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Annotated Bibliography

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1. Breeden, Katherine Nicole. "Perspectives on Cultivating a Positive Collegiate Clarinet Studio Environment: A Survey of Students and Professors." Master of Music thesis, University of Kentucky. 2021.

This dissertation uses evidence from several world renowned clarinet professors to explain the right and wrong ways to have a successful clarinet studio. She also had a survey filled out by 201 people ranging from undergraduate clarinet majors to professors with a variety of questions regarding what was successful, and what wasn't. This source will be helpful for my argument because it gives a foundation for what will work in a clarinet studio. I can use this and compare it to what both Professor Klug and Professor Gilad do with their studios. I can also use this in reference to the many articles written about clarinet pedagogy I will use in my paper and compare the ideas. This will further determine what most students find effective, and which career path is best suited with these methods explained. Katherine is currently getting her Performance Certificate at and Montclair State University, and she plans to pursue a Doctor of Music degree at Florida State University in 2022. The Master's Thesis that is being reference was a finalist for the International Clarinet Association's 2021 research competition.

2. Reynolds, Jeremy, clarinetist. *Spring Fantasy*. Recorded 2015. Potenza Music Publishing 2015, CD. <https://open.spotify.com/album/22jZCYNwAyJaXXGKPaq7og>.

This is a recording of Dr. Jeremy Reynolds album called Spring Fantasy. It features him on clarinet along with Gal Faganel on Cello and Caleb Harris on piano. It features four pieces split up into different movements. This source will help with my paper because Dr. Reynolds is a

former student of Professor Gilad. I can use this and compare it to the other recording of a Klug student and compare the two in terms of playing. I can use categories such as musicianship, technique, intonation, phrasing, and other categories. Dr. Reynolds is the professor of clarinet at Denver University, and he is a former student of Yehuda Gilad. He has been teaching at Du for eleven years, and has had students recently accepted to Rice University for a graduate position along with countless other successful students

3. Morgan, Patrick, clarinetist, “Nielsen Clarinet Concerto.” Recorded with the President’s own Marine Chamber Orchestra February 8, 2015. <https://www.youtube.com/watch?v=6y-3HelXgIY>.

This YouTube video features Patrick Morgan playing the Carl Nielsen clarinet concerto with the president’s own chamber orchestra. He plays the entirety of the difficult clarinet solo. Patrick Morgan is a former student of RoAnn Romines. She uses Howard Klug’s teaching style and philosophy as she got her degree from him. I can use this video and compare it to the recording of Dr. Reynolds. I can compare what I referenced in the Reynolds link to find which player has better musical skills and technique. Patrick Morgan is the acting principal clarinetist of the President’s own band. The President’s own is the premier band in the military, and some consider it the best band in the world.

4. Von Gruenigen, Robert John. “Programmed Instruction in Clarinet Pedagogy.” PhD diss. Ohio State University, 1972.

This dissertation is about finding the best methods of having “programmed instruction” for clarinet majors. It shows examples from successful teachers, draws from sources that have

done similar experiments and found results. It also has a section dedicated to experimentation. There is a chart of procedures along with the results that came from said procedures. This source can help begin to define a standard for what could be successful in clarinet pedagogy. I can use this with the help of other sources to determine which teaching style lines up closest to the suggestions presented. I can also use it to find similarities and perhaps even instances where neither follow this protocol. The author of this dissertation has received his PhD in music from Ohio state university. His dissertation has been reviewed and referenced on numerous occasions.

5. Dees, Peggy, "University Snapshots: A Sneak Peek at the Studio of Howard Klug, Indiana University," *The Clarinet* 37, no 4 (September 2010).

This source is a direct interview with Howard Klug. The interviewer asks questions such as who your previous teachers were, what is the atmosphere of your studio, and has your teaching changed over the years. Klug gives his response with detail and care. He is thorough and does not leave any room for his answer to be construed. I can use this source to see how Howard Klug views his own teaching style, and hopefully find some characteristics that he shares or differs with from Yehuda. Peggy Dees is the associate Professor of clarinet at Cornish College of Arts.

6. VandorenUSA. "Teaching Philosophies and Prospective Students With Yehuda Gilad."

Vandoren, Nov 1, <https://www.dansr.com/vandoren/resources/teaching-philosophies-and-prospective-students-with-yehuda-gilad>.

This is an interview done with Professor Gilad. Some of the questions asked to Gilad are as follows: what do you look for in a student, please discuss your teaching philosophies, and who

are your musical aspirations. I can use this source, and compare and contrast these answers with the answers Howard Klug gave in the other interview mentioned. This will give me insight to where they differ and where they are similar. I can then use those results and compare them to the dissertations on clarinet pedagogy and see which answers line up with the dissertation the most. VandorenUSA is one of the most successful clarinet brands in America. They have countless professional artists tied to them, and they are the number one source for all clarinet products such as reeds, mouthpieces, ligatures, etc.

7. Froehlich, Hildegard, and Lucy Green. "Sociology of Music Education." *Grove Music Online*.

Edited by Dean Root. Published Online: June 2, 2011. <https://doi-org.du.idm.oclc.org/10.1093/gmo/9781561592630.article.A2103514>.

This dictionary entry is about the sociology behind music education. This means it is the science behind how different people interact with different teaching styles. It draws from different sources such as John Dewey's philosophy of schooling among others. It discusses the different aspects of music education, and how different social classes interact with said aspects. It also researches the relationships between teachers and students in academia. This can be used to determine how professors Klug and Gilad interact with their students. I can use the interviews they both did, along with the videos of them teaching to see how the students react to said teaching and compare to what works with students in this dictionary article. Froehlich is a well-known writer on sociology of education. Along with this entry, she has written an entire book on Sociology for music teachers. She has also worked on/been apart numerous books regarding music education, and the sociology behind it.

8. Wolbers, Mark. "Music Language: Implications for Teaching Clarinet." *The Clarinet* 48, no. 1 (Dec 2020) :40-41.

This article explains the similarities between music and language. Humans learnt their first language through hearing their parents/guardians and replicating what they hear. Similarly, music is a method of mimicking what we hear and attempting to sound as like what we hear as possible. He then goes on to explain that learning a second language is how we should be taught in our later years. The argument is to not get bogged down in getting the correct notes and always focusing solely on the page. He wants you to find your voice and teach expression. This source can be used in comparison to many sources. This may not coincide with other dissertations or articles that will be used in this paper. I can use both schools of thought and see who uses each. This can also determine if Wolber's method is more successful, or are some other methods mentioned. Wolbers is the emeritus professor of music at the University of Alaska and has written numerous other articles for the clarinet over time.

9. Webster, Michael. "Teaching Clarinet." *The Clarinet* 48, no. 1 (Dec 2020) :35.

This journal entry focuses on a specific part of teaching. This section is dedicated to the teaching of transposition. Webster uses visual aids such as scores to help explain his point of how to teach transposition. This might be a specific area of teaching, but transposition is an important, often glossed over aspect of teaching clarinet. This can be used to determine one method of successfully teaching transposition and see if either professor subscribes to a similar philosophy. Perhaps they do the exact same method, or perhaps they have a completely different method. This can also be used to compare the sociology of music education and see if it fits in

the blueprint made by Froehlich. Webster is currently a professor of music at Rice University. He has an eighty-two-part series of articles on teaching the clarinet.

10. Mayer Brown, Howard, David Hiley Christopher Page, Kenneth Kreitner Peter Walls, Janet K. Page, D. Kern Holoman, Robert Winter, Robert Philip, and Benjamin Brinner.

“Performing Practice.” *Grove Music Online*. Edited by Deane Root. Published Online: 2001. <https://doi-org.du.idm.oclc.org/10.1093/gmo/9781561592630.article.40272>

This dictionary article is about the method behind performing. It covers a wide range of eras and style. It has different sections for western and non-western performances. The section that is being taken from in this paper is entitled performance and interpretation. This subsection describes how advancements in musicianship and equipment in the late 19th century allowed for advancements in interpretation. It goes on to explain how the performances were advanced, and that they are still advancing today. This source is different from the previous sources used, but it can still be used with them. I can take the recordings of the students, and see which one of them, or both, have used the techniques and skills stated in this article. It can be used as a rubric to see who had a “better” performance. Better in this context meaning which one followed the guidelines of performance and interpretation in this journal more accurately. Howard Brown was a musicologist who received his bachelor’s degree and Doctoral degree from Harvard. He was a continuous contributor to the Grove dictionary.

11. Cowley, Season. “A Review of the Pedagogy of Five American University Clarinet Professors of the 21st Century through Observation and Interviews.” DMA diss, University of Nebraska, December 2020.

This dissertation is a thorough review of five different professors in the United States. Cowley observed three to four lessons with five different clarinet professors and had an interview with all of them. This dissertation is a detailed analysis of what was found during these interactions. Although none of the professors observed were Klug or Gilad, this can still be used. The analysis of the professors can be compared to the teaching philosophies of Klug and Gilad. Along with that, it doesn't completely agree with Breeden's thesis on successful clarinet teaching. This means I can discover which professor uses the successful methods Cowley and Breeden suggested, and find which ones were the most successful. I can also possibly discover that both methods are successful in different circumstances. Dr. Season Cowley is currently a clarinetist that lives in Nebraska. She is working on method books to help students struggling with certain aspects of clarinet playing.

12. Brahms, Johannes, *Sonata for Clarinet in Bb*. Edited by Jost Michaels. Schott ed. Musikverlag Ges. 1973.

This is a score of the clarinet sonata by Johannes Brahms. This piece is on almost every list of top clarinet pieces. Although it isn't challenging in terms of technique, the musical maturity required to play this is considered high-level. This piece can be used as a template for high quality playing. I can find recordings of Gilad and Klug's students playing this piece. I can then use the article on performance and interpretation to compare the student's playing.

