

		Level 1	Level 2	Level 3	Level 4
Fundamental Skills and Understanding	Scales / Fundamentals	<ul style="list-style-type: none">Scales in the Level 1 keys and range eighth-sixteenth pattern at eighth = 60 BPM<ul style="list-style-type: none">Major - C, G, D, A; F, Bb, EbMinor scales (ascending melodic and descending natural)- a, e, b, f#; d, g, cChromatic Scale -2 octaves in triplets eighths at quarter note = 60 (E1-E2)<ul style="list-style-type: none">Using appropriate chromatic fingerings (see chromatic scale sheet)	<ul style="list-style-type: none">Scales in the Level 2 keys and range eighth-sixteenth pattern at eighth = 96 BPM<ul style="list-style-type: none">Major — adding E, B; Ab, DbMinor scales (ascending melodic and descending natural)— adding C#, G#(Ab); F, BbScales in thirds at eighth note = 60Arpeggios triplets eighths at quarter note = 60Chromatic Scale- 3 octaves in triplets eighths at quarter note = 96 (E1-E3)<ul style="list-style-type: none">Using appropriate chromatic fingerings	<ul style="list-style-type: none">All major and minor scales and arpeggios 2 octaves. 3 octaves for E, F, F# and G.; 8th/16ths pattern at quarter note= 60 BPM (See Klose sheet)Scales in 3rdsChromatic Scale 3 octaves (E1-E4)	<ul style="list-style-type: none">All major and minor scales and arpeggios, 2 octavesChromatic Scale E1-G4; Quarter-eighth pattern at quarter note= 60 BPMAll natural, harmonic, and melodic minor scales and arpeggios, 2 octavesAll interval patters 3rds-octaves: Clarinet Fundamentals Op. 63, Baermann-Hite
	Range	<ul style="list-style-type: none">E1 to C3	<ul style="list-style-type: none">E1 to E4	<ul style="list-style-type: none">E1 to G4	<ul style="list-style-type: none">E1 to A4 (and beyond)

	Rhythm/Meter	<ul style="list-style-type: none">• Play in 2/4, 3/4, and 4/4 (simple meters); subdivide up to sixteenths and triplets• 6/8 and 9/8 (compound meters) with simple subdivisions• Introduce cut time	<ul style="list-style-type: none">• All simple meters• All compound meters with simple subdivisions	<ul style="list-style-type: none">• All simple meters• All compound meters with complex subdivisions• Introduce mixed meter• 5/8 and 7/8 with simple subdivisions	<ul style="list-style-type: none">• All meters with complex subdivisions
	Key	<ul style="list-style-type: none">• Up to three flats and three sharps (Major and relative melodic minor)	<ul style="list-style-type: none">• Up to five flats and five sharps (Major and relative melodic minor)	<ul style="list-style-type: none">• All key signatures (Major and relative minor)	<ul style="list-style-type: none">• All key signatures (Major and relative minor) All 3 forms of minor scales

	Instrument-Specific Technique	<ul style="list-style-type: none">• EMBOUCHURE formation and maintenance• Learning how to SUPPORT and to use ‘THROUGH AIR’- steady, even air flow• HAND POSITION- Rounded, close fingers - hovering over appropriate open holes and levers• POSTURE- balanced and relaxed body/instrument alignment both seated and standing-• Clear variations of ARTICULATION: legato (slurred), legato tongue, more separation with articulation/release, light staccato• Introduce CIRCULAR BREATHING techniques• Introduce PARTIALS• Basic EQUIPMENT concepts —mouthpiece/reed combo establishing a comfortable resistance• REEDS — Basic understanding of breaking in reeds and rotating them• Gaining fluency between chalumeau and clarion register (going over the throat break); and from clarion to altissimo	<ul style="list-style-type: none">•	<ul style="list-style-type: none">• Same — plus:• Further proficiency in CIRCULAR BREATHING techniques• Further proficiency in PARTIALS• REEDS- Understanding BALANCING and MAINTENANCE• Continuation of ARTICULATION, PARTIALS, CIRCULAR BREATHING• Introduce concept of VIBRATO to further expression• Introduction to other EXTENDED TECHNIQUES (e.g. glissing, flutter tonguing, timbral trills, alternative fingerings, multi-phonics)• AUXILIARY INSTRUMENTS: Introduce concepts for bass and Eb clarinet, as needed• Introducing basic INSTRUMENTAL CARE AND REPAIR (I’d love to have 2 Studio Classes devoted to this with a repair person)• Transposing from Bb to C	<ul style="list-style-type: none">• Same
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	Style and Performance Practice	<p>Student has performance in at least two (2) of the following:</p> <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th and 21st Century • Jazz; Bebop; Klezmer traditions 	<p>Student has performance in at least three (3) of the following:</p> <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th and 21st Century • Jazz; Bebop; Klezmer traditions 	<p>Student has performance in at least four (4) of the following:</p> <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th and 21st Century • Jazz; Bebop; Klezmer traditions 	<p>Student has performance in at least four (4) of the following:</p> <ul style="list-style-type: none"> • Baroque • Classical • Romantic • 20th and 21st Century • Jazz; Bebop; Klezmer traditions
<p>Potential Musical Applications</p> <p><i>*Ensure the inclusion of underrepresented composers</i></p>	Etudes, Method and Scale Books	<ul style="list-style-type: none"> • Larry Guy: The Embouchure Book • Rubank: Elementary/Intermediate Method • Leon Lester: The Developing Clarinetist, The Progressing Clarinetist, The Advancing Clarinetist • **Klose: - 25 Daily Exercises for Saxophone/Clarinet • **Albert:Scale Book • James Rae 	<ul style="list-style-type: none"> • Rubank Intermediate Method • Hite: Melodious and Progressive Studies • Leon Lester: The Developing Clarinetist, The Progressing Clarinetist, The Advancing Clarinetist • Albert Scale Book • Bach for the Clarinet (Voxman)- • James Rae 	<ul style="list-style-type: none"> • Opperman: Studies • Rose: 40 Studies- Bks 1 and 2 • Klose • Baermann-Hite: Foundation Studies • Kell Studies in Articulation • Bach for the Clarinet (Voxman) • Tamar Muskal: Duets 	<ul style="list-style-type: none"> • Klose Studies • Melodious and Progressive Studies • Rose – 40 Studies; 32 Studies • Baermann-Hite: Foundation Studies • Reginald Kell: Studies in Articulation • Bach: Solos adapted from Violin/Cello/Flute/Oboe • Tamar Muskal: Duets • Odd Meter Etudes
	Scales and Technique Exercises	<ul style="list-style-type: none"> • Klose - 25 Daily Exercises for Saxophone/Clarinet #1-10 		<ul style="list-style-type: none"> • G. Langenus: Practical Transposition #1-7, 18 • Ludwig Wiedemann: Staccato Studies:1, 3, 5, 6 	<ul style="list-style-type: none"> • Ludwig Wiedemann: Staccato Studies: 4, 7-12

	Solos	<ul style="list-style-type: none">• Rubank: Clarinet Solos - Beginner/Intermediate - (Any)• Mozart: Menuetto from Divertimento #• Mozart: Waltz Fantasy• Stamitz; Concerto #3 in Bb- Mvts 1 and 2• Eric Simon: First Classics for the Clarinet (Any)	<ul style="list-style-type: none">• Rubank: Clarinet Solos - Intermediate/Advanced (Any)• Saint-Saens: Sonata for Clarinet and Piano - Mvt 1• Baermann: Etudes with Piano:• Clarinet Solos from Everyone’s Favorite Series No. 28: Rubenstein: Melody in F; Mendelssohn: Spring Song; Clarinet Polka; Dark Eyes; Gossec: Gavotte; Brahms Hungarian Dance• Faure: Sicilienne Op 78. arr for clarinet and piano• Francouer: Sicilienne and Rigaudon• Stamitz; Concerto #3 in Bb- complete	<ul style="list-style-type: none">• *Saint-Saens: Sonata for Clarinet and Piano- Mvts 1,2,3• Finzi: Bagatelles for Clarinet and Piano - Mvts• *J.S.Bach: Suite I for Violoncello solo in G major BWV 1007 (transposed to C major) Arranged for Clarinet by Robert Würz• Germaine Tailleferre— Arabesque• *Jeanjean: Arabesques for Clarinet and Piano• *Krommer: Concerto in F Major• *Jean Xavier Lefevre- Sonata #3• *Ritter: Long,Long Ago Fantasie• Tartini: Concertino for Clarinet and Piano• Vanhall: Sonata No. 3 in Bb• *Weber: Concertino• Vaughan Williams: Six Studies in English Folk Song	<ul style="list-style-type: none">• *Mozart: Clarinet Concerto• *Schumann: Fantasiestücke, Op 73• Brahms Sonatas, Eb and F• Cahuzac: Cantilene• Chausson: Andante e Allegro• Crussell: Concerto #2• Miles Power Davis: February Sky• Jesse Montgomery: Peace• *Saint-Saens: Sonata for Clarinet and Piano- complete• Delmas: Fantasie Italienne• Finzi: Bagatelles for Clarinet and Piano - complete• *Cavallini: Adagio and Tarantella• *Gaubert: Fantasie for Clarinet and Piano• Adolphus Hailstork: Three Smiles for Tracey• Hindemith: Sonata• Lefebvre: Fantasie Caprice, Op 118• Lutoslawski: Dance Preludes• Mercadante, Concerto in Eb• Messenger: Solo de Concours• Wilson Osborne: Rhapsody (for solo clarinet)• Pierne: Canzonetta• Marie Elisabeth Bon Sachsen-Meiningen: Romanze• Miklos Rosza: Sonatina for solo clarinet• Nino Rota: Sonata in D• Leonard Bernstein: Sonata for Clarinet and Piano• Weber: Duo Concertante• Reade: Victorian Kitchen Garden• *Georges Marty: Premiere Fantasie
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	Orchestral Excerpts	<ul style="list-style-type: none">Listening to orchestral repertoire with scores.	Beethoven - Symphony No. 6 - Mvt. I: m.474 - 493 Mvt. II: m.68 - 78 Brahms - Symphony No. 3 - Mvt. II: Beg. to [B] (See Excerpt Sheet)	Beethoven - Symphony No. 8 - Mvt. III: m.48 – 78, with repeats Mendelssohn - Midsummer Night's Dream - Scherzo: Beg. to [B] (See Excerpt Sheet)
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