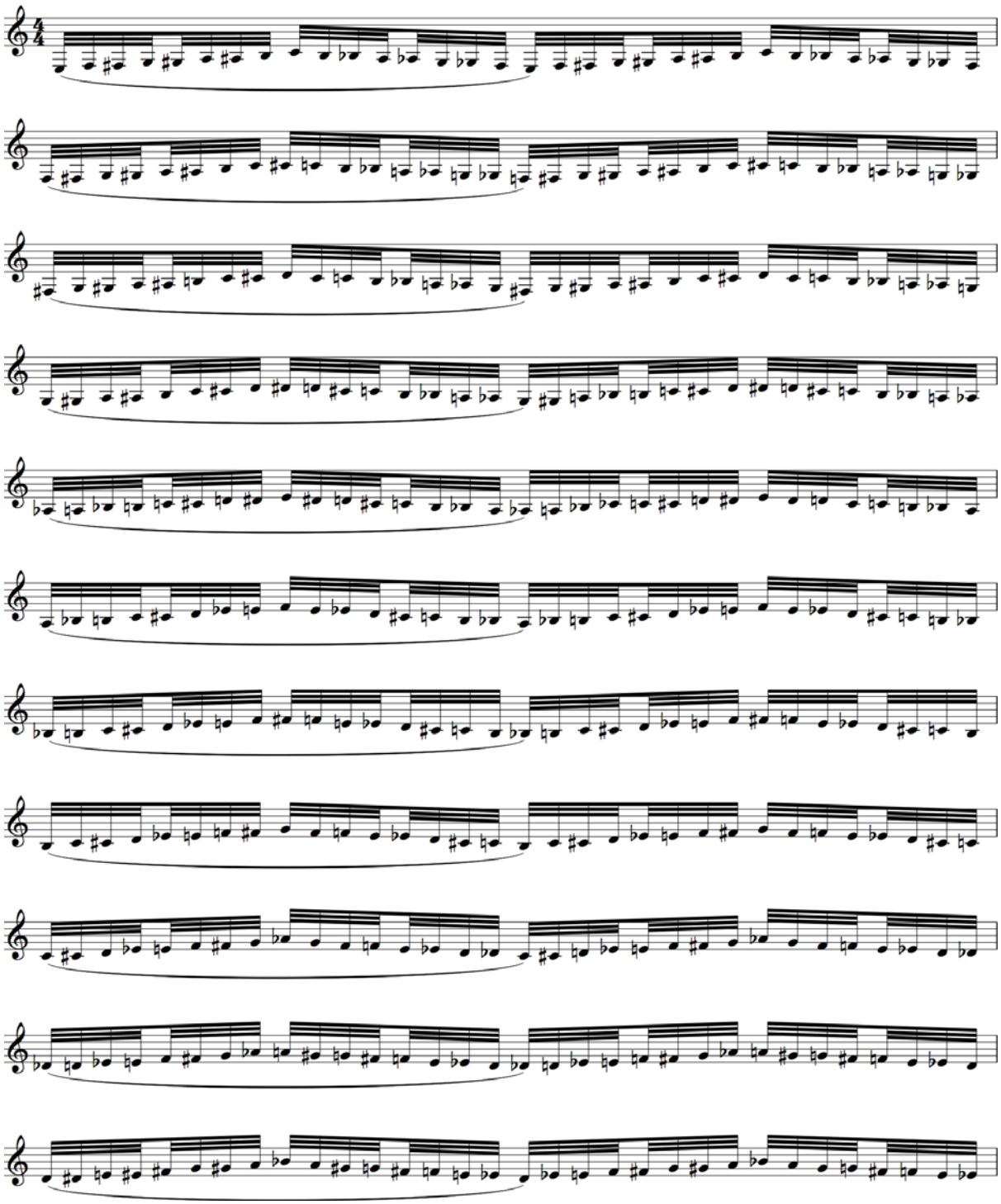
Langenus




p cresc.
f
p
p cresc.
f

Tonguing study (chromatic)

D. Ray McClellan

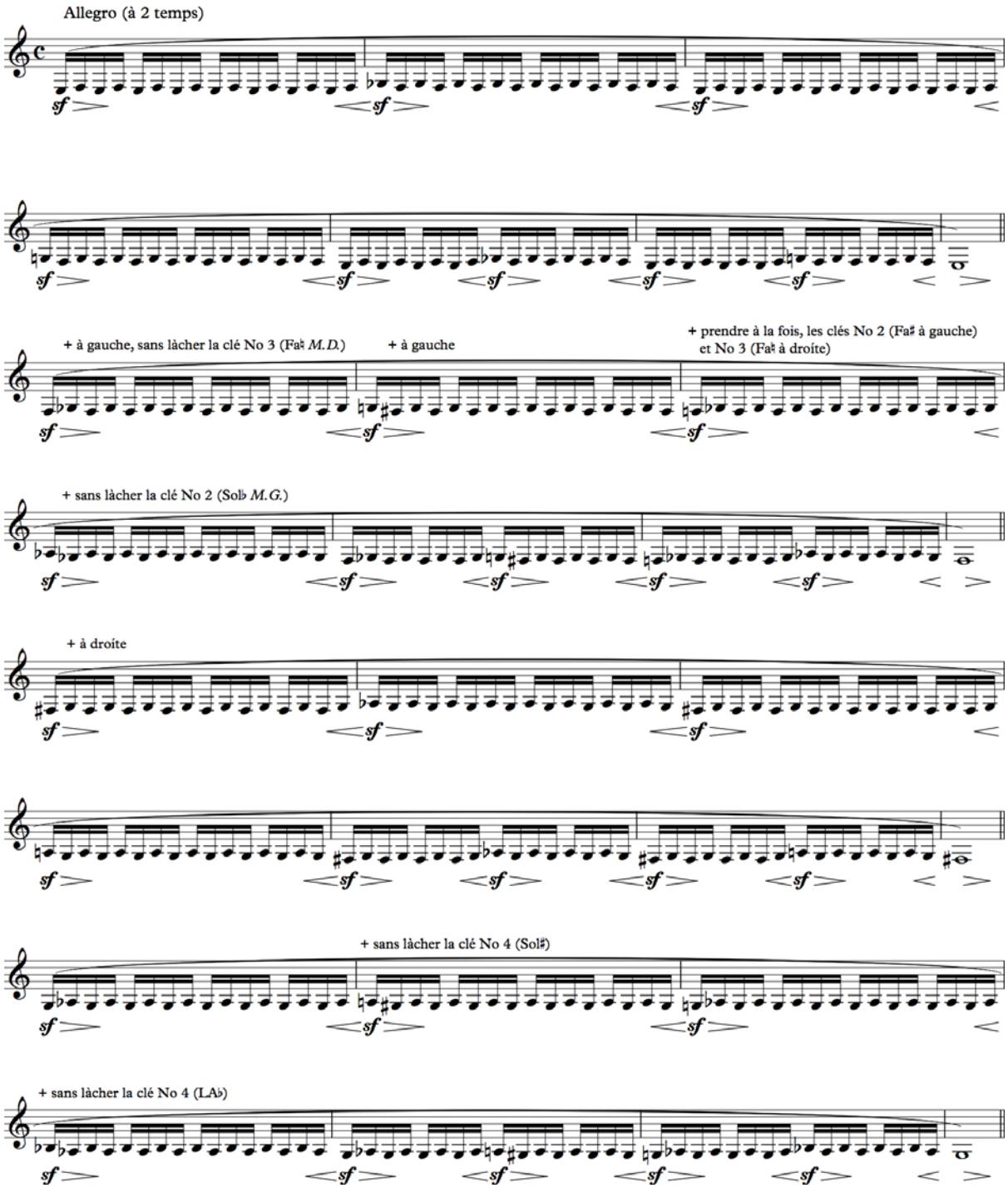


Six Etudes Speciales

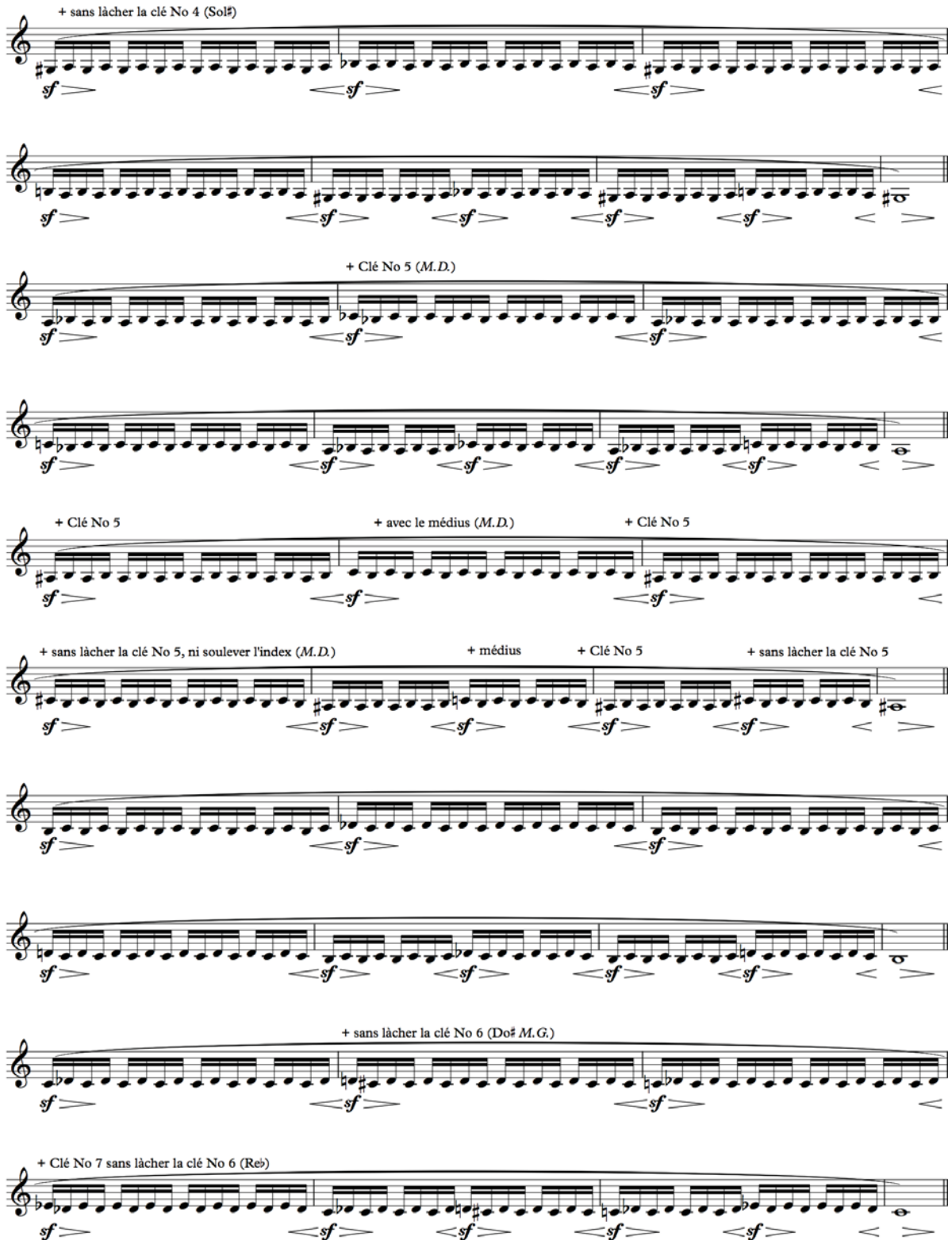
Paul JeanJean

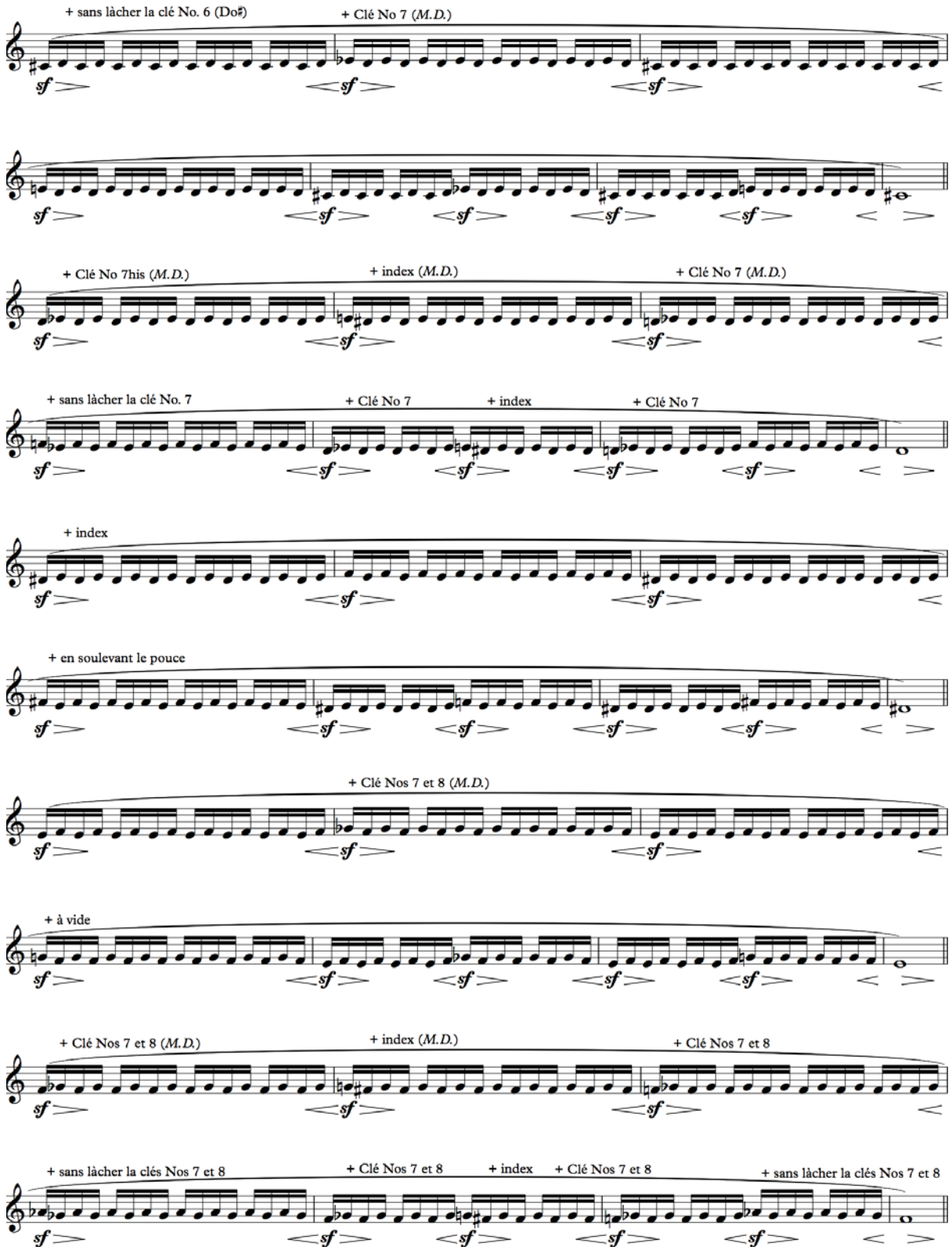
Special Trills
To be executed on a first occasion at 4 measures (Poco Andanted: q = 60)
and a second occasion at 2 measures (Allegro: h = 60)
Pay very careful attention for reproducing graduations exactly.
The fingering indicated is not always that which out to be taken
for trilling, but it answers the real aim of the exercise, that is, it
loosens all the fingers. Optional repeats every 7 bars.

Allegro (à 2 temps)

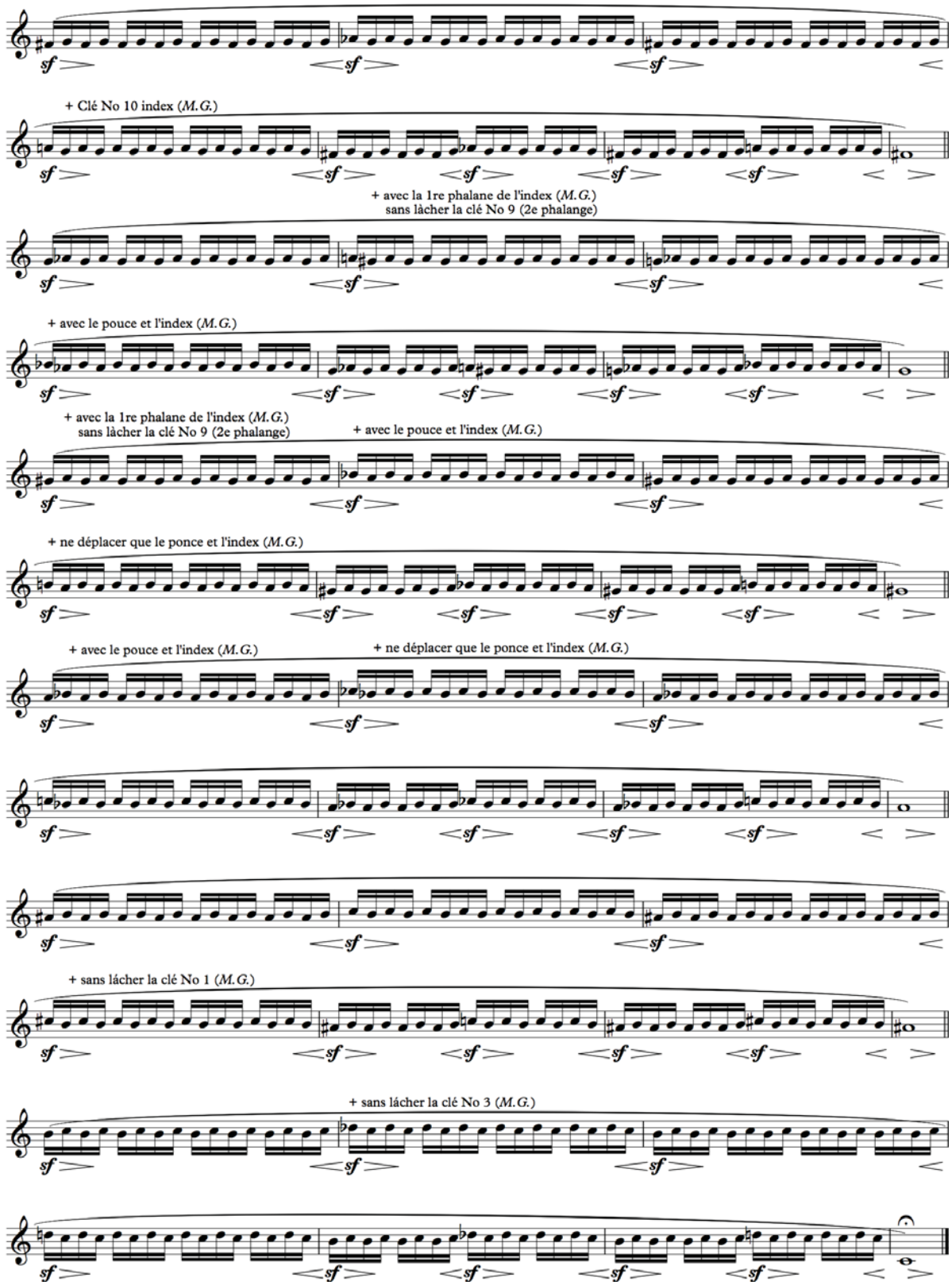


2


+ sans lâcher la clé No 4 (Sol♯)
+ Clé No 5 (M.D.)
+ Clé No 5
+ avec le médius (M.D.)
+ Clé No 5
+ sans lâcher la clé No 5, ni soulever l'index (M.D.)
+ médius
+ Clé No 5
+ sans lâcher la clé No 5
+ sans lâcher la clé No 6 (Do♯ M.G.)
+ Clé No 7 sans lâcher la clé No 6 (Re♭)

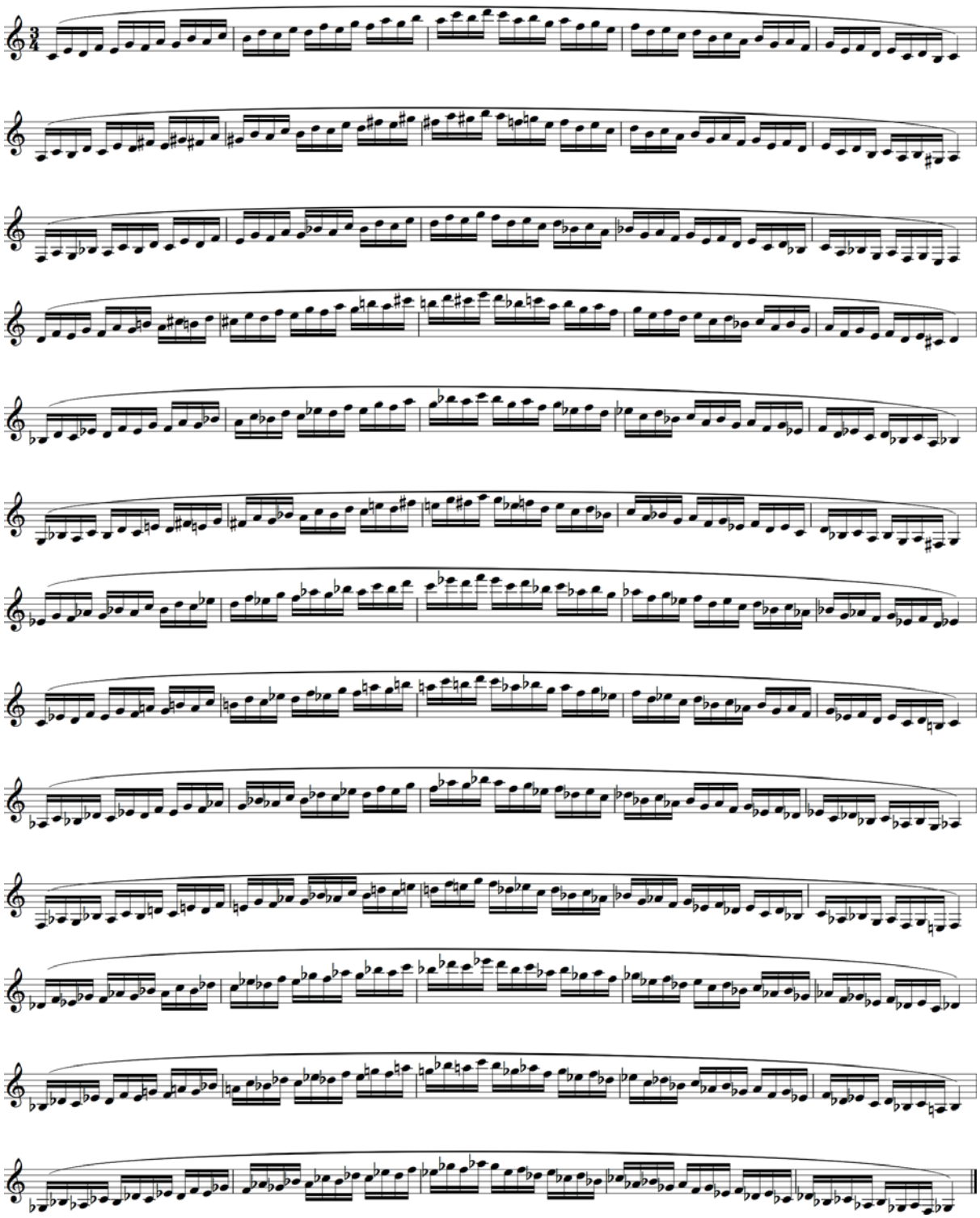

+ sans lâcher la clé No. 6 (Do♯)
+ Clé No 7 (M.D.)
+ Clé No 7his (M.D.)
+ index (M.D.)
+ Clé No 7 (M.D.)
+ sans lâcher la clé No. 7
+ Clé No 7
+ index
+ Clé No 7
+ index
+ en soulevant le pouce
+ Clé Nos 7 et 8 (M.D.)
+ à vide
+ Clé Nos 7 et 8 (M.D.)
+ index (M.D.)
+ Clé Nos 7 et 8
+ sans lâcher la clés Nos 7 et 8
+ Clé Nos 7 et 8
+ index
+ Clé Nos 7 et 8
+ sans lâcher la clés Nos 7 et 8

4


+ Clé No 10 index (M.G.)
+ avec la 1re phalane de l'index (M.G.)
sans lâcher la clé No 9 (2e phalange)
+ avec le pouce et l'index (M.G.)
+ avec la 1re phalane de l'index (M.G.)
sans lâcher la clé No 9 (2e phalange)
+ avec le pouce et l'index (M.G.)
+ ne déplacer que le ponce et l'index (M.G.)
+ avec le pouce et l'index (M.G.)
+ ne déplacer que le ponce et l'index (M.G.)
+ sans lâcher la clé No 1 (M.G.)
+ sans lâcher la clé No 3 (M.G.)

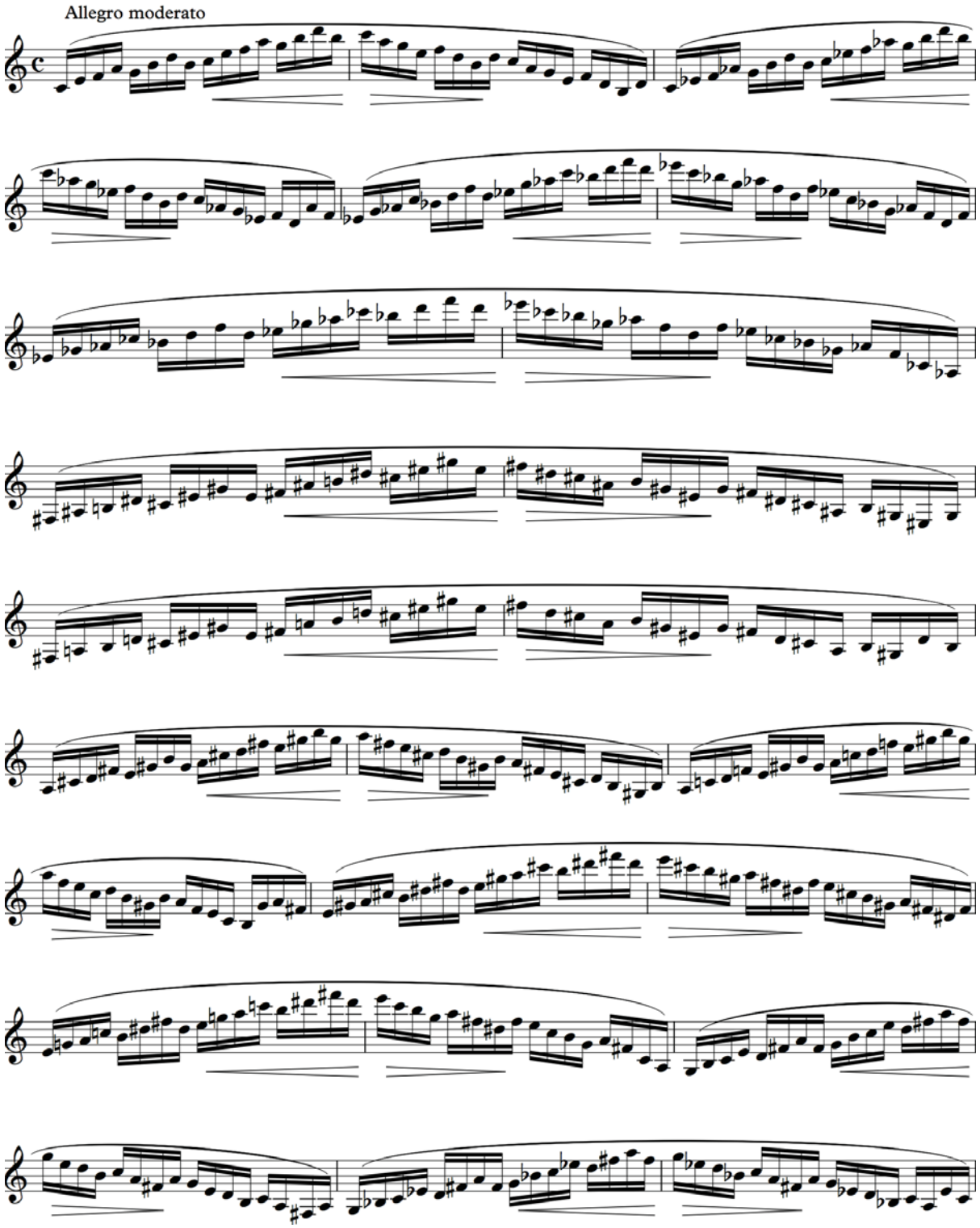
Exercise on scales in thirds - Major and minor

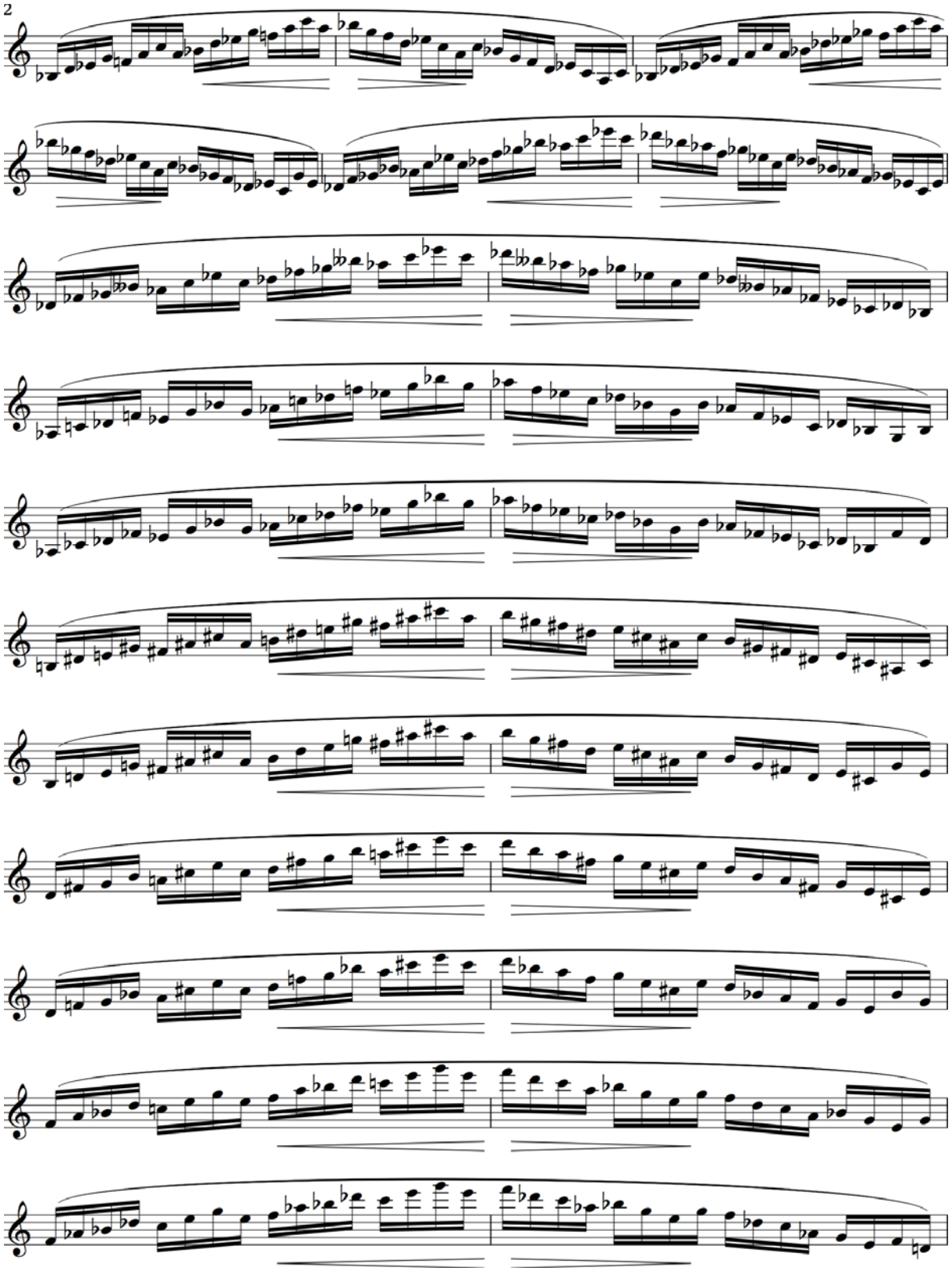
H. Klose

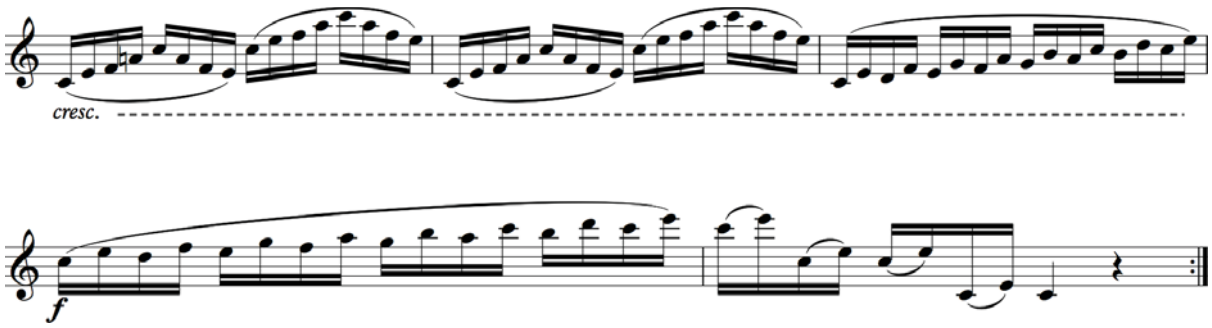


Minor and Major thirds

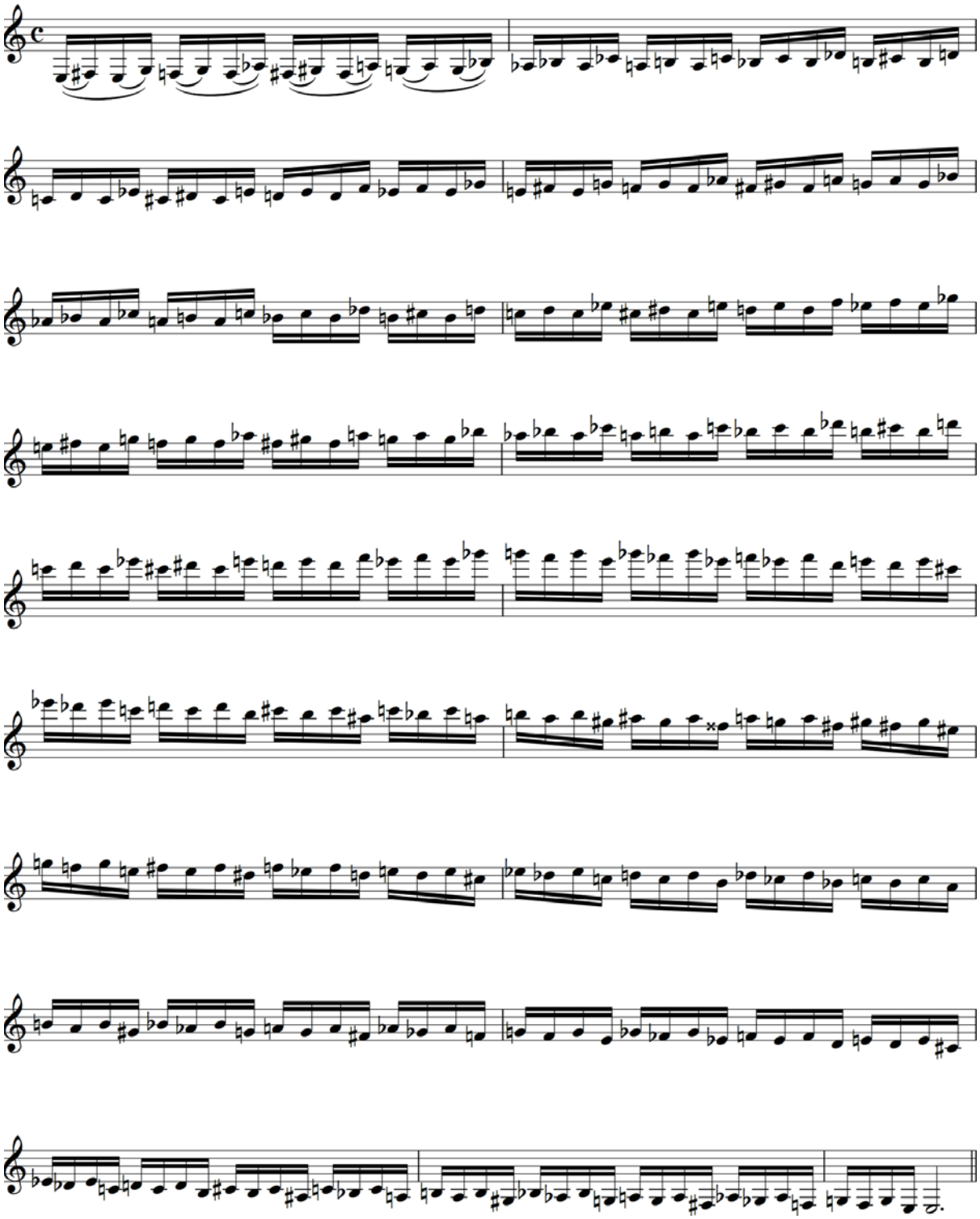
H. Klose






cresc.
f

Sekunde und Terz

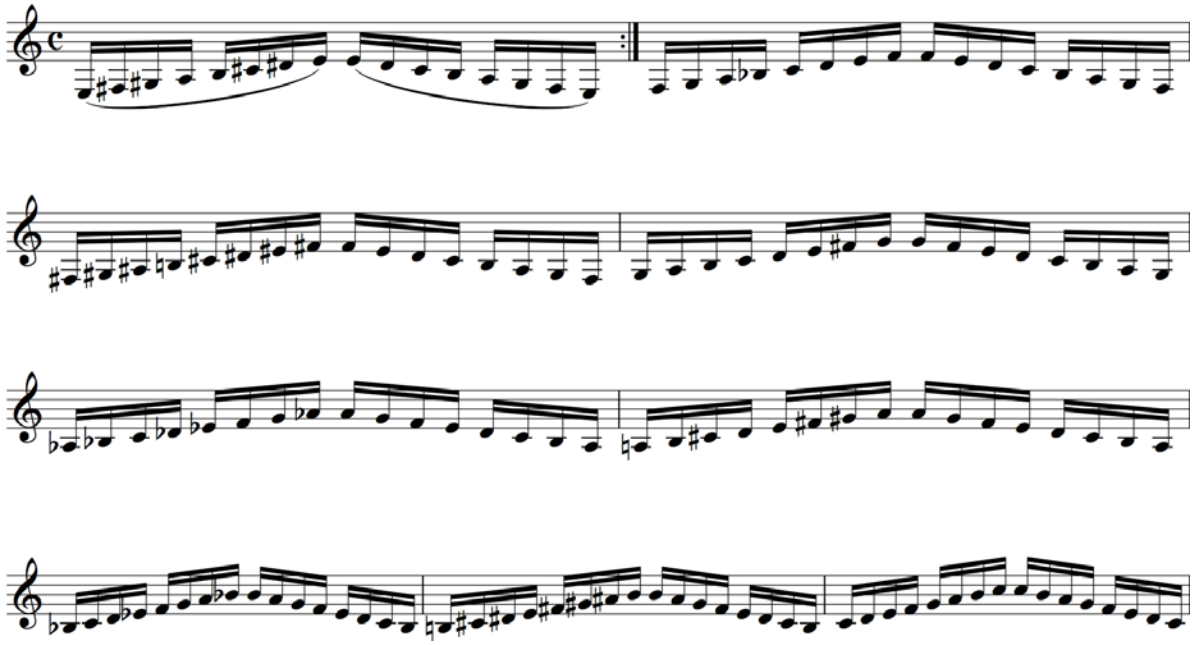


Dur-Tonleitern

2

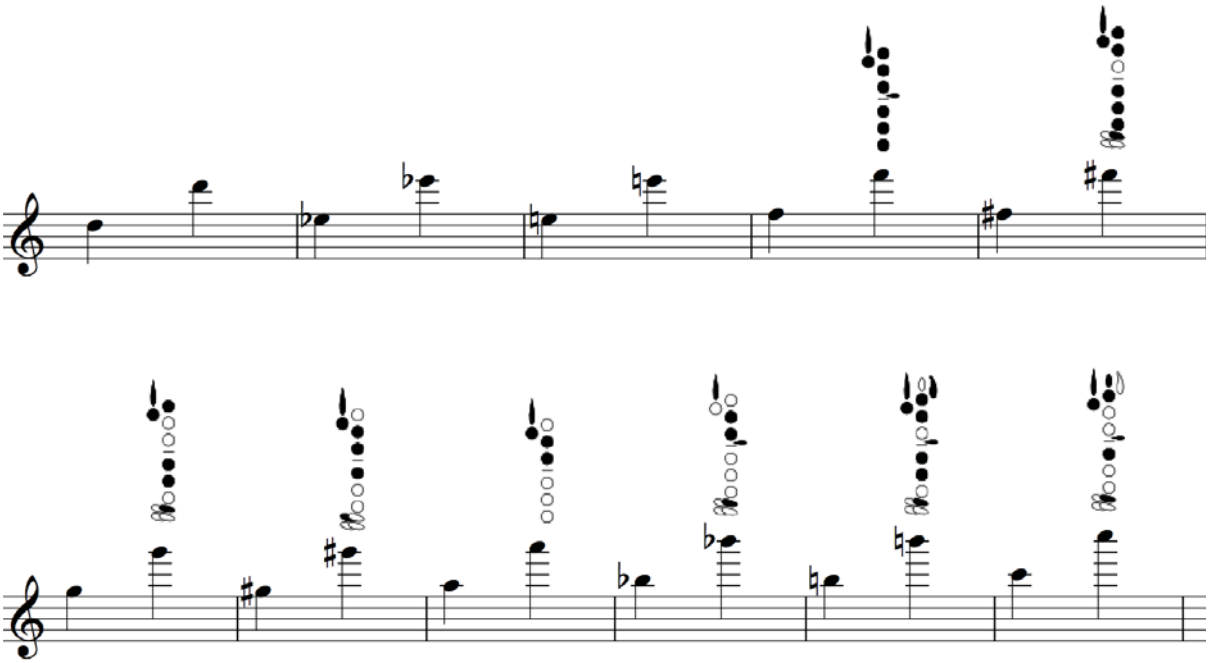
(jeder Takt ist zu wiederholen)

1. Slur
2. All articulated



Octave Voicing Exercise

D. Ray McClellan



Repeat the rhythm below with all the intervals above.