THROUGH HIS OWN WORDS: AN EXPLORATION OF THE PEDAGOGY OF ROBERT MARCELLUS

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This dissertation presents the clarinet pedagogy of Robert Marcellus through reorganizing, documenting, and consolidating the archival recordings of summer master classes held at Northwestern University from 1977-1990. Pedagogical discussions and exercises are examined on topics such as wind, articulation, hand and finger position, and phrasing. Marcellus' interpretation and comments are discussed, along with musical examples from Cyrille Rose's *40 Studies for Clarinet*, numbers 13, 21 and 32. This dissertation contains Marcellus' repertoire list and a sequence of study. Through this examination and consolidation of Marcellus' own words, this dissertation serves as a unique resource for those clarinetists interested in learning about this distinguished pedagogue.

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CHAPTER 1

INTRODUCTION

1.1 Background

Robert Marcellus was "one of America's greatest and most influential clarinetists and teachers."[1] In his fifty-year music career, Marcellus excelled as orchestral player, conductor and professor. He performed in the prestigious Cleveland Orchestra for twenty years, after which he taught at Northwestern University. Other positions he held were as clinician, adjudicator, and music director for orchestras and festivals.[2] During his career, he was particularly influenced by three musicians who made an impact on him as a performer and as a teacher. Daniel Bonade, Pablo Casals and George Szell each taught him at how to understand a musical phrase and the context of that phrase to effectively communicate musical intent. Their influence was immense and is a contributing factor to why Marcellus is known as one of the most influential teachers of the American school of clarinet playing.

One of Marcellus' pedagogical contributions was teaching a series of one-week summer master classes at Northwestern University from 1977-1990. Northwestern University Libraries archived these summer classes which were previously on tape and made them available to the public online in 2014[3] This archive is extensive and includes recordings of numerous lectures on clarinet pedagogy and technique that Marcellus refers to as *Précis of Study*[4]. In addition to the

[1] Dennis Nygren, "Remembering Robert Marcellus-1928-1996, Part I," *The Clarinet* 24, no. 1 (November/December 1996): 34.

[2] Ibid.

[3] "The Robert Marcellus Master Class Audio Archives-A Progress Report," *The Clarinet* 41, no. 3 (June 2014): 12.

[4] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

lectures, the archive includes traditional master classes that focus on etudes, orchestral excerpts, solos, and chamber music.

1.2 Rose Études and their Significance to Robert Marcellus

A component of Marcellus' teaching method was the introduction of the Rose *40 Studies* followed by Rose *32 Études*.[5] During the course of his lectures, Marcellus made it clear that he felt that these études were the training ground for teaching phrasing, rhythm and articulations.[6] Cyrille Rose, clarinet professor at the Paris Conservatory (1876-1900) and principal clarinetist with Paris Opera (1857-1891), compiled pre-existing études from other instruments and reconstructed and adapted them for clarinet.[7, 8] Rose was a student of Hyacinthe Klosé at the Paris Conservatory and subsequently taught many well-known clarinetists including Henri Lefèvre, who in turn taught Marcellus' teacher, Daniel Bonade.[9] Since Marcellus' lineage of instruction leads back to Rose directly, his pedagogical approach can be traced back to the original source, further validating the significance of Marcellus' pedagogy.

1.3 Source and Method

The primary source used for this research was an archived series of one-week summer master classes taught by Robert Marcellus at Northwestern University from 1977-1990. The

[5] C. Rose, *32 Études for Clarinet* (NY: Carl Fischer, 1953).

[6] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[7] Larry Maxey, "The Rose Thirty-Two Etudes: A Study in Metamorphosis," *The Clarinet* 1, no. 4 (August 1974): 9 [All except for one of the works from Rose *32 Études* are based on F. Wilhelm Ferling's *48 Studies for Oboe, Op. 31*.]

[8] David Hite, *Artistic Studies Book 1-From the French School* (San Antonio: Southern Music, 1986). [Rose *40 Studies* originates from violin etudes by Charles Dancla, Federigo Fiorillo, Pierre Gaviniès, Rodolphe Kreutzer, Jacques Féréol Mazas, Hubert Ries, and Franz Schubert (Dresden) and Louis Schubert.]

[9] Kimberly Cole Luevano and Lindsay Braun, "The Pedagogy Corner: The Historical Pedagogy," *The Clarinet* 40, no. 1 (December 2012): 30.

archives are freely available to the public online through Northwestern University Libraries. The author gathered data for this research by transcribing several of these sessions. Once data was collected, the pedagogical approaches found within were organized and provided with relevant musical examples.

1.4 Purpose

While Marcellus was extremely influential in shaping modern clarinet pedagogy, only a limited amount of his approach has been documented in printed resources. This dissertation presents information from these master classes in a way that is more readily available to a larger audience by re-organizing, documenting and consolidating Mr. Marcellus' comments. Master class lectures that are discussed in this dissertation are selections from *Précis of Study* and Rose *40 Studies* since they provide a direct application of Marcellus' methodology. His teaching is explored through topics such as wind, articulation, fingers and hand position, and phrasing. Therefore, this document serves as a valuable resource for clarinet instructors as well as students.

CHAPTER 2

BACKGROUND ON ROBERT MARCELLUS

2.1 Training

Robert Marcellus was born in Omaha, Nebraska on June 1, 1928. He began his musical training with piano lessons at age four and clarinet lessons at age eleven. The following year, Marcellus' family moved to Minneapolis where he began his studies with the bass clarinetist of the Minneapolis Symphony Orchestra, Earl Handlon. In 1944, Marcellus' family moved to Washington, D.C., and that fall he began commuting to New York once a week for clarinet lessons with Daniel Bonade.[10]

2.2 Performance Career

At the age of seventeen, Marcellus began his orchestral career, which at the time, made him the youngest clarinetist ever to be hired by a major orchestra.[11] He was second clarinetist with the National Symphony Orchestra from 1945 to 1946. Marcellus served in the United States Air Force (1946-1949) and played with the Air Force Band in Washington, D.C. After the completion of his service, he returned to the National Symphony Orchestra and became principal clarinetist the following year. He remained with that orchestra until George Szell appointed him to the Cleveland Orchestra in 1953. While in Cleveland, Marcellus taught at the Cleveland Institute of Music (1959-1974), and taught at the Blossom Festival during summer

[10] John F. Weigand, "Robert Marcellus' Fundamentals of Clarinet Playing and Teaching" (DMA diss., Florida State, 1989), 1.

[11] Ibid.

months.[12] Although primarily performing as an orchestral musician, Marcellus did have the opportunity to perform solo and chamber music repertoire. On March 29-31, 1956, he performed the Mozart Concerto in his debut concert, and October 11-13 he performed the Hindemith Concerto, both with the Cleveland Orchestra.[13] Five years later, Marcellus produced a highly acclaimed recording of the Mozart Concerto with the same orchestra. That summer, he performed the Mozart Concerto at the Casals Festival in Puerto Rico. As a chamber musician, he performed with the Lincoln Center Chamber Music Society in their debut concerts at Alice Tully Hall and performed with the same ensemble at the Kennedy Center. Unfortunately, in 1973, Marcellus' playing career ended after he experienced a retinal hemorrhage due to the onset of diabetes, forcing him to retire from performance.[14] After Marcellus left, the Cleveland Orchestra honored his service by endowing the principal clarinet chair in his name.

2.3 Teaching and Conducting Career

Even though his career as a performer came to an end, Marcellus had a very successful career ahead of him as a conductor and university professor, where he made lasting contributions to the field. Marcellus served as Professor of Clarinet at Northwestern University from 1974 until his retirement in 1990 when he became Professor Emeritus. It was during his years teaching that Marcellus led the week-long summer master classes at Northwestern University. During his time at Northwestern University, he directed the University Symphony

[12] John F. Weigand, "Robert Marcellus' Fundamentals of Clarinet Playing and Teaching" (DMA diss., Florida State, 1989), 2.

[13] Ibid.

[14] Ibid.

Orchestra for six years and conducted the University Chamber Ensemble. He was music advisor and conductor of the Canton Symphony (1975-1977), and music director of Scotia Chamber Players (1974-1983).[15] From 1977-1984, Marcellus was Music Director of the Interlochen Arts Academy Orchestra, resigning after a failed surgery left him blind.[16]

Marcellus was guest conductor with numerous orchestras such as: Minnesota Orchestra, Detroit Symphony, St. Louis Little Symphony, National Arts Centre at Ottawa, Atlantic Symphony, Interlochen World Youth Symphony Orchestra, 20th Anniversary Commemorative Concerts of Kent/Blossom Music (formerly the Blossom Festival School), Viennese Sommerfest of the Minnesota Orchestra, and Peninsula Music Festival in Door County, Wisconsin.[17] In January 1988, the popular television show, "CBS News Sunday Morning" with Charles Kuralt, featured Marcellus.[18] On March 31, 1996, Robert Marcellus died at the age of 67.

[15] Dennis Nygren, "Robert Marcellus, 'Yesterday and Today: An Interview,'" *The Clarinet* 16, no, 1 (November/December 1988): 34.

[16] Ibid.

[17] Ibid.

[18] Ibid.

CHAPTER 3

PRÉCIS OF STUDY

3.1 Air Speed, Wind, and Breathing

Marcellus believed that the proper usage and "speed of wind" are the most important aspects of clarinet playing.[19] He commented that wind "has everything to do with the quality of sound, efficiency of tone production, . . . and has a lot to do with articulation."[20] When describing where his ideas originated, he stated:

> …[At] the Curtis Institute, when I believe woodwind playing was at its zenith, certainly in its time in the 30s, they had a great trilogy of teaching woodwind instruments. The high woodwinds, they had Marcel Tabuteau, of course, and the late William Kincaid. They're all deceased now; my teacher, Bonade. And they all put a great deal of emphasis on speed of wind. Now speed of wind is not "ffffff." That kind of intensity will produce a loud sound. Speed of wind is generally contoured somehow by not having an open throat, and by not dropping the tongue.[21]

Many of Marcellus' teaching principles followed the traditions of the great Marcel Tabuteau and William Kincaid of the Philadelphia Orchestra. "Their concept was that the whole abdominal wall should stay in a very nice outward, or flexed position [meaning], the lungs can collapse [while blowing] but the chest should stay well extended, while supporting from the abdomen."[22] The concept of pushing out and down with the abdomen while blowing as used by Kincaid and Tabuteau was described by Marcellus as:

> a balloon-like feeling down here as far as the abdominal support muscles and as you reach the end of a Sibelius first introduction or as you reach the end of a Schubert

[19] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[20] Ibid.

[21] Ibid.

[22] Ibid.

> Unfinished slow movement, this has a feeling of staying flexed outward, and it's a kind of nice, kind of a pushy feeling, it's not a clenching feeling, but a pushy feeling which helps sustain the sound, but also keeps the support muscles even.[23]

3.2 Oral Cavity, Lips, Jaw, Embouchure

Marcellus stated that, "secondary to the importance of wind are three important concepts. They are [1.] the shape of the oral cavity while playing, [2.] the lips and the jaws, and [3.] the embouchure."[24] Proper usage of the lips, jaw, and muscle support is crucial for every clarinet player, yet, it is not always the easiest to teach due to the individual variants. Still, through the words of Marcellus "it must be coped with and confronted."[25] Even though these variants exist, there are general guidelines that apply to all.

The shape of the oral cavity is largely dependent on the position of the tongue in the mouth. Many clarinet teachers, such as Marcellus, use vowel sounds to describe the proper shape of the oral cavity. Alan Balter quoted Marcellus saying, "The best vowel to think of while you play is the umlaut Ü."[26] Distinguished modern pedagogue Larry Guy best described the vowel sound best by breaking it down to two parts: the French "tu" and the German umlaut "ü," which is "OO" and "EE" combined.[27] Basically, "OO" creates the lip position and "EE" creates the tongue position.[28] Marcellus believed that the tongue should be in the talking part

[23] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[24] Ibid.

[25] Ibid.

[26] Larry Guy, *Embouchure Building for Clarinetists* (Stony Point, NY: Rivernote Press, 2009), 39.

[27] Ibid.

[28] Ibid.

of the mouth and used the syllable "EH" as a common tongue placement in the mouth.[29] He stated that, "if the tongue is dropped too low in the oral cavity, which is synonymous with an open throat, the wind slows down." In the high register, he preferred Alexandre Selmer's suggestion of using the syllable "EE" in the upper register.[30] This type of voicing can also be compared to whistling. By whistling different pitches, the tongue moves to different heights in the mouth. Marcellus felt that by whistling a throat tone A-flat, the tongue was in the correct position for the chalumeau register, a middle-line B works for the clarion register, and whistling a C# above that is correct for the altissimo register.[31] Since it is difficult to see the proper shape of the oral cavity, this method gives clear and concise guidelines as to the shape of the oral cavity while playing in different registers of the clarinet.

Equal to the importance of the oral cavity is having a properly formed embouchure. Clarinetists have two options regarding the type of embouchure they will use: single-lip (upper teeth are on the mouthpiece and the lower lip is on the reed) or double-lip (upper lip is between the teeth and top of mouthpiece and the lower lip is on the reed). Marcellus taught and played single-lip, the more conventional method employed in the United States. He felt both the upper and lower lips should be flat with the upper lip slightly tucked under itself in the center of the top lip. The upper lip should have a downward pressure, creating almost a lever by which the pressure of the lower jaw is controlled.[32] Marcellus cautioned against resting the reed on the fleshy part of the lower lip since that approach can be problematic because of the

[29] Weigand, 25.

[30] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-23-1980]

[31] Weigand, 26.

[32] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

limited endurance and consistency that can be achieved. It is the author's view that it also leads to a reduced amount of color and vibrancy of sound.

Marcellus quoted the great Alexandre Selmer who described the embouchure as "rubber bands around the mouthpiece." [33,34] This is an effective visual description of how the lips should function with equal pressure from all points. It is the author's view that that is where the upper lip derives its importance. By pushing down into the mouthpiece with the upper lip, the rest of the mouth is more engaged. Marcellus said that Larry Combs, clarinetist with Chicago Symphony, once told him, "You know, the top lip is 75% of the embouchure."[35]

The jaw must be very stable while playing and "one must learn to use the tongue totally independent to the jaw."[36] Marcellus was an advocate of light jaw pressure and avoiding "biting the reed." [37]

When teaching students how to form a proper embouchure, Marcellus advised:

> think of a triangle, whose three points are located at the corners of the mouth and at the point (dimple) of the chin. They should be felt as one entity. One "connects the dots" by feeling the muscles which make up the sides of the triangle.[38]

Figure 3.1 demonstrates these three points of the embouchure. Note that Marcellus does not specify the location of the corners of the embouchure; however, it is a commonly accepted for

[33] Pamela Weston, *More Clarinet Virtuosi of the Past* (New York: Emerson Edition Ltd., 2002), 238. [Alexandre Selmer (1864-1953) was a student of Cyrille Rose at Paris Conservatoire, where he won first prize, and was principal clarinetist with Boston Symphony Orchestra, Cincinnati Symphony, and New York Philharmonic.]

[34] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[35] Ibid.

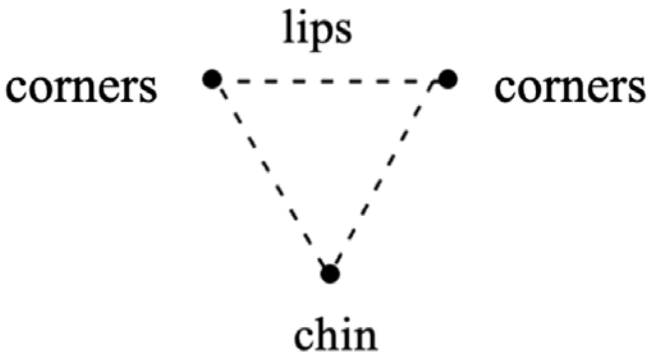
[36] Ibid.

[37] Ibid. ["Biting the reed" refers to clinching the mouthpiece with excessive jaw pressure.]

[38] Larry Guy. *Embouchure Building for Clarinetists* (Stony Point, NY: Rivernote Press, 2009), 25.

the corners to be pushed inward toward the mouthpiece and not pulled back away from the mouthpiece.

Figure 3.1: Triangle Embouchure



3.3 Articulation

Marcellus believed that articulations are speech on the reed, as in saying: "ta-ta-ta-ta-ta," "do-do-do-do-do," or "de-de-de-de-de." When Marcellus taught articulation to a student, he preferred to first introduce it with "stopped staccato." Much of his philosophy on tonguing came from his teacher Bonade and followed the principles in Bonade's book, *The Clarinetist's Compendium.* When describing staccato, Marcellus said:

> A stopped articulation doesn't mean a crude sounding stop, but a retention of the wind intensity. With a consistent, well supported wind column, the tongue is only a valve which starts and stops the tones, however short. Each tone should be carved out of the best possible wind supported sound … The idea of blowing a wind column forte and playing piano or pianissimo with the tongue and stopped articulation is a wonderful thing to learn. That's where (in the Mendelssohn "Scherzo" [from *Midsummer Night's Dream]*) we touch the tip of the tongue to the tip of the reed.[39]

[39] Weigand, 48.

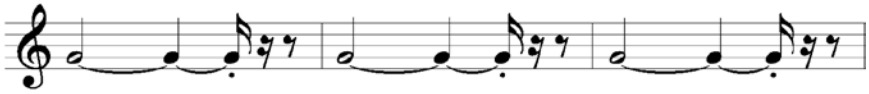
Exercise 3.1 is directly from Bonade's *The Clarinetists Compendium* [40] and is the method Marcellus used to first introduce articulation to a student.

Exercise 3.1: Stopped Staccato Exercise

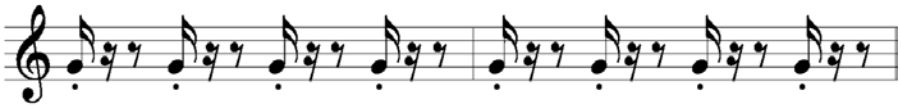
1. Blow an open G. Hold it and then suddenly stop the tone by putting the tongue on the reed. Keep constant pressure of wind, although no sound comes out of the instrument.

2. Then take your tongue OFF the reed. This will start tone again.

3. Repeat same procedure several times (take breath when necessary) and continue until the tongue moves regularly.



4. After you have mastered this exercise proceed by trying the short staccato, using the same principle. *Do not forget that in the short staccato, the tongue is always on the reed and goes on and off quickly for each staccato.*



3.4 Fingers and Hand Position

Marcellus believed that fingers should stay in a gentle, relaxed, curved position to maintain independent finger dexterity. He stated that flattened out fingers should be avoided because "that's a clumsy closing of the hole … and stiffening to the lower part of the arm, but if you keep sort of a common curve to the hands, that really has an awful lot of inherent strength."[41] In a 1983 taped interview, Marcellus related proper hand position to holding a tennis ball, with a curvature of the fingers (Exercise 3.2).

[40] Daniel Bonade. *The Clarinetist's Compendium.* (Kenosha, Wis.: Leblanc Publ., 1962), 8.

[41] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

Exercise 3.2: Hand Position

> First, engage the fingers correctly on the tone holes in the best possible position, without the thumbs. The center of the fleshy part of the finger tips should cover the center of the tone holes, and the fingers should be, within reason, as straight out from the clarinet as possible. The fingers should be gently curved, much like holding a tennis ball. There is so much architectural strength in a curved finger…the fingers can be strong without pressure or tension. After the fingers are in place, place the thumbs on the clarinet. The left thumb should be at about a 45 to 55 degree angle from the clarinet, and use just the top left corner of your thumb to depress the register key. For my hands (and most other players' hands) the right thumb should be placed so the thumb rest is between the nail and the knuckle. This gives the fingers a great liveliness and releases them for individual independence, which is very important.[42]

In his resource, *Hand and Finger Development for Clarinetists*, Larry Guy expanded upon the concept of using a tennis ball to find optimal hand shape. His exercise is "to develop one's awareness of the palm and to strengthen it, try the following exercise:

1. Squeeze a tennis ball gently 6 times with the right hand.
2. Squeeze it gently 6 times with the left hand.
3. While squeezing gently again 6 times with the left hand, mimic the action with the RH.
4. Now switch hands and mimic with the left hand. While doing this exercise, focus attention on the *center of the palm*, striving to achieve a relaxed arch in this area. After this exercise, select some slow arpeggios … and be aware of the relaxed arch of the palm while playing them."[43]

Both exercises promote a curvature of the fingers that is necessary for proper hand position. Marcellus comments that "there's a lot of architectural strength in a curve" and having proper hand position "gives the fingers a great liveliness and releases them for individual independence, with is *very* important."[44]

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[42] Weigand, 60.

[43] Larry Guy, *Hand & Finger Development for Clarinetists* (Stony Point, NY: Rivernote Press, 2007), 15.

[44] Weigand, 60.

Larry Guy describes Marcellus' hand position as:

> … relaxed finger curve and the slight overshoot of the fingers of his LH [left hand], insuring that he is using the 'lightbulb' area or 'finger pad' to cover the tone holes. The RH right hand] fingers are lifted from the knuckle with a relaxed curve, and the fingers appear to be easily 'draped' over the keys.[45]

Regarding finger movement, Marcellus applied the principle of legato fingers. To play smoothly during slow, slurred passages requires moving the fingers and wind with control. Marcellus stressed that the fingers are secondary to the wind, and to play smoothly from note-to-note requires "playing between the notes."[46] This concept involves sustaining the speed of air while fingers are lifting and placing. Regarding finger movement, Marcellus stated that any banging of the fingers, clicking of the keys, or squeezing should be avoided. He would tell his students to play with "quiet knuckles."[47] Bonade taught this technique by "raising the fingers very high and bringing them down slowly to the keys."[48] This exaggerated movement created what some of his students called a "gliss" because by pressing the fingers slowly, it created a glissando or portamento.[49] Whereas Marcellus advocated this finger motion, he also felt that a glissando should always be avoided.

Marcellus was a proponent of Bonade's concept on finger motion described in his book *The Clarinetist's Compendium* (Exercise 3.3). He recommended this exercise for beginning study

[45] Guy, *Hand & Finger Development for Clarinetists*, 100.

[46] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-29-1977]

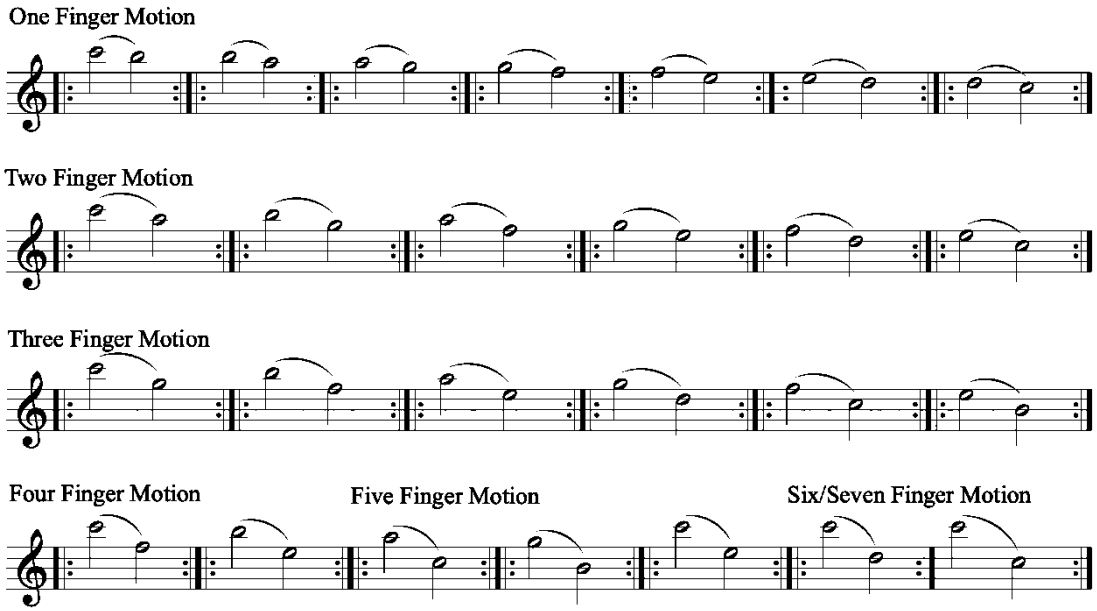
[47] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[48] Carol Anne Kycia. *Daniel Bonade: A Founder of the American Style of Clarinet Playing* (Captiva, FL: Captiva Pub., 1999), 61.

[49] Ibid.

of legato.[50]

Exercise 3.3: Bonade's Finger Motions Exercise [51]



Bonade suggested practicing these exercises in two ways:

1. Practice at a slow tempo
   Gradually increase tempo until a fast tempo is reached
   (This trains the fingers to move methodically one after the other.)

2. Practice at the same tempos
   Concentrate on not "hammering" the fingers on the keys and tone holes
   (This trains the fingers for legato passages.)[52]

Since Marcellus felt that the finger motion was secondary to the wind, to achieve a smooth legato sound required fast and focused wind as the fingers moved from note-to-note. He used the phrase "play between the notes"[53] to emphasize the importance of the speed of the wind through the intervals. For example, to work on the following passage (Example 3.4), Marcellus

[50] Weigand, 70.

[51] Bonade, 6.

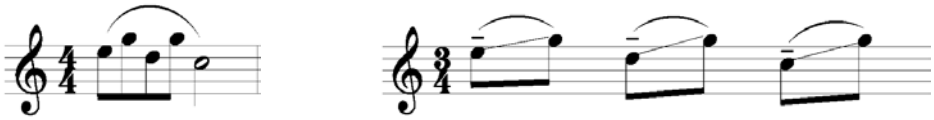
[52] Ibid.

[53] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

would have a student practice it extremely slow and controlled with fast air and precision in the fingers.

Exercise 3.4: Marcellus' Finger Motion Exercise

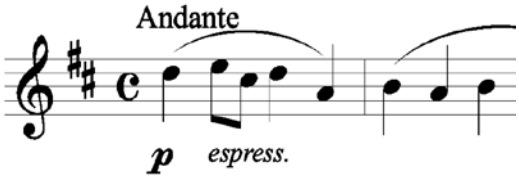
a. (as written) b. (as practiced)



The fast air should be accompanied with lifting the fingers slowly in an exaggerated fashion, but without creating a glissando.

A passage that Marcellus demonstrated that uses legato fingers is an excerpt from the second movement of Brahms' Third Symphony (Example 3.1).[54]

Example 3.1: Brahms Symphony No. 3, Mvt. 2, Excerpt



In regard to playing legato passages, Marcellus stated that:

> I believe in the hands being completely à la mode to the musical situation. Therefore, if one is playing a legato, a slow, melodic line . . .one doesn't want to rock the boat here . . . Just, you don't want to [key clicks], you don't want to do that. That would be abusing music, you know. So, let your ear govern just the very smooth action of the fingers. Legato has been described as not making any key noise, leading from one note to the next note. That's where we get this playing between the notes idea, not on the note, but . . . [between the notes] . . . It's just the right action in the right places.[55]

Marcellus took a practical approach to legato fingers, saying that:

> . . . it's a little bit like the golf, never mind the swing, get the ball in the hole, that sort of thing, now that wins and the other loses. A beautiful swing can lose terribly. So, that's

[54] Ibid.

[55] Ibid.

> why you can have lovely looking legato fingers and absolutely miss the slur. So, it doesn't mean that one doesn't raise [fingers] to achieve legato. Generally speaking, on long notes, when you hold a long note, and then have to move to the next note, that's when you raise and lower a little more exaggeratedly for the timing.[56]

This comment refers to the fact that one can lift fingers in an exaggerated manner, but if it does not sound clean, it defeats the purpose. To summarize in Marcellus' own words, "sometimes we need strong fingers, and sometimes we need light fingers, but we always need controlled fingers."[57]

3.5 Phrasing Analysis

Marcellus' method of identifying different types of phrases was based, in large part, on the influence of Daniel Bonade. When identifying a phrase structure, Marcellus stated that there are "four basic ground rules" listed below:

1. Appoggiatura Phrase
2. Melodic Phrase (or 'Casals Phrase')
3. Rhythmic Phrase
4. Harmonic Phrase

3.5.1 Appoggiatura Phrase

Marcellus used the slow études from Rose *40 Studies* to demonstrate appoggiatura phrases. The term 'appoggiatura' is defined as a non-chord tone approached by a leap and resolved by moving a step.[58] Most commonly, appoggiaturas are approached and resolved with

[56] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[57] Ibid.

[58] William Brandt, *The Comprehensive Study of Music: Basic Principles of Music Theory*, Vol. VI (New York: Harper & Row Publishers, 1980), 248.

motion in opposite directions; however, it is possible for appoggiaturas to be approached and followed with a leap in the same direction. Marcellus used the term appoggiatura loosely to describe any non-chord tone that occur on a strong beat and function as the focal point of the phrase. He did not take into consideration the required leap on the approach to the appoggiatura. Rather, Marcellus simply defined appoggiaturas as "a leaning tone on a strong beat;" in other words, "a dissonant tone before the true tone resolves."[59] The author believes that his interpretation of the term appoggiatura is best described in *The Comprehensive Study of Music: Basic Principles of Music Theory*:

> Suspensions and accented passing tones, neighbor tones, and appoggiaturas . . . strike the listener with greater force and effect. They may be said to have the character of "resistance," or "leaning" on the note to which they eventually resolve, and for this reason some theorists refer to all accented passing tones, neighbor tones, appoggiaturas, and rearticulated suspensions as *appoggiaturas* (Italian, *appoggiare*=to lean).[60]

In the master classes Marcellus frequently referred to appoggiaturas, when in many cases they were often suspensions, passing or neighbor tones. This dissertation applies this concept in reference to appoggiaturas or appoggiatura phrases. Marcellus made the following comment on how Bonade handled this type of appoggiatura phrases.

> The appoggiatura phrase was one that Bonade stressed [in his lessons]. Bonade wanted the student to find the appoggiatura, crescendo to it, and diminuendo out of it. The appoggiatura is not necessarily the highest note of the phrase and often then phrase would be several measures long before the appoggiatura was reached. Bonade did not want his students to phrase measure by measure; it was phrasing across the bar line.[61]

[59] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[60] Brandt, 251.

[61] Kycia, 69.

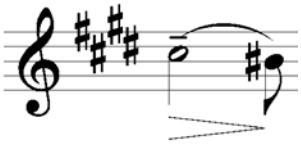
Another student of Bonade, William Klinger, commented about studying appoggiatura phrases with his teacher, that:

> The appoggiatura was in his first phrasing lesson. The appoggiatura was stressed; it was the target that you drive towards and relax from. The appoggiatura would often be the next to the last note before the resolution. The appoggiatura took precedence over absolutely everything. It didn't matter where it occurred, or whether it was high or low, that is what you went for. Then you diminuendoed into the resolution."[62]

The author assumes that Bonade defined appoggiatura phrases similarly to Marcellus since he made no mention of the required leap that should proceed the appoggiatura.

Marcellus stated that étude no. 13 from Rose *40 Studies* has many appoggiaturas, however, many of them are rearticulated suspensions such as in m. 2 (Example 3.2).

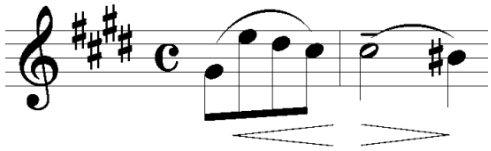
Example 3.2: Rose *40 Studies*, No. 13, m. 2 (Simplified)



The dissonant note, C#, is played with a "an intensification" which is followed by a backing away on the B#, the resolution. If the C# had been preceded by a leap, it would have been an appoggiatura, traditionally. However, Example 3.3 shows that the C# was approached by descending, stepwise notes which means the lean note is a rearticulated suspension. Marcellus stated that an appoggiatura (or dissonance) is not always the highest note in the phrase. In this case, the descending notes crescendo to the dissonance.

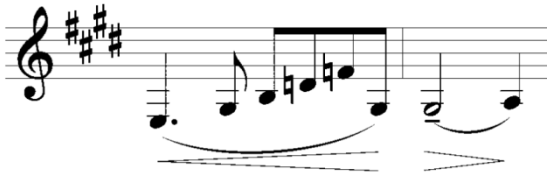
[62] Ibid.

Example 3.3: Appoggiatura Phrase with Rearticulated Suspension, Rose *40 Studies*, No. 13, mm. 1-2 (Simplified)



The appoggiatura phrase in Example 3.4 demonstrates a resolution being approached by a note below. Similar to the previous example, this phrase which Marcellus called an appoggiatura phrase has a rearticulated suspension, rather than an appoggiatura. The notes preceding the dissonance should push forward with a crescendo to the G# half note, and relax with a decrescendo as the dissonance resolves.

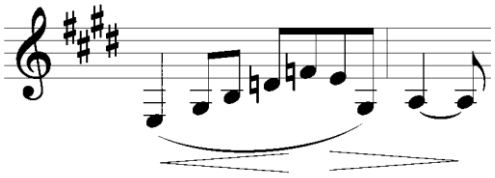
Example 3.4: Appoggiatura Phrase with Rearticulated Suspension, Rose *40 Studies*, No. 13, mm. 15-16 (Simplified)



3.5.2 Melodic Phrase (or Casals Phrase)

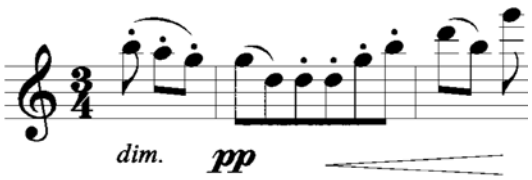
Simply defined, the melodic phrase is one in which the shape of the line follows the contour of the melodic line. Example 3.5 is an example of a melodic phrase from étude no. 13 from Rose *40 Studies*. This phrase is similar to the appoggiatura phrase in m. 15, however since the appoggiatura is absent, the ascending notes should crescendo to the peak of the phrase, the F-natural, with a diminuendo to the last note of the phrase.

Example 3.5: Melodic Phrase, Rose *40 Studies*, No. 13, mm. 19-20



Marcellus recalled that Bonade followed this rule in the Trio of Beethoven's Symphony No. 8 (Example 3.6). Beethoven wrote a diminuendo to a pianissimo, however as the notes ascended Bonade added a crescendo to follow the contour of the line.[63]

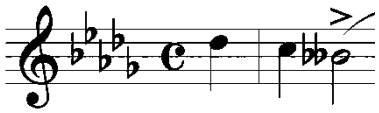
Example 3.6: Melodic Phrase, Beethoven Symphony No. 8, mvt. 3, m. 76-78



3.5.3 Rhythmic Phrase

Syncopation, accents, or brilliant technical passages dictate a rhythmic phrase. Example 3.7 shows an accent on beat two to emphasize the B-double-flat. Even though this is a descending line, the first two notes would not decrescendo as in a melodic phrase. Here, there should be separation in the line between the C and B-double-flat to emphasize the accented note.

Example 3.7: Rhythmic Phrase, Rose *40 Studies*, No. 13, Pick-up to m. 26

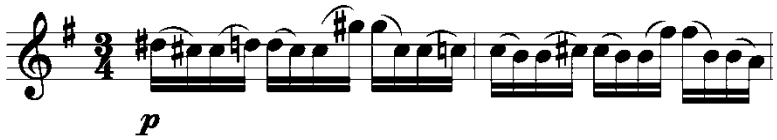


[63] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

3.5.4 Harmonic Phrase

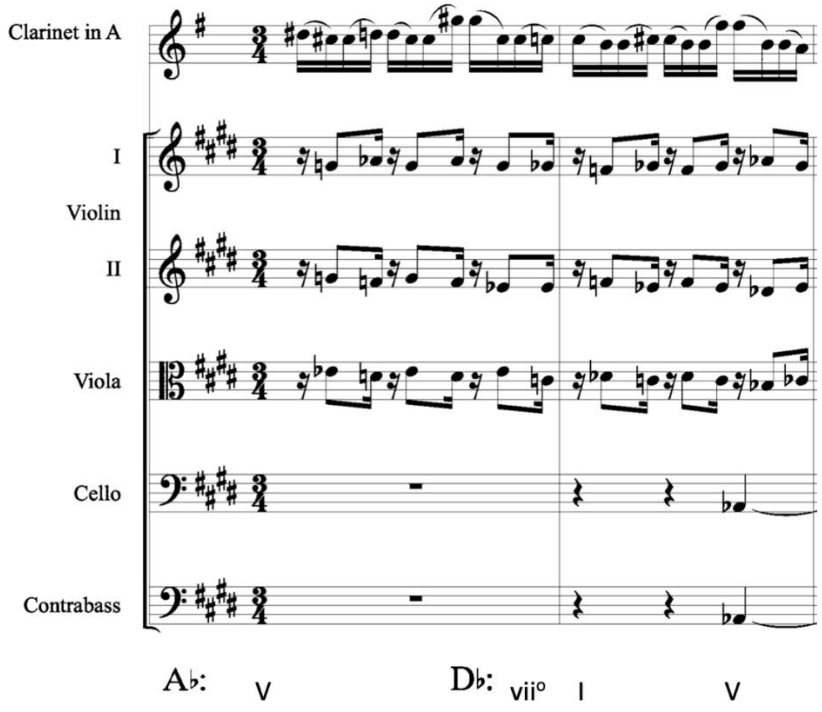
Even though Bonade only categorized phrases into the three previous types: melodic, appoggiatura and rhythmic, Marcellus added a fourth type of phrase; the harmonic phrase. This type of phrase is dictated by harmonic implications from the chordal structure underneath the melodic line. To demonstrate a harmonic phrase, Marcellus described when he played Brahms Symphony No. 1 with the Cleveland Orchestra early on in his career. The conductor, George Szell, corrected Marcellus on his dynamic level of m. 46 of the second movement (Example 3.8).

Example 3.8: Harmonic Phrase, Brahms Symphony No. 1, Mvt. 2, mm. 45-46, (Clarinet in A)



Marcellus played the two similar measures with the same dynamic level, as indicated in the clarinet part.

Example 3.9: Harmonic Phrase, Brahms Symphony No. 1, Mvt. 2, mm. 45-46 (score)

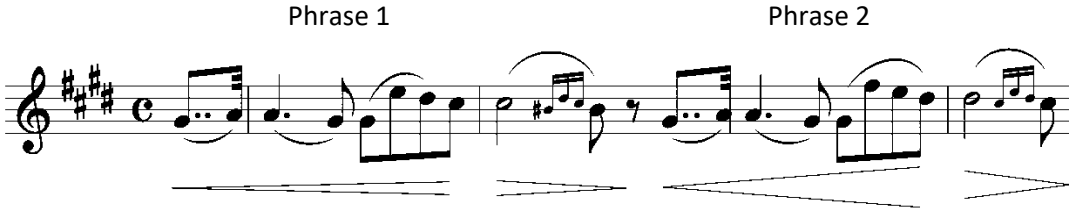


However, Szell pointed out that based on the re-harmonization in the celli and bass lines on beat 3 of m. 46, Example 3.9, the line in the clarinet part should be played softer than in the preceding measure.[64] The key of A-flat was tonicized when the clarinet entered the solo in m. 42. Three measures later the dominant is emphasized, modulating to D-flat major on beat three. This is to set up the cadence in the following measure. This harmonic change supports Szell's preference for the clarinet to play softer in the second measure.

3.5.5 Comparing Similar Phrases

When Marcellus studied the musical line of two similar phrases, he followed concepts that he learned from Pablo Casals. When comparing two similar phrases, a second phrase should be played as a response to the first phrase. For instance, in Example 3.10, the two phrases have similar lines, however, the second phrase leaps from throat tone G# to F# instead of to E as in the previous phrase. When an instance such as this occurs in music, Marcellus believed it important to play the second phrase louder than the first phrase to heighten musical expression.[65]

Example 3.10: Comparing Similar Phrases, Rose *40 Studies*, No. 13 mm. 1-4



[64] Ibid.

[65] Ibid.

3.6 Vibrato on the Clarinet

The use of vibrato on the clarinet is a subject generally considered open for debate. Though it is a technique commonly employed in jazz playing, it is sometimes used in classical performance as well to provide greater warmth or expression; however, Marcellus believed that vibrato prevented proper musical phrasing. He felt that the clarinet should never be played with vibrato, and he had no tolerance for it.[66]

> Vibrato on the clarinet is an open subject, of course. We have a lot of people perpetrating vibrato on the clarinet. You know why oboists use vibrato don't you? Because the sound of the instrument is basically so hideous, you couldn't tolerate it without it. [laughs] No, it's true, it's true. And a flute without vibrato would sound very much, I think, like an open gas jet. But bassoon, it can be a moot point. I personally prefer the way Walter Guetter, very famous first bassoonist with Philadelphia Orchestra in its heyday played. He played with a little vibrato, but it was just magnificently used in good taste. Of course, I got so used to George Goslee's playing in Cleveland. He also played very much like Walter Guetter. But on the clarinet, I think my chief, my chief, um, objection for it before we start is that vibrato on the clarinet for some strange reason almost precludes phrasing. And a lot of people use it. There are a couple guys around that really use it, and I'm not so terribly convinced about their phrasing. There was a chap in the 30's that started this whole scene of vibrato as we know it today on the clarinet. His name was Reginald Kell. He played very beautifully as a young man in the London Philharmonic under Sir Thomas Beecham in the early 30s. And then he became influenced by a mentor so to speak of his, an oboe player named Léon Goossens who had about the widest, most effeminate far-out vibrato I've ever heard on the instrument. But, I remember when [Reginald] Kell made his first recording of the Mozart Concerto, let me see… [Marcellus plays opening to Mozart Concerto with vibrato.] Well, that to me I don't think it the Mozart of Così fan tutte or Vienna, or Prague, or Salzburg.67

[66] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-23-1980]

[67] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class, 6-26-1979]

CHAPTER 4

REPERTOIRE IN TEACHING

4.1 Syllabus of Study Introduction

Marcellus organized music into four units he called “Categories of Study” or “Syllabus of Study,” which formed the curriculum for his students. This method of organization created a continuity with studying études of great importance and should be followed with a daily practice routine.[68]

He stated, “there is a kind of continuity of study of études which I feel to be of great importance . . . I think as far as your study of the instrument you need your practice sessions, in your day in and day out routine.”

1. Finger Technique
2. Legato and Phrasing
3. Articulation
4. Repertoire

Marcellus taught the first three categories (finger technique, legato and phrasing, and articulation) using various études. His curriculum placed a strong emphasis on études; it was his view that the slow Rose études are a training ground for phrasing analysis.[69] For Marcellus, the fourth category repertoire included, solo, chamber and orchestral music.

The detailed syllabus list below does not follow his sequence of study, only his method of organization. The author compiled the following listing of solo repertoire after listening to

[68] Northwestern University, “Robert Marcellus Master Class Audio Archives [1977-1990].” [master class, 6-23-1980]

[69] Northwestern University, “Robert Marcellus Master Class Audio Archives [1977-1990].” [master class 6-28-1977]

Marcellus' discussions regarding important solo literature for the clarinet. The list does not reflect Marcellus' complete list. Likewise, the listings for chamber and orchestral literature include only the works Marcellus addressed in the master class series; the list does not reflect Marcellus' complete list. However, it is assumed that since these works are those Marcellus addressed in the master class series, he especially valued their importance.

- Finger Technique
  - Baermann, Carl. *Complete Method for Clarinet, Op. 63, Third Division*
  - Jettel, Rudolf. *The Accomplished Clarinettist*
  - Klose, Hyacinthe. *Method for Clarinet*
  - Polatschek, Victor. *Advanced Studies*
  - Stark, Robert. *Arpeggio Studies*

- Legato and Phrasing in Music (slow études)
  - Rose, Cyrille. *40 Studies for Clarinet*
  - Rose, Cyrille. *32 Études for Clarinet*

- Study of Articulations (primarily stopped staccato)
  - Bonade, Daniel. *The Clarinetist's Compendium*
  - Rose, Cyrille. *40 Studies for Clarinet*
  - Rose, Cyrille. *32 Études for Clarinet*
  - Stark, Robert. *Staccato Studies*

- Repertoire
  - Solos (Sequential)
    - Weber. *Concertino*
    - Mozart. Concerto, K. 622 in A
    - Debussy. *Première Rhapsodie*
    - Weber. Concerto No. 1, in F minor, Op. 73
    - Weber. Concerto No. 2, in E-flat, Op. 74
    - Hindemith. Sonata for clarinet and piano
    - Poulenc. Sonata
    - Copland. Concerto
    - Solo de Concour pieces:
      - Lefevre. *Fantaisie Caprice*
      - Marty. *1st Fantasie*
      - D'Ollone. *Fantaisie Caprice*
      - Widor. *Introduction and Rondo*
      - Rabaud. *Solo de Concours*
      - Messager. *Solo de Concours*

- Additional Solos
  - Bassi. *Rigoletto Fantasia*
  - Brahms. Sonata No. 1 in F minor, Op. 120
  - Brahms. Sonata No. 2 in E-flat major, Op. 120
  - Schumann, Robert. Fantasy-Pieces
  - Berg. *Four Pieces for clarinet and piano*
  - Stamitz. Concerto No. 3 in B-flat for clarinet and piano
  - Stravinsky. *Three Pieces*
  - Weber. *Grand Duo Concertante, Op. 48*

- Chamber
  - Bartok. *Contrasts for violin, clarinet and piano*
  - Beethoven. Trio, Op. 11 for clarinet, cello and piano
  - Schubert. *Der Hirt auf dem Felsen*
  - Mozart. Quintet for clarinet and string quartet, K. 581

- Orchestral
  - Beethoven. *Egmont Overture*
  - Beethoven. Symphony No. 4
  - Beethoven. Symphony No. 6
  - Berlioz. *Symphonie Fantastique*
  - Brahms. Symphony No. 1
  - Brahms. Symphony No. 3
  - Brahms. Symphony No. 4
  - Herold. *Zampa Overture*
  - Kodaly. *Dances of Galanta*
  - Lalo. *Le Roi d'Ys Overture*
  - Liszt. *Second Hungarian Rhapsody*
  - Mendelssohn. *Hebrides (Fingals Cave) Overture*
  - Mendelssohn. "Scherzo" from *A Midsummer Night's Dream*
  - Mussorgsky. Prelude to *Khovanshchina*
  - Prokofiev. *Peter and the Wolf*
  - Rachmaninoff. Symphony No. 2
  - Rachmaninoff. Symphony No. 3
  - Ravel. *Bolero*
  - Ravel. *Rhapsodie Espagnole*
  - Respighi. *Pines of Rome*
  - Rimsky-Korsakov. *Capriccio Espagnol*
  - Rimsky-Korsakov. *Scheherazade*
  - Rossini. *La Gazza Ladra Overture*
  - Rossini. *Semiramide Overture*
  - Schubert. Symphony No. 8 "Unfinished"
  - Shostakovich. Symphony No. 1
  - Sibelius. Symphony No. 1

- Smetana. *Ma Vlast No. 2: The Moldau*
- Strauss. *Don Juan*
- Strauss. *Till Eulenspiegel*
- Stravinsky. *Firebird*
- Tchaikovsky. Symphony No. 4
- Tchaikovsky. Symphony No. 5
- Verdi. *La Forza del Destino*
- Wagner. *Tristan und Isolde* (bass clarinet)

4.1.1 Finger Technique

This category focuses on basic use of fingers on the clarinet, hand position and the type of action that is used. The *Method for Clarinet* by Hyacinthe Klosé contains important finger exercises including scales, scales in thirds, chromatic scales, broken chords, and chords in sevenths. At the collegiate level, Marcellus mostly used the *Complete Method for Clarinet, Op. 63, Third Division*, by Carl Baermann. In this more advanced book, he worked on scales, thirds broken chords, diverse chords, chords of the seventh, sixth and octaves. He said "they're all very, very, very good" and that the book is "terribly important."[70] Excellent technique builders are the *Arpeggio Studies* by Robert Stark and the *Advanced Studies* by Victor Polatschek, technical études based on symphonic motifs. Marcellus also recommended the technique books by "Professor" Jettel.[71]

4.1.2 Legato and Phrasing in Music

The second category of study is the study of legato and phrasing, the analysis of phrases. In this category, Marcellus used the slower or moderate tempo Rose études. He felt that these études lay the groundwork for "smoothness on the instrument as far as singing tone,

[70] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[71] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-23-1980]

communication of phrase, the understanding of the musical phrase, the analyzation of the phrase, [and] subdivisions."[72] Marcellus stated that not only is subdivision important for rhythmic control, but it can aid in sustaining a phrase.

Marcellus believed that these legato études represented "the embodiment of what we're trying to do on the instrument, which is to represent the human voice, and that they are invaluable because they encapsulate the general rules of phrasing." Marcellus also incorporated the study of musical speech, rhetoric and the use of hands in legato studies.

4.1.3 Articulation

The third category of study is articulations. Marcellus' view on tonguing was: "articulation is speech, talking on the reed."[73] Clarinetists should be able to articulate with a variety of styles, lengths, and inflections. Marcellus would teach staccato as a primary lesson on tonguing before moving to other styles. He felt that when learning staccato students should start out with "a very flat out staccato, short, clear staccato, stopping the reed with the tongue, [and] preparing the fingers ahead."[74]

To work on this technique, Marcellus recommended Bonade's book, *The Clarinetists Compendium* to everyone who attended the master classes. Originally published by LeBlanc, the book is now freely available through Conn-Selmer. His words on this book were:

> Talk about Précis, that is a marvelous, marvelous articulate synopsis of only fifteen or twenty pages of all of the proper ways to play the instrument. It includes legato, it includes phrasing, and certainly articulation, and some very valuable things on reed

[72] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-23-1980]

[73] Weigand, 38.

[74] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

> adjustment. I recommend it to you highly. No matter how sophisticated, the amateur or professional, I recommend that, highly.[75]

Marcellus felt like the Rose études were perfect studies for applying the topics mentioned in *The Clarinetists Compendium*. As mentioned earlier, these études were originally written, essentially, as bowing exercises on the violin. Cyrille Rose transcribed and re-worked them to be better suited for the clarinet. They are a valuable resource for working on a variety of phrasing and mixed articulations.

4.1.4 Repertoire

In Marcellus's words "we have a great solo repertoire. It's limited, but it is absolutely super."[76] Certainly, there are many works that Marcellus does not include in his list of standard solos. In the master classes, he specifically mentioned his view on the Weber *Concertino*, stating:

> I think the Weber *Concertino* is a masterpiece. It's exactly what it should be. I can hear in that the Weber of the *Oberon Overture* and the *Euryanthe Overture*. I prefer it personally to the Concerti, but I think it's just an absolute masterpiece.[77]

He thought the Solo de Concours pieces, the examination pieces employed by the Paris Conservatory through much of the 20th century, were very good and specifically mentioned the pieces by Marty, Lefevre, D'Ollone, Widor, Rabaud, Messager. He commented that these pieces are full of nice, technical agility, are challenging, but not too exhausting. These pieces, he

[75] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

[76] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-23-1980]

[77] Ibid.

believed, are "wonderful for expansion of phrase and communication of phrase."[78] Marcellus also included the study of the Debussy *Première Rhapsodie*, of course the Mozart and Copland Concertos, and stated that to study "those . . . [works], you have to know pretty much what you're doing."[79]

4.1.5 Summary

Marcellus felt that it was extremely important for all students to study orchestral repertoire, even if they were not planning on pursuing an orchestral career. While he was professor at Northwestern, orchestral excerpts were added to the jury requirements, but the student's ability and interest would determine the quantity of excerpts that were studied.[80] Marcellus stressed to his students the importance of understanding the musical context of the excerpt, rather than just playing the notes and rhythms. Listening to recordings while studying the part and the miniature score were a way of "osmosis in the ear," be it the clarinet action or another musical context.[81]

4.2 Sequence of Study

The approach that Marcellus used to teach the basic fundamentals of clarinet playing was based on a "systematic progression" of studies and repertoire. [82] This Sequence of Study was based on his Syllabus of Study, and he strongly urged clarinet teachers to follow this

[78] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-23-1980]

[79] Ibid.

[80] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[81] Ibid.

[82] Weigand, 75.

progression when teaching études. Bonade had a similar "Recommended Course of Study" in *The Clarinetist's Compendium*, and included Studies and Solos. The sequence that Marcellus used, seen below, only included studies:

Sequence of Study

1. Klosé, Hyacinthe. *Method for Clarinet*
2. Baermann, Carl. *Complete Method for Clarinet, Op. 63, Third Division*
3. Rose, Cyrille. *40 Studies*, *Books 1-2*
4. Rose, Cyrille. *32 Études*
5. Rode, Pierre. *20 Grand Études*
6. Cavallini, Ernesto. *30 Caprices* (Ricordi edition)
7. Baermann, Carl. *Complete Method for Clarinet, Op. 63, Fourth* and *Fifth Divisions*
8. Jeanjean, Paul. *18 Studies*
9. Jeanjean, Paul. *16 Modern Studies*

Other books that can be supplemented (not sequenced)

1. Périer, Auguste. *22 Études Modernes* (22 Modern Études)
2. Jettel, Rudolf. *The Accomplished Clarinettist,* Books 1-2; Preliminary Studies Books 1-3
3. Stark, Robert. *Arpeggio Studies; Staccato Studies*
4. Polatschek, Victor. *Advanced Studies*
5. Uhl, Alfred. *48 Studies*, *Books 1-2*

Students should begin this sequence after they have completed their study as a beginner with "Rubank book 1."[83] Every year, Marcellus took the time to outline this sequence in the summer master classes, underscoring the importance he gave to repertoire sequencing. There were slight variations to the order; however, it always started the same with the most basic study with the Klosé *Method for Clarinet*. Sometimes he mentioned Baermann *Complete Method for Clarinet, Op. 63, Third Division* following Klosé, and sometimes it was listed at the end of the sequence. As far as it being a technical scale book, it is second to Klosé. The next

[83] At the time, this was the widely-used beginner method book used in America - N.W. Hovey, Rubank Elementary Method, Chicago: Rubank, 1933.

book is Rose *40 Studies*. In every "Précis of Study," Marcellus mentioned how much it bothered him that new students would see him for a lesson and would bring one of the Rose *32 Études*. When he inquired if the student ever heard of the Rose *40 Studies*, the student would reply, "What's that"? Marcellus strongly believed that students should only work on the Rose *32 Études* only after all instrumental problems have been solved. They should be played smoothly without a struggle and knowledgeably done with an understanding of rhythms and phrasings. Therefore, Marcellus insisted that the Rose *40 Studies* should be mastered prior to Rose *32 Études*. Following Rose *40 Studies* and *32 Etudes*, the next etudes of study in Marcellus' sequence were the Rode *20 Grand Études*.[84] Like the études of Rose these are based on famous violin études of Rode, Kreutzer, Fiorillo; they were designed for the exercise of the bow and for learning the different kinds of bow strokes; they work well for melodic and articulation exercises.

The easier of the Cavallini *30 Caprices* are next on his list, which were used to "promote articulations."[85] He recommended the Ricordi edition, edited by Alamiro Giampieri, because the articulations in this edition are preferable to the older Bettoney or Carl Fischer printing.[86] Following the Cavallini are the Baermann books IV and V, followed by Jeanjean *18 Études for the Clarinet* and *16 Modern Studies for Clarinet*. Marcellus called this more advanced level of études the "top drawer," so they should be parceled out, while still maintaining some sort of

[84] Historically, these études had wrongly been attributed to Rose, instead of to Rode.

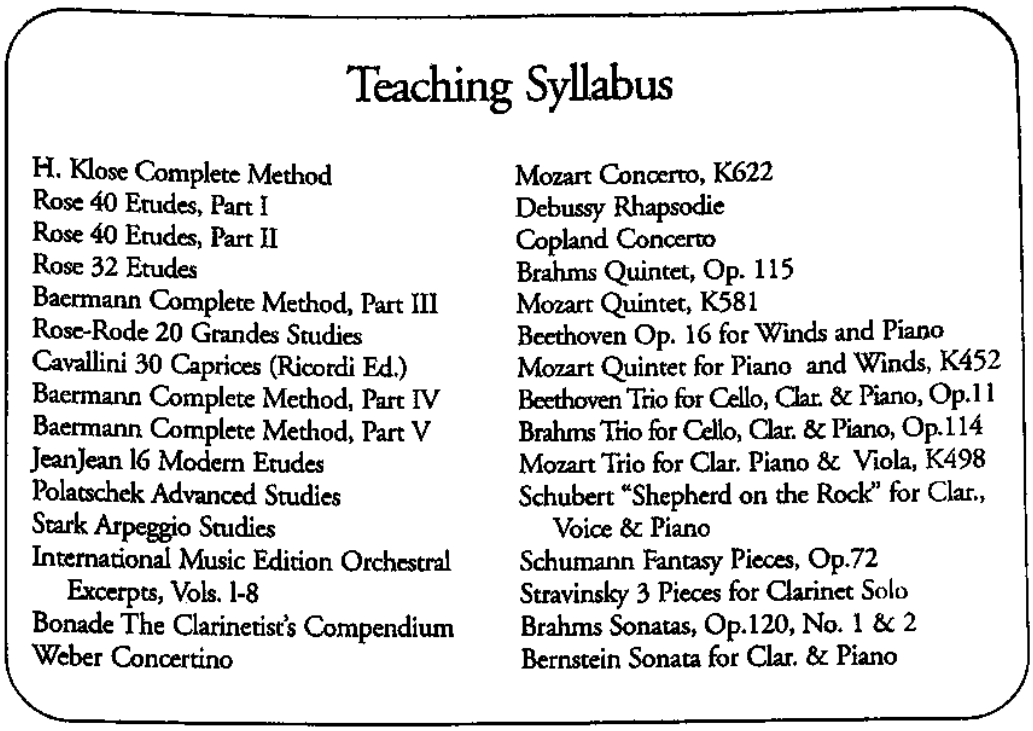
[85] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class, 6-28-1977]

[86] A more recent edition of 30 Caprices is edited by Charles Neidich and includes 2 CDs.

sequence.[87] Other books that could supplement the curriculum included those of Périer, Jettel and Uhl which Marcellus did not use in his curriculum, nonetheless suggested good for technical development.[88]

Marcellus suggested similar sequence of study in an article based on an interview conducted by James Gholson (Figure 4.1).

Figure 4.1: Teaching Syllabus[89]



Teaching Syllabus

H. Klose Complete Method
Rose 40 Etudes, Part I
Rose 40 Etudes, Part II
Rose 32 Etudes
Baermann Complete Method, Part III
Rose-Rode 20 Grandes Studies
Cavallini 30 Caprices (Ricordi Ed.)
Baermann Complete Method, Part IV
Baermann Complete Method, Part V
JeanJean 16 Modern Etudes
Polatschek Advanced Studies
Stark Arpeggio Studies
International Music Edition Orchestral Excerpts, Vols. 1-8
Bonade The Clarinetist's Compendium
Weber Concertino

Mozart Concerto, K622
Debussy Rhapsodie
Copland Concerto
Brahms Quintet, Op. 115
Mozart Quintet, K581
Beethoven Op. 16 for Winds and Piano
Mozart Quintet for Piano and Winds, K452
Beethoven Trio for Cello, Clar. & Piano, Op.11
Brahms Trio for Cello, Clar. & Piano, Op.114
Mozart Trio for Clar. Piano & Viola, K498
Schubert "Shepherd on the Rock" for Clar., Voice & Piano
Schumann Fantasy Pieces, Op.72
Stravinsky 3 Pieces for Clarinet Solo
Brahms Sonatas, Op.120, No. 1 & 2
Bernstein Sonata for Clar. & Piano

Marcellus made an amendment to the above list to include Bonade's *Orchestral Excerpts*.[90] Other excerpt books that he recommended were "a book of the French orchestral repertoire, a

[87] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

[88] James Gholson, "Interview with Robert Marcellus," *Australian Clarinet and Saxophone*, 2:1 (March 1999): 15.

[89] Ibid.

[90] Ibid.

book of opera repertoire and the Strauss orchestral excerpts."[91] Additionally, he recommended getting complete parts such as: "the Fourth, Fifth, and Sixth symphonies of Tchaikovsky, and a couple of the overtures and the piano concertos."[92]

Another published repertoire list, Figure 4.2, is in included in the two-part series in *The Clarinet*. The three categories list works alphabetically rather than sequentially.

Figure 4.2: Marcellus Repertoire List[93]

Marcellus Repertoire List

Method Books and Etudes
(selections most commonly used notated in parentheses)

H. Baermann: *Complete Method*
Part 3 with recommended tempi
-Scales at 100 bpm
-Thirds at 80-100 bpm
-Broken chords 60-80 bpm
Part 4 (Etudes)
Part 5 (Etudes #1-3)
E. Cavallini: *30 Capricci*
(Ricordi edition- #25, 13, 22)
P. Jeanjean: *16 Modern Etudes* (#3, 12, 15)
18 Etudes (#12)
H. Klosé: *Complete Celebrated Method*
V. Polatschek: *Advanced Studies*
C. Rose: *32 Etudes* (#13, 19, 25)
40 Studies: (#1, 11, 13, 32)
C. Rose/P. Rode: *20 Grand Studies* (#15, 16)
R. Stark: *Arpeggio Studies*
Daily Staccato Studies
24 Studies in all Tonalities

Solo
L. Bernstein: *Sonata*
J. Brahms: *Sonatas, op. 120* (1 and 2)
A. Copland: *Concerto*
C. Debussy: *Première Rhapsodie*
W. Mozart: *Concerto, KV 622*
R. Schumann: *Fantasiestücke, op. 73*
I. Stravinsky: *Three Pieces*
C. M. von Weber: *Concertino*

Chamber Music
B. Bartók: *Contrasts*
L. Beethoven: *Trio, op. 11*
Quintet, op. 16 (winds)
J. Brahms: *Trio, op. 114*
Quintet, op. 115
F. Schubert: *Shepherd on the Rock*
I. Stravinsky: *L'Histoire*
W. Mozart: *Trio, KV 498*
Quintet, KV 581 (strings)
Quintet, KV 452 (winds)

Marcellus stated that many times, new students would come to his studio without having done exhaustive work on études. Students would be well-versed in solo repertoire, but none had enough focus on études. Since Marcellus felt that the étude books were a training ground for learning important fundamentals; students would advance to the study of orchestral

[91] Ibid.

[92] Ibid.

[93] Kimberly Cole Luevano, "The Historical Pedagogue Robert Marcellus, Part 2," *The Clarinet*, (March 2013): 34.

excerpts and standard repertoire only after they became proficient in the fundamentals.[94] Clearly Marcellus' succession of study with supplemental books can be highly effective and should be considered when building a collegiate curriculum.

In summary, Marcellus stated that his syllabus was structured based on pieces which he studied himself and felt more comfortable to teach.[95] He further commented that:

> …in a so-called four or five-year curriculum here at Northwestern University, or at a conservatory when I was in Cleveland, I restrict myself essentially to these pieces. And that's plenty to cover for a curriculum."[96]

[94] Weigand, 75.

[95] Ibid.

[96] Ibid.

CHAPTER 5

ANALYSIS OF PEDAGOGICAL APPROACH ON THREE ROSE *40 STUDIES*

5.1 Étude Number 13[97]

Étude #13 from Rose *40 Studies* contains many appoggiatura phrases. This is likely one of the reasons Marcellus chose this étude for performance ten different times over the course of the summer master classes, more than any other étude. This étude was usually scheduled as the first étude to be studied and immediately preceded his lecture on "Précis of Study" and phrase analysis. Marcellus must have understood its value in teaching phrasing analysis and overall musicianship.

Marcellus stated that the first objective when studying an étude is to know the length of the phrases. For example, the opening section, as he worded it, is "an old compositional trick" of short-short-long phrases. The first phrase ends at the rest in m. 2. The second phrase ends at the rest in m. 4, and the long phrase ends at the rest in m. 8. Marcellus said that we know where the long phrase ends because of the "breath standpoint," on beat three. By studying the various phrase lengths, it helps to find the direction of the music. In Marcellus' words: "If you know your musical path, technical problems will be solved almost automatically."[98]

The second objective is to compare similar phrases. This method of phrase analysis was commonly used by Pablo Casals, whether he was conducting, teaching a lesson, or coaching. The following analysis is based on that method.

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[97] The following analysis is based on a compilation of different master classes on Rose 40 Studies, no. 13 led by Marcellus.

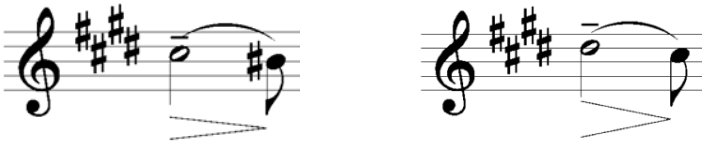
[98] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

Rather than practicing from the beginning of the phrase, Marcellus started at the end of the first two phrases which are appoggiatura phrases. Marcellus described appoggiaturas as a "leaning tone on a strong beat at the conclusion of a phrase, which is a compositional thing that's very, very strong."[99]

Example 5.1 is a simplified version of the ends of these phrases. Since the notes in m. 4 are higher than m. 2, they should be played louder. Casals would practice these appoggiaturas repeatedly to get the degree of expression he wanted with the bow, which can be simulated with the wind.

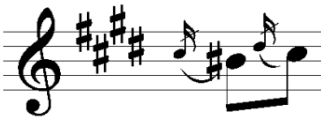
Example 5.1: Appoggiaturas (Simplified)

a. m. 2 b. m. 4



Marcellus took the same simplified version and played the leaning appoggiatura note as a grace note to demonstrate that both versions are appoggiaturas, the first example with the leaning tones on a strong beat, the second example with the resolving notes on strong beats.

Example 5.2: Appoggiaturas as Grace Notes



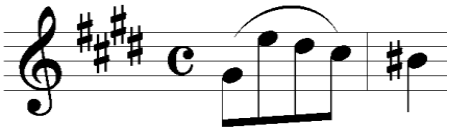
He pointed out that these grace notes would now interchangeably be called appoggiaturas as well (Example 5.2), and that the previous example is a slow-motion form of this example with the dissonant tone extended before the true tone resolves.

[99] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

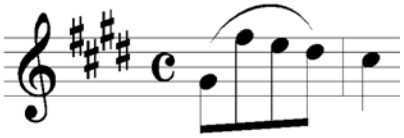
After practicing the appoggiaturas, one should practice the melodic phrases that lead into the appoggiaturas, leaving out the appoggiaturas. This shows the true descending line of the phrase, Example 5.3. Rather than practicing the notes from the beginning of the slurs, Casals would practice these passages from the peak of the line. In m.2, he would start on the E and descend to the B# and in m. 4 he would start on the F# and descend to the C#.

Example 5.3: Musical Line without Appoggiaturas (Dissonance)

a. m. 1, beat 3-m. 2



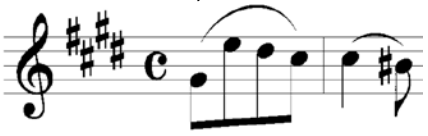
b. m. 3, beat 3-m. 4



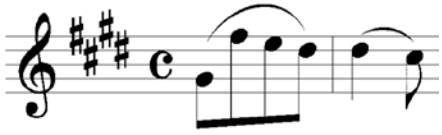
Marcellus mentioned that what the composer does with the musical lines is to delay the resolution by adding unresolved dissonances. The following example does not represent the correct rhythm of the piece, rather the way Marcellus demonstrated the composer's intention. Again, Casals would practice this still from the peak of the descending line, Example 5.4.

Example 5.4: Musical Line with Appoggiaturas (Dissonances)

a. m. 1, beat 3-m. 2



b. m. 3, beat 3-m. 4

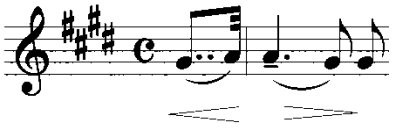


Using Casals' method of phrase analysis, the second phrase should be louder than the first with a decrescendo on the descending notes with leans on the appoggiaturas.

The next step would be to practice the opening "mini-melodic phrase," with the G# to A, and back to G#, Example 5.5. This section of the phrase should be practiced multiple times to find the correct subdivision and direction. Keep the *crescendo, decrescendo* in proportionate to

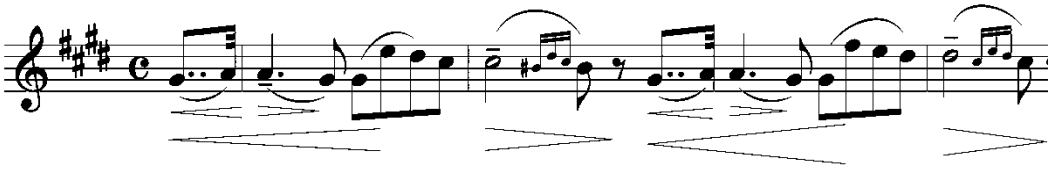
the size and degree of the phrase. Do not overplay the dynamics since they are on the way to an appoggiatura phrase.

Example 5.5: Mini-Melodic Phrase, m. 1



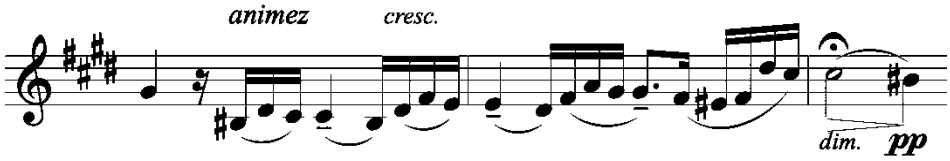
Finally, after putting the phrase back together, Marcellus suggested practicing it several times, communicating "the truth and sincerity of your expression" by incorporating all the elements of the melodic line and the appoggiatura, Example 5.6.

Example 5.6: Mm. 1-4



One section of the étude that Marcellus concentrated on the master classes was the *animez* section in mm. 22-24. This passage, Example 5.7, is a sequence of three appoggiatura phrases that serves as the closing to the C# minor, *adagio* section.

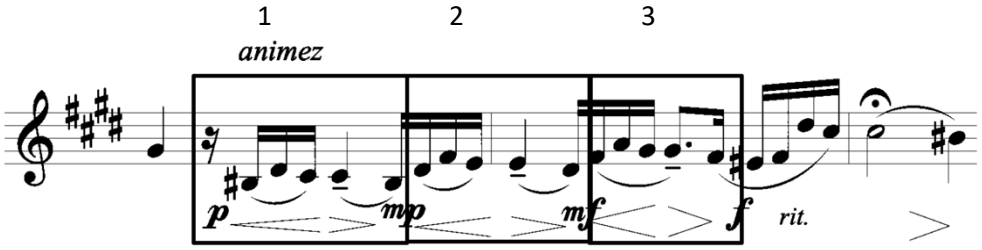
Example 5.7: Printed Version, mm. 22-24



Marcellus described the *animez* section as representative of "rhetoric and the speech of music." To play this kind of "vocal aria étude," one needs to be more obvious with the expression. This can be done by exaggerating the expression. Marcellus used a numbering system of one, two, three, Example 5.8, to show the melodic sequence that binds these three

groupings together. Section 1 should begin at a soft dynamic, to create space to exaggerate the dynamics. The notes should crescendo to the appoggiatura followed by a slight legato diminuendo. It is important to not bump or accent the last note of the appoggiaturas. Section 2 and 3 should played in the same manner as the first section but each should start at a louder dynamic. The remaining notes should be expanded through tempo and dynamics. It has been marked in the Marcellus Version with a *ritard*, and should be played much broader than the other sections. Marcellus summed up how to practice each grouping as "repetition, repetition, repetition of the same phrase to place it wind-wise, tone-wise, finger-wise, just where you want it."

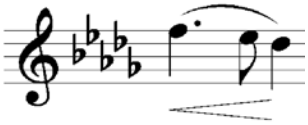
Example 5.8: Marcellus Version, mm. 22-24



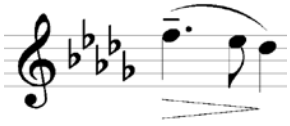
One phrase that Marcellus said is often played incorrectly is m. 30, Example 5.9. It is often played with a *crescendo* instead of a *decrescendo*. Since this is a descending line, Marcellus called it a typical Casals phrase (melodic phrase) where the dynamics follow the contour of the line.

Example 5.9: m. 30

a. Commonly Played Version

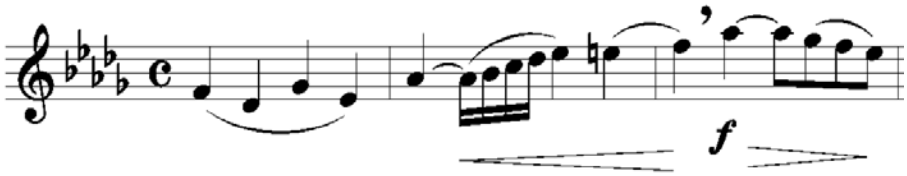


b. Marcellus' Version



Marcellus added a rhetorical breath mark in m. 38, Example 5.10. This creates a "punctuation mark" on the forte A-flat, then recedes as the melodic line descends.

Example 5.10: Mm. 36-38



In summary, it is important to conduct phrasing analysis and phrasing comparison at the onset of learning this étude. With this étude being a "vocal aria étude" one should consider the rhetoric of the phrases and apply such vocal elements to the lines through wind and finger. The appoggiatura phrases should be supported with a lean on the first note followed by a decrescendo.

5.2 Étude Number 21[100]

Marcellus stated that this etude "entails a smoothness, the proper phrase impulse and a more mobile kind of tempo."[101] He further stated, "the phrase lines in this [étude] are very pure. They're very understandable . . . and this étude really, really exemplifies it. It tells us a lot about phrasing. It tells us a lot about subdivision."[102]

Marcellus called the opening phrase a "Schubertian Phrase," Example 5.11, because of its similar style and use of impulse to that of the Rosamunde Overture. As true with any

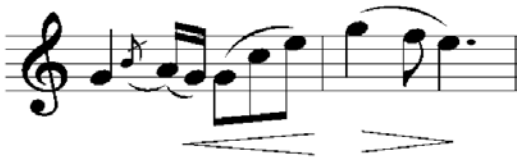
[100] The following analysis is based on a compilation of different master classes on Rose 40 Studies, no. 21 led by Marcellus.

[101] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

[102] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-26-1979]

melodic phrase, the dynamics should follow the contour of the line with the ascending notes driving towards the peak of the phrase. The grace note B should be played with the alternate top side key fingering, to avoid the cumbersome standard B.

Example 5.11: Melodic Phrase, mm. 1-2



The two sixteenth-notes, quarter-note motive, Example 5.12, shows three ascending notes with the long note on a weak beat. In a melodic line, a dynamic would typically increase as the notes ascend; however, that is not preferable in this case because it is more important to emphasize the strong beat than the weak beat. Marcellus stressed the importance of leaning on the downbeats to avoid any unnecessary accents on the quarter notes.

Example 5.12: Rhythmic Phrase, mm. 62-64[103]

Marcellus explained it as "TA-ta-ta" not "ta-ta-TE," with "an impulse that is stronger from the first note so that you know that the sixteenths are on a strong beat."[104] Marcellus also stated that the passage should have clarity with the tongue and that one should hear the rhythmic pulse. The printed version of these motives does not have any articulation markings. Marcellus explained in greater detail:

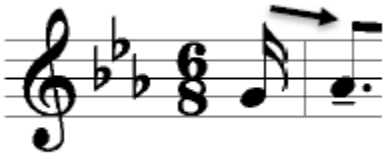
[103]This represents the author's interpretation.

[104] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-28-1977]

> So, I think an interpretive option would be to show a little bit of the rhythm in it. Just a shaper DE-da-da [lighter] You know, articulation is talking on the reed. That's all they are, when all is said and done. Ta-ta-ta rather than DA-DA-DA. It's so easy to go ta-ta-ta, that is if you tongue is in the correct position, in a talking configuration. I noticed you occasionally, if people talk in their throat just a little bit, then it's a little rough because the tongue isn't high enough in the mouth. But the position of the tongue that you use [to articulate], is when you talk. It's in the upper part of the mouth, and you just really … keeping it simple … it's just in approaching the reed. Ta-ta-ta.[105]

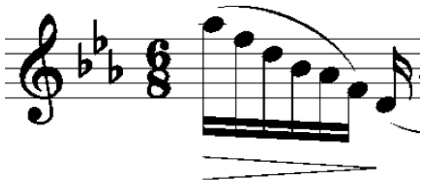
One stylistic comment that Marcellus made was about the pick-up to m. 25. These two notes should be played without any separation or without delay. Also, the G should not carry as much weight as the A-flat since it is not on a stressed beat.

Example 5.13: Pick-up to m. 25



The next phrase Marcellus describes is a very typical Casals phrase, Example 5.14. Very simply, the volume should diminish as the notes descend. This should be practiced repeatedly to find the proper expression with smoothness in the fingers.

Example 5.14: Melodic Phrase, m. 33

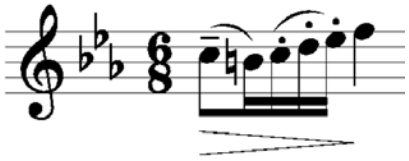


In Example 5.15, Marcellus does not consider these phrases melodic phrases where the notes crescendo as the line ascends.

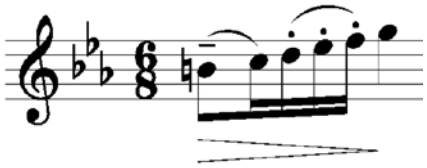
[105] Ibid.

Example 5.15: Appoggiatura Phrases (Leaning Notes)

a. m. 22.



b. m. 24



Rather, they should be played with a leaning on the appoggiatura notes followed by a diminuendo. This will also prevent any unwanted accents on the quarter notes.

In summary, this étude should be played with a certain lightness and inflections that are true to the 6/8 pulse, making sure to not accent any upbeats. When ascending lines do not have an appoggiatura, the dynamics should follow the line of the melodic phrase. When an appoggiatura is present, the notes should crescendo to and decrescendo from the appoggiatura.

5.3 Étude Number 32[106]

Marcellus used this étude both to teach legato playing and phrasing since it contains multiple appoggiatura phrases, melodic phrases, and operatic lines. The following analysis reflects Bonade's influence on how to analyze a phrase and Casals' influence on how to practice a phrase. A common theme that permeates throughout the master class lectures originates from Bonade: "You must exaggerate because only 60% comes out of what you think you're doing."[107] This idea is a great reminder of the relentless effort that we must make as musicians to communicate the music properly. Casals' influence on Marcellus is extensive because of his

[106] The following analysis is based on a compilation of different master classes on Rose *40 Studies*, no. 32 led by Marcellus.

[107] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class, 6-28-1977]

understanding of melodic phrases and his use of phonetics and rhetoric to communicate *espressivo*.

To maintain smoothness within a line, Marcellus suggested avoiding any clicking of the keys, and keep an arch within the fingers. As mentioned earlier, Marcellus stated that there is "a certain inherent strength of the finger to move keys and to close holes smoothly," which is maintained by keeping the fingers arched.[108] These concepts need to be considered when playing the legato sixteenth notes throughout this piece. Marcellus cautioned against being too light with the fingers because it is important for them to cover the holes as well as to press or release the keys accurately with rhythmic precision.

While subdividing by eighth-notes is very important in this étude, one must not beat time with the body. When the body moves with the pulse, in a subtle way, it denies the horizontal aspect of music and makes it difficult to play in a legato style.

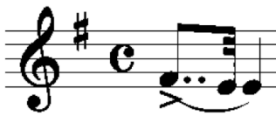
Marcellus strongly emphasized the importance of having one's instrument in proper working condition since it can impact the legato line. Proper key alignment is paramount to allow the proper finger pressure. If the rings are too low, it can require one to press down so hard that the effect of legato is denied. Marcellus also added that, "key elevations are another thing that are important, so that you know exactly how much travel there is."

As with every étude, Marcellus begins his discussion with phrase analysis. The opening measure and a half "mini-phrase," as Marcellus called it, is an appoggiatura phrase. The appoggiatura in measure 2 is a double-dotted note on a strong beat with an *espressivo* accent.

[108] [108] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-29-1977]

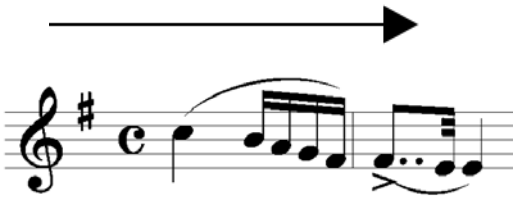
Marcellus suggested that one practice the F# to E appoggiatura slowly, Example 5.16 to find the proper wind speed and the leaning on the note necessary for effective *espressivo*.

Example 5.16: m. 2 (played slow at half tempo)



Marcellus believed that one must always know the musical path, that is to say, where the notes are going. He advised when looking at a phrase, first to figure out the target note. In Example 5.17, the target note is the F#. From there, find the peak of the expression, the highest note of the phrase. In this case, it is the C on beat 2 of m. 1. Next, practice the phrase from the peak, keeping in mind that those notes are leading forward to the target. This approach, which he adapted from Casals, is highly effective in communicating the musical line.

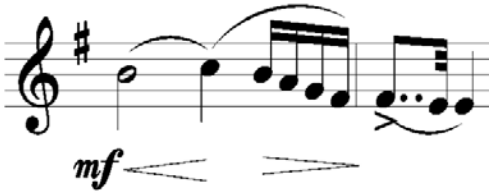
Example 5.17: Target note is the F#



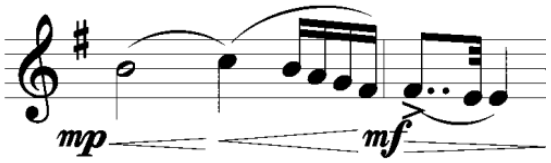
Since the target note is F#, Marcellus believed that the written decrescendo, Example 5.3-3, a., on beat three is "out of order as an alternative option." It is the author's opinion that if the phrase was lacking the appoggiatura note, it would be a melodic phrase. The Casals approach is to follow the contour of the line, or as Marcellus worded it "the rise and fall of the notes." However, the appoggiatura (rearticulated suspense) overrides this phrase, requiring the notes to push forward to the appoggiatura note, Example 5.18 b.

Example 5.18: mm. 1-2

a. Printed Version



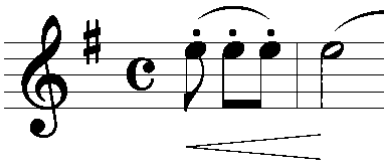
b. Marcellus Version



Marcellus also stressed the importance of keeping the long line in mind when starting from the beginning of the phrase and used the phrase "hold something in reserve, so you have more to give." By starting at a softer dynamic on the first note, it will prevent the note from having a blunt start and with give you more room to be more communicative with the *espressivo*.

The three Es at the end of measure 2 are *portamento* notes, Example 5.19. Marcellus stated that these notes are sometimes open to interpretation, but generally the *portamento* suggests "a very long note, but with an elegant start."

Example 5.19: mm. 2-3

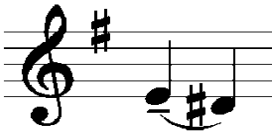


Marcellus stressed that these notes should be played persuasively with an eloquent articulation while being aware that the notes are leading forward to the next phrase with a "point of direction." [109] It is my view that Marcellus implied that these repetitive notes should crescendo to the downbeat lead forward to the downbeat of m. 3.

[109] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-29-1977]

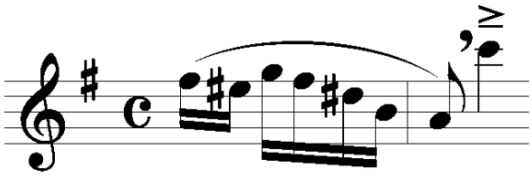
Creating a beautiful legato line requires finger control and fast air without vacating the wind on the appoggiatura notes. Marcellus advised, “keep it at the same speed, keep it at the same rate” even though there is a diminuendo to the second note. The appoggiatura in m. 5, Example 5.20, should be practice repeatedly to try to achieve a smooth legato.

Example 5.20: m. 5



To avoid accidentally placing an accent on the throat tone A on the downbeat of m. 6, Marcellus suggested that the slur could extend from the previous measure since the A is a resultant of those notes, Example 5.21.

Example 5.21: m. 5, beat 3-m. 6

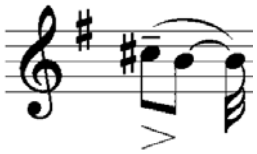


Marcellus suggested the following: to emphasize the expressivity of the high C on a weak beat, a rhetorical breath should be applied between the throat tone A and the high C. Also, the high C should be played *molto tenuto*. Additionally, the author advocates that all the moving notes throughout the piece should be played with connecting fingerings; one should play “between the notes.”

The next phrase from beat 2 of m. 7 through m. 9, begins with an appoggiatura phrase that turns into an operatic phrase. The appoggiatura, Example 5.22, should be practiced repeatedly, similar to other appoggiaturas, with a leaning on the C# and control on the B to

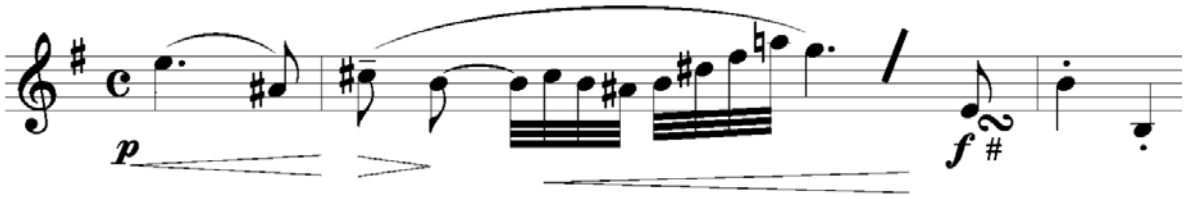
avoid a bump at the beginning of the note. Since the B requires pressing a lever key, it can sound falsely accented if finger motion is not smooth.

Example 5.22: m. 7, beat 1



The notes at the beginning of the phrase, Example 5.23, should crescendo towards the appoggiatura. Marcellus suggested adding a slash after the dotted-quarter note G since the interval to the E is hard to "registrate."[110] This will also help to set up the *grupetto* which Marcellus said should not be "jammed up," but played with "great rhetoric."[111] Marcellus further commented on another rhetorical device by applying exclamation points on the two Bs at end of the phrase.

Example 5.23: mm. 7-9



Marcellus stressed, "the meaning of all of this operatic rhetoric that you go through before [meaning mm. 1-9] and all of the anguish you've gone through finally to try to produce it, then the two-beat rest is terribly important."[112]

[110] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-29-1977]

[111] Ibid.

[112] Ibid.

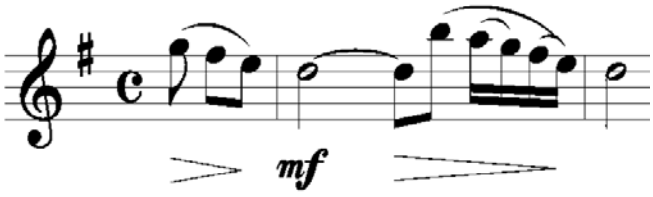
For the subsequent phrase, m. 10, Marcellus advised, “make it sound very special, almost like a ‘Schubertian’ kind of phrase.” The grace notes should be played as part of the line, not as though they are insignificant. It is important to think of subdivision, but not to the point that one starts beating the eighth-note. As Marcellus stated, such movement denies the long trajectory that is so important in the music.

With the *dolce* phrase in m. 10, it is necessary to be aware of one’s embouchure and airspeed. It is equally important to ensure that the tone does not get too spread as the line descends to the throat tones in m. 11. Marcellus advised keeping the embouchure stable “not stiff,” and jaws and lips must be well set. He described that it is important to “keep the pear-shape quality to the sound which is “a combination of note yawning in the throat, … keeping the tongue in the speaking, the talking part of your mouth so that you get ‘EE’ … kind of wind rather than ‘OO.’” Marcellus also said that “it’s not the size of the airstream, it’s the speed.” This is an important comment regarding airstream. Marcellus used an analogy of blowing out a candle: “Ha” won’t blow out the candle, but by keeping the center of the sound through an “almost pointed wind direction,” the tone will stay focused. This concept is helpful to consider as the melodic line descends to the throat tones G# and A in m. 11.

The next phrase begins with the last three eighth-notes in m. 11 that should be articulated persuasively as they lead into the next measure. Marcellus mentioned that the area from high C in m. 12, and subsequently with the peak of the phrase in m. 44, should be played very large. It is the author’s view that he would have supported the peaks of these phrases with a *tenuto* mark to add an operatic style to the line.

The next phrase that Marcellus addressed was the last three notes in m. 13. To analyze this phrase, Marcellus relied on the influence of the great melodist, Pablo Casals. In fact, he called this section "a typical Casals phrase," meaning to follow the rise and fall of the notes in a melodic phrase, Example 5.24. The highest notes, the G and the B should be the loudest since they are the peak, and the notes following them should decrescendo; however, the air should be sustained on the long note D. Casals' practice method, as described multiple times by Marcellus, was to start at the peak of a phrase and play through the decrescendo notes. He would practice each descending line many times to capture the proper smoothness for the legato line.

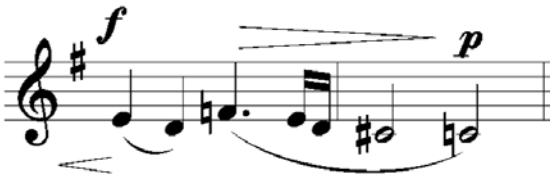
Example 5.24: mm. 12-14



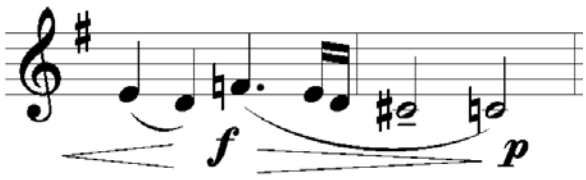
The following phrase begins on the fourth beat of m. 17 and continues through m. 20. At the beginning of the phrase, one must subdivide the rhythm into sixteenth notes in order to play in the correct time. The next point of interest in the phrase is mm. 19-20. Example, 5.25 illustrates the difference between the printed version and Marcellus's version.

Example 5.25: mm. 19-20

a. Printed Version



b. Marcellus Version

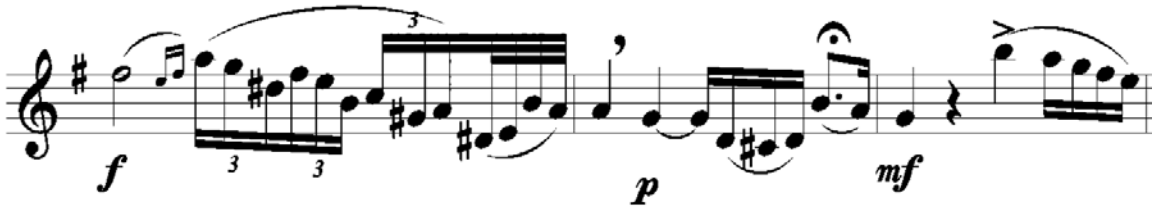


The Marcellus Version highlights the F-natural, the peak of the phrase, as the most important note. When beginning this passage, one needs to crescendo on the first two notes as if they are pushing towards the F-natural, with the subsequent notes pulling back from the F-natural. Marcellus pointed out that the C# to C in m. 20 is simply a lever release, so it should be easy to control the smoothness; however, this passage should be practiced in the same manner of the other appoggiaturas for proper finger control and expressiveness. In addition to exaggerating the crescendo, Marcellus suggested starting on the peak of the phrase which he called the "emotional peak." He would do this not to work on intonation but for the expression. To summarize his point, "always learn to take some of these things out of context: the use the wind and the control of the embouchure, and the fingers, and the quality of sound like a fine cellist would with the bow or a fine violinist."[113]

According to Marcellus, the end of the next phrase, m. 21 to the downbeat of m. 25, has a misprint. Example 5.26, shows the printed version first followed by the corrected version. Marcellus stated that the dynamics are printed two beats before they actually occur. In m. 25, the *mezzo forte* on beat one should be on beat three. Prior to that in m. 24, the piano marking should be on the *fermata* note on beat four. Subsequently, the G tied note on beat two of that measure should remain *forte* with a *decrescendo* on the sixteenth notes.

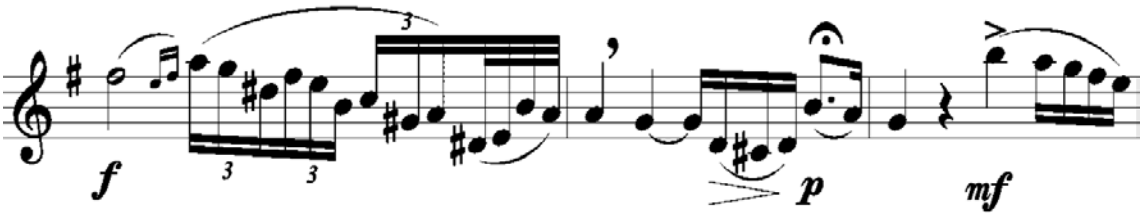
Example 5.26: mm. 23-25

a. Printed Version



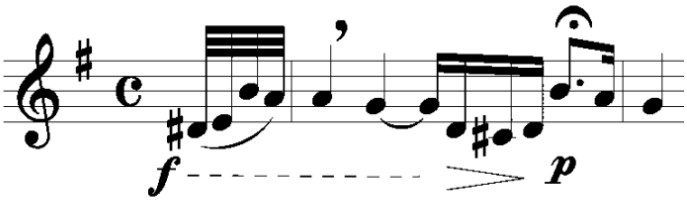
[113] Ibid.

b. Corrected Version



On numerous occasions, Marcellus stressed the importance of the breath mark and called it an "impetuous breath" that is necessary for the musical line, not necessarily for the player. The energy of the thirty-second notes, therefore, goes to the G, not the A, Example 5.27. This segment should be practiced repetitively until the correct inflection is achieved. Once success has been achieved, a player should start at the peak of the phrase, the beginning of the triplets and work on pushing the energy all the way to the G. The sixteenth notes after the G should then relax to a "state of repose" on *the fermata*.[114]

Example 5.27: mm. 24-25

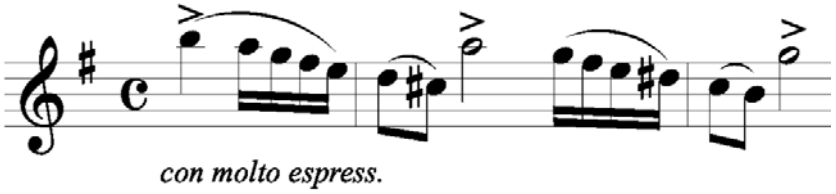


The next phrase, Example 5.28, has an interpretive option, according to Marcellus. He felt that the *con molto espressivo* marking was unusual and that most people played this passage with *crescendos* on the descending notes, as an attempt to add expressiveness to the phrase.

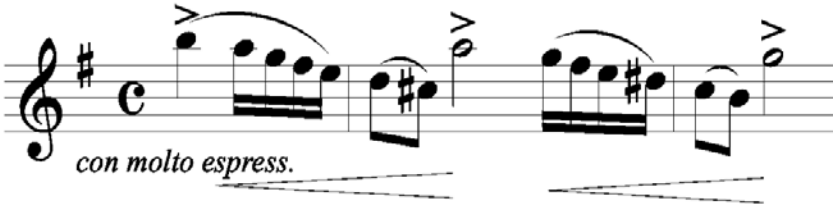
[114] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-29-1977]

Example 5.28: m. 25, beat 2 – m. 28

Printed Version

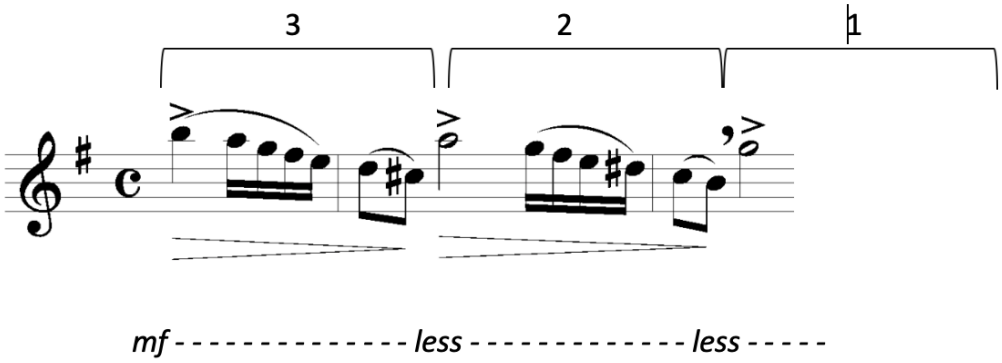


Typically played Version



Marcellus felt that this was contrary to the way this passage should be played. It is obvious that Marcellus looked at this phrase as a melodic phrase where one should follow the rise and fall of the notes, Example 5.29.

Example 5.29: Marcellus Version, m. 25 beat 2 - m. 28



Marcellus' interpretation of this passage again follows Casals' method of phrase analysis in which the peak of the phrase is its highest notes, the B, A, and G. Marcellus also applied comparative phrasing in which each descending line recedes slightly from the previous one producing a 3, 2, 1 effect. The A half note is slightly less than the previous peak (B) and the G is slightly less than the A. When describing the effect of the *espressivo* accents, Casals used the

phonetic "lie," which Marcellus said "implies going into the note, not a rhythmic accent, but into the note, and then the subsequent relaxation, which makes it an *espressivo*." [115]This would apply to subsequent phrases such as mm. 29-31 and towards the end with mm. 49-51, and mm. 53-55. As in earlier descriptions of similar phrases, it is important to blow between the notes and to have strong finger placement for a smooth legato. Marcellus pointed out that strength in the fingers is also important, but not a "crippling strength up in the arm."[116] For the appoggiatura in m. 50, the B to throat tone A, it is again important to have control of the fingers since both notes are affected by springs: the spring tension with the release of the B, and the spring action with going to the throat tone A. In m. 52, Marcellus stated that the A and F# are erroneously tongued and should remain slurred. As the étude ends, the last phrase at the tempo, m. 57, the wind should represent the sound of a cello.

In summary, Marcellus believed in the importance of conducting phrase analysis in order to know one's musical path. If an appoggiatura is present, it is important to lean on the first note, then *decrescendo* to the resolving note. If a melodic phrase is present, the dynamics should follow the rise and fall of the notes with the highest pitch, the peak, being the loudest note of the phrase. Subdividing the eighth-notes is crucial to maintaining proper rhythm. He specifically mentioned three pedagogical elements of which to be aware: wind, embouchure and fingers. Wind must remain fast with a pointed wind direction in order to achieve a focused tone. The embouchure should remain stable with the jaws and lips set. Legato fingers should

[115] Northwestern University, "Robert Marcellus Master Class Audio Archives [1977-1990]." [master class 6-29-1977]

[116] Ibid.

have strong finger placement without gripping the clarinet and with steady air between the notes.

CHAPTER 6

OTHER INFORMATION

6.1 Other Resources on Rose Études

Even though the Rose études are the most widely used clarinet études in the United States, there are not many books that explain how to approach them in practice. *The Clarinetist's Compendium* by Daniel Bonade contains a slurring exercise that Bonade used to teach étude no. 1 from Rose *40 Studies*, but the book does not provide any other applications. *Campione on Clarinet: A Complete Guide to Clarinet Playing and Instruction* by Carmine Campione contains an entire chapter about the Rose *40 Studies* with musical examples and explanations. David Etheridge's book *A Practical Approach to the Clarinet for Advanced Clarinetists* (Revised Edition) is the most thorough of the books. This book contains full études of Cavallini, Rose, and Stark. A selection of Rose *40 Studies* and *32 Études* are represented with warm-ups and practice tips.

6.2 Other Topics in Master Class Series

This dissertation addressed Marcellus' Précis of Study with three études from the Rose *40 Studies*. Marcellus also addressed other études in the master class series, as well as solo, chamber, and orchestral repertoire. Lectures in the master class series addressed several other topics. Clark Brody and Robert Marcellus led a discussion on reeds and reed-making. Chris Severin presented lectures concerning the mind and pedagogy of the pianist as well as piano accompaniment to clarinet repertoire. Bill McColl gave a lecture recital assisted by Larry McDonald and Chris Severin. Mouthpiece facing and adjustment was presented by Elmer Aiello, and William Brannen gave a presentation on clarinet repair, and maintenance. Participants

performed in blind mock auditions that were overseen by Robert Marcellus, Clark Brody and Gregory Smith. Participants also performed in recitals and Ronald Odrich performed several jazz clarinet concerts throughout the workshop.

6.3 Overview of Master Class Series

Robert Marcellus was a gifted clarinetist and teacher whose level of musicianship was heightened by his performance experiences and by influential musicians. This document is a generalization of concepts that he learned from other musicians that he encountered. He was directly influenced by his teachers Earl Handlon and Daniel Bonade. Handlon taught him the value of slow, methodical practice. Bonade taught him topics such as speed of wind, legato fingers, staccato, and phrasing. Other influential musicians in his life were conductors George Szell and Pablo Casals. Szell taught him the value of study the harmonic implications within a phrase, where Casals taught him the value of phrase analysis, phrase comparison, and how to practice melodic phrases. He was also influenced by colleague Clark Brody, formerly of the Chicago Symphony. Marcellus had indirect influences as well, such as Marcel Tabuteau and William Kincaid, of the Philadelphia Orchestra, whom influenced his approach to breathing and phrasing. Alexandre Selmer also made an impact on Marcellus through his approach to embouchure, breathing, tongue position and voicing.

In addition to gaining knowledge from others, Marcellus had his own pedagogical ideas that are used today such as hand position, voicing, smooth legato playing, phrasing and how to execute the musical line. He has made his own mark on the clarinet world. Through his traditions being passed down from former students and through these master classes being available to the public he will continue to influence future generations of clarinetists. This

master class series proves to be a valuable pedagogical resource for clarinetist today and for years to come.

APPENDIX A

MASTER CLASS TRANSCRIPTIONS 06-28-1977

Northwestern University. “Robert Marcellus Master Class Audio Archives.”

[Track 1; 0:09-Précis of Study]

Some of the basics that I feel are most important, and briefly contour a kind of syllabus of study. That is, the études and their sequencing which I think is very important in the study of the clarinet… Then we will get into something I think [is] very important, the phrasing legato studies the Rose 40, and we will also go into the world of articulation, and we will conclude with Stravinsky Three Pieces for clarinet solo.

Okay, apropos the playing of the instrument. I may live to rue my words at these classes, but playing the clarinet can be quite simple. Perhaps, it might be better phrased, "It is more simple than a lot of people I have seen come into my studio seem to think it is." There are basics, of course. The one most important thing that we keep getting back to is the wind. One almost thinks of an Old Testament sort of quotation: "First there was the wind," you know, like the first of Genesis or something like that. But, the wind is so important that without its proper usage and speed, and we'll talk about that a little bit, you might as well sort of give up. It has everything to do with quality of sound, efficiency of tone production, that is the amount, "the wham" with which the sound is produced; where it comes out instantaneously and it's most efficient. It has a lot to do with articulation, an awful lot to do with articulation, and its success or failure. So, the wind is number one. Which comes next in priority is a moot point, they are all intertwined, but of course the shape of the oral cavity while playing and the lips and the jaws and the embouchure. Terribly, terribly important. Again, basically, we are all different physiologically, that's quite obvious, as to tooth relationship, occlusal relationship, the contour of the teeth themselves, thickness of lips. Somewhat, I think playing is influenced [by] with the way we speak, the way we talk. If one talks deeper in the throat, sometimes there's a problem with too wide a throat opening while playing which slows down the wind. There are a lot of ways of teaching the use of the wind. I remember having people tell me, "well, my teacher, telling me that I must open by throat while playing" and then you get generally a very wide, spread sound. That generally comes from lack of speed of the wind. I believe the throat should be in a very nice, rounded position, but not unusually open, like the contrary.

The lips, and the jaws in the embouchure, [the] position of the tongue in the oral cavity are terribly important. Again, we often find very often a spread or somewhat unbeautiful shaped sound produced by a too open throat or a dropped tongue in the mouth which produces a kind of a [air blowing] "whooooo" kind of wind rather than "heeeeeee". It's the same amount of wind, but it's a lot faster if you go "heeeeee". For instance, this "haaa" cannot blow out a candle, but this "heeee" does. I don't mean a tight structure to the wind column, but I'm talking about a speed of wind.

Back in the house the other day, the Curtis Institute, when I believe woodwind playing was at its zenith, certainly in its time in the 30s, they had a great trilogy of teaching woodwind instruments. The high woodwinds, they had Marcel Tabuteau, of course and the late William Kincaid. They're all deceased now; my teacher, Bonade. And they all put a great deal of emphasis on speed of wind. Now speed of wind is not "ffffffff" that kind of intensity will produce a loud sound. But speed of wind is generally contoured somehow by not having an

open throat, and by not dropping the tongue. Now that's a tricky one. Because I think that now we're starting to get into the aspect of articulation and all of the [work ups] that one can have with that. A lot of that is misplaced tongue action or tongue position. In the embouchure, that's a wild card. It's a tough thing to teach. It's a tough thing to learn, if it is way off the tracks. Basically, as hard as it may be for some of my own students to believe, once you play as naturally as possible, the disciplines of embouchure should be sort of like simple, ground rules, for a conduct. Actually, very stable jaws, very, very still jaws. The finest players no matter how they play individualistically one to the other, the finest players always have very, very stable jaws in the embouchure. That's a point that is very often missed in teaching beginning students. The lips in the embouchure, that's another ringer because we all have different shaped lips. If you have a rather thick lower lip, one perhaps has to put a little less lip into the embouchure. Ideally, if the reed is placed far down, it is almost axiomatic that the tone is more beautiful. Some people can't get by with that because of an occlusal relationship or something like that, but my teacher for instance, again I refer to my second teacher, Bonade, he had a marvelous jaw for the instrument. It was not what was known in those days as a lantern jaw or a protruding lower jaw, but it was so ideally structured that he could put the reed literally on his whiskers, down here rather than getting involved with the fleshy part of the lip. He put the reed down here, and consequently he had an ideal, occlusal relationship on the mouthpiece and the reed and, therefore was able to play what we would today call a soft reed, but play with a very luminous sound, a lot of sound, really marvelous playing. So, embouchure becomes a very highly individualistic thing to talk about and to teach, but it must be coped with, and those of you who are teachers I implore you not to beg off the issue, but to confront the issue. One of the big faults I see in many people is a playing of a sort of on the lip where the reed sort of rests on the fleshy part of the lip, and it's very questionable as to its consistency. It makes the conclusion of a long, slow solo feel as though you're really ready to "toss in the sponge." The consistency of embouchure must simply be a very economical, neat kind of stability where the lips are flat, they are, as Alexandre Selmer used to say "just a little bit like rubber bands around the mouthpiece" so that its very neat that way, and then there is of course the use of the top lip in the embouchure which is always applicable in one shape or another. That is to say, a slight tucking under in the center of the top lip and some downward pressure of the top lip against the mouthpiece. Now, when this is applied correctly, and properly, the top lip, if it is tucked under in the center and pressed down, can be used almost as a lever by which the pressure of the lower jaw is controlled. We'll get involved in that a little bit more in specific illustrations, but the I don't know, it's kind of interesting, I'm sure that uh Mr. Combs wouldn't mind my quoting him, but he's a very wonderful chap to have on campus, Larry Combs, and I'm delighted to have him as an associate, but we were talking about when we were first new on campus and he got on the band wagon, as he said to me later a few weeks, he said, "you know the top lip is 75% of the embouchure." So, it was a new discovery even to as a proficient of a clarinetist as he was, and I didn't stumble on it myself until I had already been slogging away for about ten years in Cleveland. So, it's just a very interesting aspect of the embouchure, the use of the top lip. It makes an entity a conclusive whole entity of the embouchure which I think is important.

Okay, so we get the wind, we get the shape of the wind through the oral cavity, remember "heee" rather than "whoooo" and we talked about the embouchure, stability of the

jaws, don't forget that. I see occasionally people that cannot move their tongue on the reed without moving their jaw slightly "da-da-da-da-da-da-da-da". That's a bad habit. One must learn to use the tongue totally independent to the jaw.

Okay, we're talking about the stability of the wind, the depth of the wind. Well, we could go on, I could go on for hours about these basic things, but I think they're important enough to get into right now. Getting back to the wind for a moment, there's a lot of ways to approach it, but basically, the deepest, natural kind of intake of wind, again to borrow from Alexandre Selmer, who was quite a clarinetist in his day he said "breathe into your stomach." Well, that's how I tell my students, that's anatomically "uncool," but it is kind of a pictorial thing. In other words, "haaa". I mean it's just all the way down. It feels like it's going all the way down to here. Now, when it comes time to play through the instrument, I believe, as did my predecessors in Philadelphia, that this whole abdominal wall should stay in a very nice outward, or flexed position. See, the lungs can collapse, but the chest should stay well extended, but also here, support the muscles here; must be absolutely well assured, and that's where Kincaid and Tabuteau used to get their phrases. They used to say "push out and down", and that sort of thing. Well, it's not a terribly rigorous thing, we don't need it with the clarinet, but it's kind of like a balloon like feeling down here as far as the abdominal support muscles and as you reach the end of a Sibelius First [Symphony] introduction or as you reach the end of a Schubert Unfinished slow movement, this has a feeling of staying flexed outward, and it's a kind of nice, kind of a pushy feeling, it's not a clenching feeling, but a pushy feeling which helps sustain the sound, but also keeps the support muscles even.

Okay, stability of winds, stability of the shape of the oral cavity, the lips, the jaws. One other thing that should be very stable, that is the clarinet, and that's the thing that is very often abused, in a sense that the clarinet should almost feel like a plumbing fixture, like a piece of pipe or something like that. It should be not rigorously held, I don't mean that, but it should be very, very stable around which you put your finger action. So that you see a lot of moving around of the clarinet, this sort of thing, within reason, now, keeping it in some natural kind of physiological context, this should all turn out to be very much a one piece entity from here right to the bell of the instrument. Part of that is the stability of the instrument itself. It must be stable. The mouthpiece must be stable in the embouchure. Basically, the leverage, of course, against the top teeth and held well enough with the embouchure and the hands as you exchange your fingerings so that it doesn't rock around; so that if you're going from a throat A to a high C, the clarinet doesn't press down on the throat A and go up for the high C. It should always be in a nice, consistent position. The hands are another thing. That's pretty much of a wild card too because all of our hands are constructed differently from one to another. The length of the thumb seems to be one of the biggest contentions that fouls up people's hand position. Of course, you have to make do with what you have. But, my hands are as gnarled and fingers as crooked as anybody else's, but somehow when it comes time to address the clarinet, it looks like it's going to work, or did work, [chuckles from attendees] which it did. At any rate, this is something that for those again who teach, it's extremely important that this be taught from the start. I had the opportunity to study when I in high school in Minneapolis as a young man with a man named Earl Handlon [former clarinetist with Minneapolis Symphony], who was

a pupil of Georges Grisez, who was a famous French-schooled clarinetist in his day, and there was a marvelous integrity from the very first day of study with just the simple writing out of a C major scale, and then of course next week was the simple writing out on blank paper of an A minor scale, that sort of thing. And a metronome clocking off at 60, that sort of thing. So right away there was a great integrity to rhythm. There was a great integrity to finger action. And the French clarinet of that day of that schooling, the WWI 1920s vintage when it was really a very wonderful school of playing was very simple, almost a little clear kind of pop of the fingers, so there was a lot of emphasis placed on the practical exercises in Klosé, that sort of thing, playing two notes to a beat, you know, and then doubling the tempo, you know like that. So that you got an incredible sense of finger position, finger action and another thing in the process, [?] rhythm. So, it's kind of an interesting thing, the clarity, neat kind of clarity of finger action was something that was developed at a very early age. If it happens at the right time, it always stays with you.

Okay, um, so we talked about the basics: the wind, shape of the oral cavity, or the shape of the wind as it goes into the clarinet, the jaws and the lips, and the embouchure, and the stability of the clarinet and finger position. One other thing about hands and the clarinet. [It's] much better if you can play with a common curve to your hands. Um, there's a lot of architectural strength in a curve and that's proven, but if you have just a gentle curve to your hands. One thing I see a lot is flattened out fingers. That's, if possible, to be avoided because that's a clumsy closing of the hole. It's generally somewhat stiffening to this part of the arm, but if you keep sort of a common curve to the hands, that really has an awful lot of inherent strength. And sometimes we need strong fingers, and sometimes we need light fingers, but we always need controlled fingers. So there's a lot of control in the arch of the finger. And the action I like to think as stemming from right here, all of your positive action comes from here. And it's very nice to be able to play with what I call "quiet knuckles." So that even though you're playing great technical passages, and the great finger independence, and stuff like that, you still not moving your hand around a lot. For instance [plays an example of fast chromatic throat tones], that sort of fast chromatic, even in the throat register, I think from the knuckle must be very quiet. [19:08]

[23:19] So, let's go on with the sermon. Let's discuss briefly "Syllabus of Study." I think this is awfully important. Um, very often I get people coming in to audition for the freshmen class and having gone through some sort of study in high school. Everybody brings in the Rose Studies 32, and I say have you ever played the Rose 40 and they say "what's that?" It's very important I think to sequence the study of études. For instance, of course, um, Klosé is extremely good for scales, scales in thirds. It's also a good idea I'm talking about, you know, the very beginning, legitimate level after they've gotten out of Rubank, book 1. But, uh, for those of you who teach, I think it's very important to stress, um, the proper sequence. For instance, Klosé and almost immediately to the 40 Rose Studies, books 1 and 2. Then come the 32, and for this reason. By the time one gets to the 32 Studies, one has presumably mastered most of the basics of the instrument at a certain first kind of level. After that, then the Rode Studies, the 20 Grand Études. It's not that these are the only études that can be used, but I was sort of brought up on them and I've come to believe in them. Certain of the more elementary of the Cavallini

Caprices can be introduced, of course to promote articulations as we will see. But, generally speaking, after the Rode Studies, you can start with the Cavallini Caprices. After that, of course you have, and sometimes concurrently Baermann IV and V, very, very good books. And of course along with these the 18 and 16 Jeanjean Studies. As a technical study, of course Baermann number III is terribly important. As a matter of fact, this leads me into what I sort of call the "Four Roman Numerals or Category of Study." The first of course is technique, pure and simple, of the fingers. And that includes the study of either the Klosé scales, scales in thirds, chromatic scales, broken chords, chords in sevenths, and that sort of thing. The Baermann III, which I use exclusively at the level at which I work. It includes the Stark Arpeggio Studies. That's another book which a lot of people don't know anything about. It's extremely good. It's extremely difficult, but it's very important developmentally, and should come after the study of Baermann III. Then of course, things like the Victor Polatschek Advanced Études. Those are the études based on symphonic motifs of one kind or another. So, we have Roman numeral one which is finger technique, pure and simple. Then Roman numeral two is the study of legato and phrasing in music, the analysis of phrases. This is where the Rose studies come in so beautifully, the slower ones, or the moderate in moving ones. Roman numeral three will be the study of articulations, primarily staccato, the technique of staccato. Again, your Rose études are perfect. Originally they were written as bowing exercises on the violin, and having them transcribed for the clarinet they work very, very well in a variety of mixed articulations. Roman numeral four of course is obvious, it's very simply, repertoire, be it solo, chamber, or orchestral repertoire. I think for those of us, or for those of you, or for those of your students that will not be going on to the symphony orchestra work, I still feel that the study of orchestral excerpts is very, very important. They are readily available, you know, in excerpt books, um. We have instituted orchestral excerpts as part of the jury system here at Northwestern, where they did not include them before, and I'm delighted about it. I think it is also important that how many excerpts or how few excerpts are studied depends on the level of student and his interest. I think it's important that they know the musical context of the excerpt, rather than just playing a melody as such. So that, I would encourage your students, and you people as well, that your broaden you knowledge of music by just as simple as going down to the library and checking out a recording of a particular work of which you know perhaps very little, and just following the clarinet part along with a miniature score. You get an awful lot by a kind of osmosis in the ear by just following the clarinet action, and then your ear picks up a lot of other things peripherally. So, I think it's important to know the musical context of the orchestral excerpts.

The solo repertoire I think is pretty well represented in these classes. I believe very much in the Concertino by Weber. I think it's a masterpiece. Um, of course the Clarinet Concerto by Mozart is the sublime work for the instrument. The Debussy *[Première] Rhapsodie* is much more of a piece than just the piece by a major composer that we happen to have for the clarinet. It's quite a monumental piece. Uh, I remember studying briefly the Concerti of Weber. They are having an extant of vogue right now by people like [Karl] Leister, and I think [Stanley] Drucker, and people like that. And they [Weber Concerti] are very virtuoso. I find that personally [Weber Concerti are] lacking in evenness of musical genius, they [Weber Concerti] don't seem to be the Weber of the Oberon Overture or the Euryanthe [Overture]. But, nevertheless, they certainly can be studied. They are very brilliant works. Um, what else?

Hindemith Sonata is a nice contemporary piece. Of course, Poulenc is nice. It's Poulenc, and sometimes one thinks they've heard enough Poulenc for a while. But, it's a great brilliant work for the clarinet and employs enough useful devices and is very nicely melodic and brilliant technically. I think a lot more of the Copland Concerto than I do the Hindemith Concerto. These are obviously very personalized opinions, but to me off the record the Hindemith starts out the first six measures full of promise, and it starts to really soar and something seems to happen. It doesn't seem terribly inspired to me. The scherzo, however, is a work of great genius. It's a masterful, masterful thing. But, thank God on the other hand that we do have a concerto from Hindemith, and a concerto from Copland, and a concerto from Mozart. And we haven't even touched the chamber or the sonata repertoire. We are so lucky that we as instrumentalists, as clarinetists, that we have many works from Beethoven and Brahms and Schubert and Schumann and Mozart and Debussy. Major works in their creative output. We missed the Baroque period completely, of course, and that's a great loss. But, boy do we have more than enough to make up for it. So, at any rate, that's sort of a "Syllabus for Study."[32:30]

[Track 1; 33:04]

I would like today to cover a phrasing study from the 40 Studies of Rose, number 13 to be specific, and then we will get a little bit into the articulation aspect. Is Harlow Hopkins here? Good. Will you come up and be the first Guinea Pig?

Okay, well for those of you who have brought your music, if you would turn to number 13 of the Rose 40. And Harlow, just play a few notes to get warmed up, whenever you're comfortable. Perhaps you might just say, whichever you feel more comfortable doing. You might say a couple of words: where you're from and what you do, or give us you training, if you would.

[Student] Alright, I'm from a little town near Kankakee, Illinois which is about 60 miles south of here, teaching at the Nazarene College, and um early training was done and taken in Flint, Michigan and then I studied with Lowell Burls in Indianapolis, Indiana and then Jerry Stowell, Chicago, and most recently with Earl Bates at Indiana University. [Student plays étude #13 from Rose 40 Studies.]

[Marcellus] Okay, well, very good, very good. [clapping] It's not easy to stand up and play an a cappella étude like that with such a critical group. Harlow, I think basically, you know it's very obvious that you've had some good schooling. I think this brings us to a little further emphasis on legato and phrasing analysis which is so paramount in the study of these études. First of all, let's look at a moment the four basic ground rules with choice of phrases. You can have an appoggiatura phrase, and this étude happens to be full of them and that's one of the reasons I chose them. An appoggiatura phrase is simply like the first phrase that goes [plays the last two notes of the first phrase] and the second phrase ends [plays the last two notes of the second phrase]. In other words, there's this leaning tone on a strong beat at the conclusion of a phrase which is a compositional thing that's very, very strong. The appoggiatura aspect you know we call grace notes, interchangeably appoggiaturas now. [plays the same notes as before but with the first notes sounding as fast, grace notes]. That's also an appoggiatura, but this is a

slow-motion form of it where you wind up on a dissonant tone before the true tone resolves. For instance, the phrase line is really… [plays the outline of the first and second phrases without the appoggiaturas]and what the composer does is… [plays the same phrases with the appoggiaturas].

And it is in musical taste certainly to emphasize this by going to the final downbeat. We'll talk about that one kind of phrase, that's an appoggiatura phrase. You have a melodic phrase which is purely as [Pablo] Casals used to say "the rise and fall of the notes." He was quite a melodist, a "melodic phraser," as the case may be. My teacher Bonade was very much like that too. You'll notice in the orchestral excerpts, if you have his edition of the excerpts, in the Trio of the Beethoven 8th [Symphony] I mean he, ah [plays the end of the solo with the leaps] he marks a crescendo [sings the same example] whereas Beethoven actually wrote piano subito for the whole bar which makes it very difficult. But, in the tradition of Casals or Bonade or the musicians of that day they often played very melodically. That's just a wild reference to another kind of phrasing which can also be correctly done very, very often and that is simply to make a crescendo with the rise and fall of the notes. Not invariably, but that's a phrasing option. So, we have an appoggiatura phrase. We have a melodic phrase. Of course, music, certain faster forms of music are full of rhythmic phrasings where we will exit syncopations, or brilliant notes to emphasize the technical brilliance of the passage. That would be a kind of rhythmic phrase. Sometimes even in the slow étude, if you have something starting on the syncopation, you'll emphasize that a little bit. That's a rhythmic phrase. A fourth kind of phrase is of course dictated by the harmonic implications, the chordal structure underneath. Let me see, um. I remember the first time this happened, those of you who are my students here, the first time I played the First Symphony of Brahms with the Cleveland Orchestra many years ago, we were in the slow movement and I played pretty much like everybody played [Marcellus play excerpt.] and a hand went up "I'll see you at intermission," that sort of thing. So, well, I wasn't going to say no because I was just in the second year of my contract. To be candid, Szell showed me what happened to the cello/bass line so that it becomes . . . [Marcellus plays excerpt again.] The second phrase should be played much softer. And it's funny, you never hear it, very seldom do you hear it played that way. But it is correct, because it's dictated by what Brahms did in the lower strings, as far as harmonization.

Okay, so, to get back to Rose #13, that's why these études are important. They are sort of a training ground for phrasing analysis. So, you have four kinds of phrases, just for openers, very simplistically described. Now when you first start working on an étude such as this, you must figure this out just as hard as you would work on technical notes in Capriccio Espagnol, or something like that. This is very, very important. Tempo is important and germane to the tempo is also something also known as subdivision. Subdivision helps in more ways than just playing in the correct rhythm. Like, what is a double-dotted-eighth followed by two thirty-seconds for instance, or I don't know what. It's more than a guide to playing correctly in rhythm. It also helps me to phrase horizontally. Now, if you in the slow étude, would subdivide for instance the opening of this [étude] by the eighth note, I've got to have a true confession from you Harlow. Were you thinking quarters or eighth? [Student answers "quarters."] Now, I would think, or I would encourage that you think in eighths. Now, for those of you who have

not mastered subdivision it may seem like a stringent kind of discipline, but oh how are you going to play smooth this way by the eighth-note rather than in 4/4 time. You'd be surprised. Train yourself to subdivide perfectly. In this étude, for example, in the beginning, it gives you more of a feeding of the sound. Think of them as impulses, horizontal impulses that help you sustain your line, rather than hindering it. So, that, um, for instance if we're thinking the eighth [Marcellus plays the opening phrase.] All of a sudden, I have more control technically for the thirty-second note on the upbeat. Also, you see we have a little mini-melodic phrase there to start, with the G# to the A back to the G#. In this edition, we have an instruction from the composer. [48:22]

[Track 4; 0:13-Rose 40, étude #13 {part 2}]

Figure out, very simply, how long is your phrase? Are there any thoughts within the phrases to figure out length of your phrases. It's very obvious here, and it's an old compositional trick; short, short, long. That's what you've got, and then all of a sudden you're starting to think in long lines in the music, like this, lots of bits and pieces. So, you have phrase #1 which is a short phrase, phrase #2 which is a short phrase and the long one which we all know because of the breath standpoint. Okay, so then you've got to look for phrasing comparison, and this is a typical Casals type thing. I mean if he were conducting or teaching a lesson, or coaching He would go … [Marcellus plays appoggiaturas.]

Then because it's higher… that phrase must be more; I could hear him "it's higher, it's higher." So, what I'd like to do with you Harlow is to take your two phrases again, if you would, and let me prompt you, if I may, by the eighth note so that we get the feeling not only of absolutely correct rhythm through subdivision, but more importantly the feeding of the line, the travel, the playing between the notes, so to speak. [Student "May I ask, do you think of those three grace notes as coming at a particular point in the relationship?] That's a good question. Yup, and when I can't tell you, but first of all I'm in the subdivision. [Marcellus plays example.] Now those are three subtle variations, but not one of them is . . . [Marcellus sings example.] They are all in this sense, out of time. Let's try it. [Student plays first phrase.] Okay, now, two things. I know we're thinking about four things at once, but that's the way music is. My other delightful colleague here at Northwestern, Clark Brody, I know he wouldn't mind my quoting him. "Just think every minute while you're playing." It's true It's like your golf swing. If you think of four things on your club take away, you're dead. But somehow, you have to learn to think. Okay, can we do a little more of this. [Marcellus plays the first five notes.] Now, can you try that? Try to pull these people along. [Student plays same passage.] Now, can you get a little less edge? Can you keep it the jaws a little less edge. I heard…Can you keep your jaws a little less clinched on the reed? I don't mean to play with a dull sound. [Marcellus plays same passage.] Can you keep the color a little more the same? Otherwise it's very good. [Student plays] Make sure you go to your downbeat A. You didn't quite reach there. [Student plays.] Okay, use the thirty-second as an auxiliary to get there. [Marcellus plays example.] Try that again, huh? [Student plays.] Can you start a little softer? [Student plays first phrase.] Okay, you know, Casals too would have practiced … whenever I think of melodic studies, I think of the old musician, because he was such a [inaudible], but he'd practice …[m. 2-3 E to B# half note on

beat one] but first he might just go … [plays the appoggiaturas in m. 2]. To get the degree of expression he wanted with the bow. We can do the same thing with wind, so that we get … [plays from E to B#-as written]

So, just practice that a couple of times from the E and really pull us along with the truth and sincerity of your expression. [Student plays.] Okay, now that's very good. Can we put all of these things together now? In other words, I believe I had very good training for 20 years in the use of a pencil, and if you are analyzing your phrasings, be very neat about it. Don't just go all crescendo, decrescendo that sort of thing. I would make them proportionate in size actually, to the degree. So, if we have another melodic phrase here on the way to the appoggiatura. Okay, let's try it from the beginning. [Student plays first two phrases.] Okay, two criticisms; one small and one big. You didn't quite give us the truth in the phrase. I mention that specifically so that you all learn to make darn sure that your ear is hearing what is coming out. You know we have some registration problems on the clarinet. That's a subtle thing that we have to overcome. But more important than that is to listen every second. You know my teacher, Bonade, would say "you need to exaggerate because only 60 % comes out of what you think." So, you exaggerated. That's all there was to it, or next time, you just didn't study. [Laughs] That's very much like" real life" in the profession, that's a good way of training you. But that's a very simplistic way of putting it. Here I'm getting involved in verbiage and stuff like that, but you actually dropped your phrase completely. Now, whether that was a lack of control, or lack of listening, or registration thing. Maybe you didn't want something to pop out so you backed off. That's where I think it's terribly important to get back to a certain way for all of us. Stability of the jaws, stability of the wind, poise of the clarinet. [Marcellus plays the first five notes.] Now, that's a very truthful phrase. Now, that's the kind of phrasing I need you to subscribe to. That's why I hate vibrato, and this kind of jazz because it gets in the way of the long line. And there are a few great instrumentalists of our time. To name one, the principal oboist out in San Francisco, Mark Lifshey. He is just a suburb artist. He is able to [inaudible] all these marvelous inflections, for instance, but on the wrong line. That's what made Szell a great conductor. But at any rate, it's the ability to do these things to the long line, and also to just have the truth of the long line coming out. The final phrasing point. Make sure it's established, Harlow, not by accent in an inevitability of a conclusion of what you played before. Can you try again? I keep laboring these points, but I just think that's what it's all about. [Student plays.] Wrong rhythm [referring to the thirty-second note going into m. 5] [Student stops on the long note.] Now for those of you who have the text here, that's an incredibly long, panic ridden, uncertainty note, if you have not practiced it with subdivision. But on the other hand, if one practices subdivision daily it becomes quite easy. So, there are four subdivisions there. Let's try it again. [Student plays pick-up to m. 5.] Yes, that's fine. I really liked the way you phrased that because I never have, and this is a personal option, understood that *largement*, the French instruction there, which means [inaudible] or I suppose or expand. Let's go on to the next. [Student starts in pick-up to m. 9.] Let's start thinking in terms of always long lines. [Marcellus sings line.] It doesn't have to be that terribly inflated phrase, but it's got to be this. That's what they used to talk about in those golden days of Curtis, although I never attended. They used to talk about the resistant phrase, pushing a wall, When you start your upbeat, your upbeat is just driven from that point to that point. So then your choices in dynamics [inaudible], as far as how much or how little.

[Student plays again.] Okay, now, that's not bad, but I would suggest it can be improved by a little more judicious use in the hands, legato. We haven't really talked about that. But you have, obviously you've had some training with legato fingering, there's no question about that. You know legato fingering is something that is very important in music that you don't notice the keys and levers and banging and that sort of stuff, but also that you give a smooth, a connection with notes. That's very important in this kind of music. So, I think one can learn to control … [Marcellus plays same passage.] Now, it takes some kind of strength in the finger to do that. How much again, depends on the reed, if the reed's backing up on you a little bit, it takes a little more strength in the legato. But, there again you get involved what is it in the Rose 32 #25. There's a perfect illustration of really working on legato fingers. It's not always this kind of thing categorically. It's whatever will do the job. Mostly it's connective fingering. Another way of looking at it, we don't want to make any noise with the keys which you want a perfect continuity of sound. For instance, uh, [Marcellus plays an excerpt from Rose 32 #25.] Again, that's a fairly good representation of legato. Legato is three things: unending wind support, and then absolutely connecting fingering. So also, I think you want to watch the start of your phrases. They're a little bit blunter than you thing they are. Remember, if you're going here, push that wall, go to that resolve. You always have to keep that in your peripheral vision. Just smoother fingers if you can. Can we hear that phrase again? [Student plays.] Okay, you've got two options there Harlow, that's very good. But also, I would make, here we go, there's another important aspect with phrasing besides your choice with the kind of phrase. I like to call it the articulations of phrases.

Show me your phrase thoughts, how long they are, or how short they are, show phrase separations when indicated. If we're talking about sustaining everything doesn't mean there shouldn't be any punctuation marks. So, this weekend the music, so I would say a … [Marcellus plays from pick-up to m. 9.] running up together. Now, in addition to that, you've got two options. [Marcellus play the two options: pick-ups to m.11.] You have two places that you could go. It's up to you to choose. It's more of a melodic phrase going up to the C and then relaxing all the way down, or you could go to the dissonance on the D#. It really doesn't matter, but it's your choice. Just for variety sake, let's go to the D# this time. And then also if you start back where you started before and show that little breath, that punctuation in the phrase. [Student plays passage.] Well, that's a third choice. Actually, I didn't suggest that you start softly and make a crescendo to the D#, but you did it well. You can just carry your phrase to the D#.

Okay, this next phrase was very nice. It's an appoggiatura phrase, appoggiatura phrase. Here's a melodic phrase right here. So, um, let's do our little quasi recitativo again. [Student starts at the *animez*.] It's possible, that's very nice, it's possible Harlow that you fall into that ploy the moment you see that diminuendo coming along you get softer. Actually, the D of the diminuendo is the loudest spot of the phrase, then you get softer. I would make a little more of the one, two three out of this. And as you practice for a little more three in the result of your phrase, or the sound of what's coming out, I would be careful that you don't accent now to get your phrase. Remember what I suggested about a phrasing point, like an appoggiatura phrase, meaning a result of a phrase that has happened. [Marcellus plays example.] That sort of thing, one, two, three. Try from just there. [Student starts *animez*.] Uh-uh. That's not true. [Student

leaned on wrong note.] [Student plays again.] And that's a little bit hard to do because what we're talking about is the truth of the phrase.

Only the truth of the phrase. It is helped by, by, uh, firm knowledge of trying to do that more with the wind. You know, we're thinking how would you have to do and you're killing yourself compensating, trying to get to that, the proper note. Let's try to keep it a little simpler, and hang loose about it. Student plays again.][Marcellus says "this is the final push" when student is playing to the fermata.] Okay, yeah. One thing too that's very difficult in repeated notes in legato études. We must make sure that we hear the second of the repeated notes. I know, I know. Can we try that again? That's much better though. Now let's introduce the final, we've analyzed it seven weeks against the middle. Now let's put the music in. [Student plays again.] Sure. [clapping] He's not through yet.

The next section, the *Andante con moto*, I never have understood the first two bars. They seem to take a trip to Persia or something with the double-flat in there. It's a little hard to do, maybe uh, [Marcellus plays D-C-B double flat]. A typical melodic phrase is on the next line, and everybody seems to miss it. So, you're certainly one of the large numbers. But it's so typically Casals. Most people go … [m. 30 with crescendo-incorrect] That is such a quintessential example of a melodic phrase. [m. 30, with decrescendo-correct] You see, so look for that. That's part of that punctuation thing there too. [Marcellus plays mm. 30-31.] Now the next line. We have a long, long phrase which necessitates what you could call a rhetoric brag. [Marcellus plays mm. 37-41 beat one.] [Marcellus put the breath mark after the first beat in m. 39, with no breath in m. 38.]

You need that breath for the rhetoric that's like a punctuation mark. But also that segment of the phrase starts on the second melodically and recedes. The phrase starts on the second beat. You have segments there that should breath with you like a fine singer. [referring to m. 41] Okay, can we start on that phrase with the thumb F? [Student plays quarter notes in m. 37.] You know I think those should be more portentous. Look at that long phrase that is segmented by that breath I showed you about. But it's a long, long phrase so try to keep the long scheme in mind that don't start quite so bluntly. Build on the travel, so to speak. [Student plays mm. 37-42.] That is really beautiful. It's not an easy trill from the E-flat to the F. It was very beautifully done. Um, in analyzing and dissecting this thing, the composer writes, and there are some inaccuracies here, uh, with the place of the dynamics in the slow studies. But you know, again, looking for phrase comparisons as we talked about with the two opening phrases of the piece we have uh . . . [Marcellus plays mm. 45-46.] Then I would play that more in a single piano, then with the *dolcissimo*, very, very softly. So, I would suggest, uh, basically, you know you responded really well to what I suggested you play, make your phrase to the C#, start here, go to there. With legato, listen to what's coming out of your horn, and I would put a little more on subdivision. There was very nice playing. [clapping] [27:00]

[Track 4; 27:20; Rose 40, étude #21]

Okay, I think maybe now we take a break until 11 o'clock. [Announcements] Mike, would you like to say about eight words about yourself? [Student: I'm from Cleveland. A lot of

them work at Indiana University, also studied at the {inaudible} in Salzburg.] Mike is going to show us a kind of an in between stage tempo, legato style thing. That's the 21st étude of Rose, the first and the second book of 40 Studies. And this is now entails a smoothness, the proper phrase impulse and a more mobile kind of tempo, not terribly slow, but legato tempo. [Student plays étude.] Well, that takes quite a bit of endurance to play that all the way through. That's another thing that reminds me of another thing that's important to pass along. As much as we want to analyze it and practice phrase by phrase to get proper execution, as we talked about in Rose #13, making sure that you are not so particularized in your practice, that you never play from start to finish, as you build up endurance, of course. Mike, I think, although I don't generally subscribe to funny fingerings, so to speak. I think you could flip that trill key, uh, at the beginning and be a little less cumbersome. [meaning in m. 1 play the B grace note with the side key trill fingering.] Watch your rhythm on the sixteenths. [Student plays mm. 1-2] Okay, one thing I noticed a little bit inconsistent with you. You played, ah, the fourth line from the bottom, fifth line in the bottom, last measure, you played just beautifully. [Marcellus plays excerpt.] Beautiful slur. It was just a gorgeous slur from the A to the G, and then for some reason you go … [Marcellus plays m. 51 notes 2, 3, 4 very straight.] that's a little exaggerated, but to really do, you're sort of out here in orbit with your fingers. On the other hand, I'm not one of these close to the clarinet people. Again, it's a little bit like the golf, never mind the swing, get the ball in the hole, that sort of thing, now that wins and the other loses. A beautiful swing can lose terribly. [laughs] So, that's why you can have lovely looking legato fingers and absolutely miss the slur. So, it doesn't mean that one doesn't raise, uh, to achieve legato. Generally speaking, on long note, when you hold a long note, and then have to move to the next note, that's when you raise and lower a little more exaggeratedly for the timing, uh. If I were going, … [Marcellus plays m. 50 to demonstrate non-legato fingers, then legato fingers.] That gives you the slur control with the long notes, for some reason or another. So, always be … you have a lovely sound that you're employing it well. You could be a little more careful, Mike, with your phrasing. For instance, at the change of key, fourth line, your first phrase was just great, [Marcellus plays mm. 21-22.] and you played subconsciously [Marcellus plays mm. 23-24.] Now, was that your choice or was it just subconscious? [Student answers "Well, I hate to admit it, but I think it was by choice."] Ah-ha. So, you did not treat them as similar phrases. Maybe you didn't get my point, or I didn't make it clear, but the first phrase I heard very definitely. And the second phrase you just started loud right away. You meant to phrase a diminuendo, in other words? [Student "right."] Now, that's interesting that he does that. I don't happen to subscribe to that particular way of phrasing in this étude, but that is an interpretive option. And boy, I tell you what, that's very important that after you analyze it, all of the options that one does have, then you've got to make your choice, and stick with it. And you committed that choice.

Okay. I think you missed it however, three bars later, or you didn't make it quite obvious enough. I would start then a little more melodically. [Marcellus plays the descending line in m. 33, with leaning on the first note.] [Student says: "I must say that these three lines, right where you are, are a little bit of a puzzle to me, and it probably came across that way."] Yes, I think so, because the next phrase, uh, is a very typical Casals phrase. Strange that it should come up so many times this morning in conversation, but we're dealing with highly melodic structures. This is the way he would practice it, or teach it, or whatever. [Marcellus plays m. 35-36.] Are those

the two measures you were asking about? [Student "Yes, and then the next line too.] The next two measures are just redundancy. Just play it "as is" got look to anatomically at it. Then I think just melodic. [referring to mm. 39-40.] I think it's quite that simple. It's just the rise and fall of the notes, and a two-bar recession back to your recapitulation. One broad thing, Mike, I would suggest, all the way through, you know he writes recurrently this um … [Marcellus plays excerpt.]

You've got to do two things with that that you are not doing. And, you know it occurs already in the third measure of the piece. So, that I would use, … there's part of the variety of articulation. You must be very clear. He's writing, uh, they're little snippets, so to speak, but they're also rhythmically inspired. So, Ta-ta-ta, Ta-ta-ta, Ta-ta-ta, not ta-ta-TE, ta-ta-TE. We're off on the wrong foot. So, you have an impulse that is stronger from the first note so that you know that the sixteenths are on a strong beat. So, very clear with the tongue, and hear the rhythmic pulse. [Marcellus plays excerpt again.] So, I think an interpretive option would be to show a little bit of the rhythm in it. How about just taking your opening phrase here. [Student starts at the beginning and is stopped in m. 3.] No, I hear a little … [Marcellus repeats the style played by the student, which was too legato and long.] [Student tries it again.] Just a shaper DE-da-da [lighter] You know, articulation is talking on the reed. That's all they are, when all is said and done. Ta-ta-ta rather than DA-DA-DA. It's so easy to go ta-ta-ta, that is if you tongue is in the correct position, in a talking configuration. I noticed you occasionally, if people talk in their throat just a little bit, then it's a little rough because the tongue isn't high enough in the mouth. But the position of the tongue that you use, is when you talk. It's in the upper part of the mouth, and you just really … keeping it simple … it's just in approaching the reed. Ta-ta-ta. [Student play again.] Okay, first of all, watch your legato. [m. 2] Just practice that a little bit. [student plays measure] How about just the last two notes? You know it's as if you don't want to make any noise, it's very simple. [Marcellus shows finger movement.] It's quite simple.

Okay, so as I say, sometimes you really do play beautifully, very, very smoothly and do play legato. But it's just, it might be just the, uh, just unconsciously, the first couple of fingers of the right hand or something like that, that raise high, and you know, and you have to harder than you're used to. I still would like to have play here at the end. [Student start m. 62.] Okay, can you play so it's not a [accenting the top note of the three notes.] [Marcellus plays example.] [Student asks "Would you suggest I do that with the air or with the tongue?"] Oh, absolutely with the tongue. [Student plays to trills.] Can you get a double trill there? [Student plays to the end.] These phrases were very, very good here, [m. 58] the second line. That's one that a lot of people get hung up on, and you did really beautifully, uh. [Marcellus plays m. 55] That was done very, very well, the breath and coming back in on the A. I'd still like to persuade you about the change of key. [Student plays back at the key change m. 21.] Now you know, then comes this little enigmatic section, but you know if you think about possibly interpreting the way you just did, it might make more compositional sense. I'm talking about the top of the page. [46:53]

[Track 3; 0:19-Rose 40, étude #21 {part 2}]

[Student started at m. 21] Okay, fine, now the one thing that will help to solve it, is one thing we haven't talked about as part of the phrasing group of instruction. That is the direction. Alright, so this is a tough one if you're thinking about that because you have a dotted-eighth-note to begin with, which sort of stalls you. You could give a trace of "DE-da-da-da-da," but then you have to go over the bridge to that bar line. Try it. [Student plays example again.] Okay, fine. Now, it just needs a little clearer tongue without [inaudible] It's too … [Student plays again] So that's one of the outcomes of articulation that might have been a little over compensatory. It's one shade of a hundred shades of grey. So, Mike I would suggest perhaps, I see you have a general, and beautiful conception of this piece, um, I would say watch your legato. Just because a piece is very smooth and very beautiful in overall continuity, don't "shlog off" with the tongue. [inaudible] Learn the notes, you know that's just uh, like the variety of articulation, *Pastorale* of Beethoven. There are a lot of shades of smooth, long notes, you know, and just learn [inaudible] I must complement you, you really have a lovely sound. Some unconscious legato slips that I think if you are just made aware of it will go very well. Very, very fine. [2:37]

[Track 3; 5:09-Lecture on Stopped Staccato Articulation]

Are there any of you here who are unfamiliar with the technique of stopping the vibration of the reed with the tongue to produce a staccato? My goodness, the word is out. It would not have been that way 15 years ago. Okay, um, it is very simply laid out for you in this funny little book by Leblanc [Bonade's Clarinet Compendium] It's one good thing that they do. It costs about $2.00 or something like that, and um again it's a Précis, to use that word again, of the slur the legato fingering, the method of the prepared fingering in staccato, that sort of thing. I recommend it highly to you and use it as a kind of premiere, it saves a lot of talking and if you read it, it saves you an awful lot of money. There's just one little thing in that book my teacher, because of a rather unusual jaw configuration for playing the instrument. There's a sketch of the reed, he's talking about articulation and he puts a line, very, very close to the tip, and to him, that was where his tongue hit the reed, in fact, for articulation. Depending on your occlusion, an overbite, that sort of thing, I play with the tip of the tongue a little bit farther down on the reed, a little more truly in a talking configuration. His idea of articulation very much was "thu-thu-thu-thu" almost coming out to meet the reed a little bit. That depended on his oral configuration right here, and that's also that's a nice antidote to get somebody out of anchor tonguing, which is one of those diseases that crops up in about 1 out of every 15 players that I see, or 20 players. Anchor tonguing being where you bury the tongue below the lower lip or teeth. That can be very fast, I've heard it, but it is totally lacking in variety of sound or speech on the reed. You can't go "te," you can't go "de," you can't go "tu," you can't go "thu," if you want to blend with the flute with the low register on the attack. So, I do believe very much that articulation is speech on the reed, "ta-ta-ta-ta-ta" "da-da-da-da-da" "do-do-do-do-do." [7:51]

APPENDIX B

MASTER CLASS TRANSCRIPTION 06-29-1977

Northwestern University. “Robert Marcellus Master Class Audio Archives.”

[Track 1; 0:18; Rose 40, #32]

We continue our study marathon. I would like to announce to all of you who have signed up for credit which is offered under some circumstances for this course. At the conclusion, I guess the credit routine is plugged into two of these masterclasses. At the conclusion of which, you are obliged to write a paper, a very brief paper on observations, pros or cons, perhaps what you might have learned from the classes, that sort of thing. I'm told it is not to be a long document, perhaps three hundred words in length, and the papers are to be submitted to Jay Moore, and on a pass, no pass basis. [questions and answers]

Okay, we start this morning with the different categories if you remember we sort of fell out. We're going to concentrate, to begin with on a phrasing study of somewhat more complex line than the one yesterday. That would be Rose #32 and Deborah Marshall will play. Deborah, are you here this morning? Good. Certainly, take time to try your reed and that sort of thing. It's the opposite of yesterday morning, as everybody knows. The reeds have changed already.

Perhaps you might stand up and introduce yourself, your prior training and where you're from, that sort of thing. [Student] "Um, I just completed my junior year at Kansas State University in Manhattan [Kansas] where I studied with Frank Sidorfsky and I've also studied with Robert Ferguson at St. Joseph and Tom Price in Cameron, Missouri, and most recently George Silfies with St. Louis Symphony."

[Marcellus] So why don't we start with the lead phrasing study. [Student plays] Uh, Deborah, can I ask you, did you subdivide by eighth notes all the way through, because I say your body moving in quarters, and that's a little hard to do to think eighth notes and then your body quarters. I would like to suggest, just as a very mild suggestion that one should try not really to beat time with the body. It in a subtle way denies the horizontal aspect of music. It doesn't completely preclude it, but it's something that sort of gives you a little excess "verticalism" rather than between the notes. I think you phrasing were mostly very well thought about. I have a feeling though, I remember what my teacher, Mr. Bonade, used to tell me, and I think I referred to it yesterday. "You must exaggerate because only 60% comes out of what you think you're doing." I have a feeling that in a certain sense that in intense scrutiny of public performance with an audience with an étude that one feels somewhat intimidated, and you weren't always achieving the phrases that I think you were trying to do. I would suggest if number one, I have a few in particular that we might discuss. To begin with, would you just take your first phrase again, and achieve it the way you want to? I think the second try at it would be certainly in order. Let's just see what happens, and think of your eighth notes, huh? [Student plays opening mini-phrase.] Okay let's try doing this Casals business that I was mentioning yesterday. Let's start from the peak of the expression. For instance, he writes a double-dotted note on a strong appoggiatura here, adds the *espressivo* accent, that sort of thing. In this case, I think the decrescendo written in the first bar is out of order as an alternative option. So, I think your phrase is correct, but I wonder if you couldn't be a little more communicative. [Marcellus plays example.] To try to get just a little more *espressivo*. [m. 2,played slow at half tempo]

Can you try your descending sixteenth notes to that downbeat? [Student plays.] So, uh, I think that's very beautifully played in as far as we've gone. Therefore, you must, again we talked about it at one point yesterday, when you start you phrase here, you must always be aware of what your target is and how you're going to achieve that in communication. So, I wouldn't just bluntly start it out quite so much. I would hold something in reserve so you have more to give, that sort of thing. I think that's what they mean by start here and going here. So you might start a little bit less, huh? Keep the long line always in mind. [Student plays.] Okay, let's just try that again. Maybe that start was a little too soft. [Student plays again this time to the repeated E's.] Now that's another thing, the *portamento* note, the slur with the dot. It is always, sometimes open to interpretation. Generally speaking, it means a very long note, but with an elegant start and I think you're a little close to ah [Marcellus plays with his tongue to light on the reed.] which doesn't really persuasive, it doesn't really say anything. [Marcellus plays it again.] Could you try that kind of attack? [Student plays] Could you use a bit more tongue? A long note with more persuasive with the start of the attack? Okay, fine, fine. Then we have to think in terms of where we're going to the next phrase. So, I would play not quite so loud. Eloquent articulation. [Student plays] That's better because you really clobbered it the first time. [Student plays from F in m. 3.] It's a little militant. [Student plays a few more times.] Can it be part of a little more contained expression? Okay, now we come to that, I think maybe the fifth point in phrasing analysis today. We come to a point of direction. Can you show the direction of those notes rather than … [Marcellus plays example] Let's get to the point, let's try it. [Student plays to m.7] Good, let's go on. Okay, fine. Think in the longest possible term which I think you've done good work in analyzing your short phrase thought, but I don't think you're doing enough to tie them together. I realize it's difficult, stopping and starting, and playing bar by bar as we're doing right now. It's kind of hard to keep it long. Start a little softer so you have a little more of a long line phrase. [Marcellus plays example, the student plays.] One thing that's a little bothersome to me is I hear [Marcelles plays example.] And the only reason I say that you give too much accent on the A [in m. 6], and think that's distressing me about is that I think the A should be more kind of a resultant of the preceding notes and the big thing as you know, the rhetorical breath and the expressivity of the high note coming on the syncopation. And that's the thing that you want to really play *molto tenuto*. That's the more important thing, not the [A]. [Student plays again.] Now, don't make it weak, it's not the idea. [meaning the A] You can even make it slurred, but just not a *sforzando* kind of thing. And watch your legato [16th notes in m. 4]. Two things, that's a little more connective fingering and a little more playing between the notes. Once again. [Student plays from m. 4.] That's an easier legato than you think [quarter notes in m. 5]. Can you just play those two notes? [The two play back and forth.] That's very simple to do, it can't be described, it's really so simple, and I truly mean that. That's not like Rose #1 of the forte, which is the hardest thing in music. It's much, much more difficult in Pines of Rome or the Schubert Unfinished. In fact, that's so difficult that you notice I avoided it completely in the masterclass, [laughs] for fear of demonstration. But to be candid, let's talk just for a moment Debbie. I hope you do mind at me being so detailed, but that's one of the points of a masterclass. Talking about legato, what is legato? Very often what we want to try to do with legato is to play smoothly to imitate the best aspects of a human voice. [Marcellus sings the appoggiatura where he leans on the appoggiatura note.] You know that sort of thing. Now, levers are the easiest things to control in legato. They are very, very easy to control. Most

people think it's a piece of hardware stuck to it down here, but if we had … [Marcellus plays appoggiaturas.] It's not really hard to do smoothly, and that's all it is. There is a certain inherent strength of the finger to move keys and to close holes smoothly. The hard ones of course are the long open holed intervals, they're really tough particularly descending, but that's where you have to come to full grips with your own instrument. You have to get absolutely perfect key alignment, it's a great help, so that very often the rings of an instrument are too low, so that you have to use so much pressure, and press down so hard, for instance, with your first index finger to have this pad cover that you have to force your finger, and that denies legato. So, this brings us full swing into another subject, the care and adjustment of the instrument, which is all important. Now, fortunately, my clarinets have been done by Hans Moennig for years and years and years. He knows exactly what I would like of my instrument, and he knows exactly how to do it. He has some very strong ideas of his own which are excellent as far as action goes. There's nobody in the entire world that produces the action in the spring tension like Hans can do, but that's very important to the control of fine playing. You know when all the chips are down and your reputation is on the line, you need everything going for you that you possibly can, and that's were a fine adjusted clarinet is of great value. And I bet you, if I tried to go play some of your instruments I would go down in flames on the first concert. Now, I say that somewhat exaggeratingly to point out the incredible importance of a fine adjusted [clarinet]. There are other technicians in the country, some of them are quite good. I don't think any of them can touch Moennig, but unfortunately Hans is at the final stage of his career. He's not doing as much work. He's now getting well along in years, but it's been a great privilege, and I would say if we talk about equipment for just a moment we can address that a fine clarinet or two that I've had from Hans, his adjustments, a fine Kasper mouthpiece, when Frank Kasper was doing such brilliant work, Morré reeds, that sort of thing, have been a great measure of success I did enjoy.

But getting back to legato, this is very, very important that you get to know the adjustments and that you be picky about them. Don't be afraid to insist, well this feels heavy to me. This action, can it be lightened a bit more? Or can it be less sludgy? Or can be clearer? Ask for these when you get your clarinets adjusted. I think most descent repairmen will respect you for coming in and knowing what you would like. Key elevations are another thing that are important, so that you know exactly how much travel there is.

Okay, getting back to legato, would you try again that E, D# for us? [Student plays m. 5.] Okay, can we have a little more *espressivo* E diminuendo D#? [Student and Marcellus play back and forth.] Yea, and connect between the notes. Two things are very important in legato, or in connection of sound, what we're talking about. The sustaining of sound between two notes. The finger control is important, but as important or more important is still the air. It's the old idea, even though we're making a *diminuendo*, don't let the wind vacate. Keep it at the same speed, keep it at the same rate. [Marcellus plays example.] You know that sort of thing, so that it really stays there. Try it again. [Student plays.] Let's go on. [Student continues to m. 9.] Okay now, that's about alright. But you know you missed a couple of things. You know this is very operatic, and these are very vocal études. That's why they're important, the slow phrasing studies in the Rose, as important in the 40 Studies as in the 32. But there's a little appoggiatura

phrase like we were talking about on the way of your crescendo. [Marcellus played mm. 7-8.] Can you show that appoggiatura phrase and still show it part of the line? Start on the E. [Student played mm. 7-9.] There's a way of doing … then I would make an operatic phrase.

I would make an exclamation point at the end, but I would put a slash after the long note, the dotted quarter. Can you try again? It's a little hard to "registrate." You know the notes that come out the bell and the notes that come out the sides. That affects very critically what it sounds prominent. What sounds falsely accented. What we don't want is. [Marcellus played the C# to B with the B accented.] Can you just play the C# to B? [Student plays through the passage.] Yea, and you were a little jammed up on the grupetto. Can you just take that? [the turn (grupetto)]. [Student plays.] Good. Okay, I just don't want you to misunderstand what I'm trying to say, maybe I haven't demonstrated it well, but …[appoggiatura m. 8]

Just that would be good enough. Can you try that once again? [Student plays.] A little less exaggeration. [Student plays to downbeat of m. 10.] Uh-uh. You see, the meaning of all of this operatic rhetoric that you go through before [meaning mm. 1-9] and all of the anguish you've gone through finally to try to produce it, then the two-beat rest is terribly important. Make it sound very special, almost like a "Schubertian" kind of phrase. [Student plays mm. 10-11.] Okay, that's not bad, that's not bad, but you know what? You treat the um, the grace notes, you sort of "go out to lunch" when you play them, and they should be part of the line. [Student plays again.] What can I say, you have to keep the very, very good stable embouchure, not stiff, but extremely stable. The jaws must be very well set. The lips must be well set. The clarinet, I see you're beating eighth-notes, but I'd rather you didn't beat the eighth-note, if you can. Because you know again it denies that long trajectory which is the only thing that there is in music. [Marcellus plays mm. 10-11 again.] Let's just try it like that. [Student plays passage.] Good, yes. Okay, watch your quality of sound that you don't get …[Marcellus plays with a spread tone on m. 11.] Keep the pear-shape quality to the sound. I don't know that that is. It's a combination of not yawning in the throat. It's keeping the tongue in the speaking, the talking part of your mouth, so that you get. [Marcellus blows air] "EE," that kind of wind rather than "OO." See, it's so easy when we try to think about the air, and I know I went through this phase myself between we must sustain the air, and all of a sudden we get .. [Marcellus plays passage again with m. 11 sounding spread.] and that's just trying to keep the airstream going. It's not the size of the airstream, it's the speed. Can you just make it faster? I just remind you, "ha" we won't blow out a candle, but same amount of air, same amount of air pressure. So, to be simple if you can keep the center to you sound, that would be nice. And one keeps the center to the sound through a very well, almost pointed direction to the wind. Let's try again, huh? Otherwise, that was very, very nice. [Student plays mm. 10-11.] Be persuasive [with last three notes in m. 11] with those articulations. [Student plays again to rest in m. 13.] I think you could be a little more, a little larger in that area [from high C in m. 12.] however, that's just a particular.

Okay, now, just don't forget when you play this étude again, maybe even George [Silfies], when you get back to St. Louis, remember this great rhetoric with which you've been with the *grupetto* [m. 8], then you have an important breath, then very *dolce*. Okay, now on the

third line as we go through this thing dissecting in note by note. We have a typical Casals, again he comes in conversation, a melodist, you know, we're talking about a melody and the communication of it. Typical Casals phrase, strictly the melodic phrase, the high notes and the low notes. [Marcellus plays and sings mm. 13-15.] I think it was a little prosaic sounding. Can you try it with a very, very singing expression, *espressivo*? [Student starts m. 13.] Ah-ha. Now we're getting something and that sounds very good. [Student played with Casals style of louder on high notes with a *diminuendo*.] One thing here, legato between the F# and the E. You bumped that a little bit. But you know, this very nice sound is starting to come out, and unless I miss my guess, I think you could all hear it, the increment of quality of sound as you played this phrase. Everything started to get more focused, more together. Now, I would say that some of that comes from the, just the intensity of singing, and you did that very well. Would you try that again? [Student plays m. 13-end of 17.] [Marcellus comments as she is holding the D "let this open up like a flower."] Okay, you have to be very careful with what you do with that dotted rhythm. You know you can play literally 1-$_{2\text{-}3}$-4-1. Know that you're not playing in rhythm and how you're playing away from the rhythm, but you know there is a kind of poise. [Marcellus plays the pick-up notes to m. 18.] Could you try a little close to the rhythm, but with those strokes in there? [Student plays.] [Marcellus talks while she's playing, "know where you're going, it's to the F. No other place."] Okay, there's one of those lever things again [referring to the C#-C in m. 20]. It's the easiest legato in music. It's just the way you release your little finger. Could you try the C#-C? [Student plays.]

Now that's a little slushy [m. 20]. We walk a fine line between a glissando and good legato. Incidentally, this phrase right here was fine to the F [m. 19] and I marked it down as you played it through the first time, 60%. You got 60% of what you wanted to do. So, that goes back to the reminder again of two things the two great melodists who influenced my thinking: my teacher [Bonade] and Casals. But Bonade would say exaggerate. Casals would keep practicing the phrase at its emotional peak. He would practice not for the notes or the intonation, but for the expression. So, always learn to take some of these things out of context: the use the wind and the control of the embouchure, and the fingers, and the quality of sound like a fine cellist would with the bow or a fine violinist. Okay, then um we come to one of the classical misprints in the Rose études. The fifth line, the piano is totally misplaced in the third measure on the second beat. [m. 24, beat 2] As you see in the next measure, the measure after the fermata, the mezzo forte should come two beats later, you know so everything is about two beats early. The piano should be on the fermata and the mezzo forte should be on the third beat [of m. 25] so that we get uh, … [Marcellus played pick-up to m. 24-25]

Can you take it from the trill, the F# trill? [Student plays passage.] Ah, you gave it [referring to beat two of m. 24] that should, that should still be quite forte. And don't forget there's a direction, uh … [referring to the thirty-second notes at the end of m. 23, meaning that the energy goes to the G] [Marcellus played m. 23 beat 3 to m. 25 beat 1] that's where you want your repose to come, on the fermata. Can you take just the triplets now? [Student plays again] Yea, and I think you could go … and that's a very impetuous breath there, you know. I think that breath there is for the music not for the necessity. [Marcellus plays from the A in m. 23 to downbeat of 25 to demonstrate breath.] Okay, can we try the triplets again? It's

impetuous. [Student plays passage; Marcellus says "jump the breath (between A and G), relax here (after the G)].

Okay, now we come to an interpretive option. And again, I think it's unusual that he writes this *espressivo* notes the way he does. Most people that I hear, uh, playing this étude, play it as you do … [Marcellus demonstrates the way most people play the passage with crescendos through the descending notes.] And I think that's just, backwards. I think the phrase starts from the high note.

Would you try that? Because I feel that is the correct way, of course it is an option, but you have to choose and consider because look at the second line from the bottom.

That's so persuasive compositionally, the F-natural. And it's so obvious once you look it, I think Debbie. The phrasing starts from the top. Can you try that bar after the *fermata* on the B? [Student plays m. 25, beat 3.] Good, good, that's good expression. The *espressivo* accent, how do you do that? Try to vocalize it. "DEE" you know, like that. [Marcellus plays the B several times.] Casals used to use a phonetic. He used to say "lie," you know, and that implies going into the note, not a rhythmic accent, but into the note, and then the subsequent relaxation, which makes it an *espressivo*. That's very good. Debbie, watch your finger connections, so that ... I think your finger connection is pretty good in legato, but I think you could blow with a little more focus to the wind, or keep it going between the notes. [Marcellus plays descending line.] Keep the speed of the wind. Blow faster after as you make your diminuendo. I don't know, there's definite ways of explaining it. Try a good *espressivo*. [Student plays B, then stops.] That's okay, it's a lovely quality though. [Student plays again.] Yes, and I know something you did there because the third interpretive thing you have to turn this into is a comparative sense of phrasing. Receding a little bit like a 3, 2, 1 kind of thing.

I ask you to play now the concurrent place now, the third line at the bottom starting on the G. [m. 49] [Student starts passage.] Don't be uh, … [Marcellus imitates.] Sometimes it takes a fairly strong finger to play connectedly. Let's try again, smoothly, but blow between the notes. [Student starts passage and he has her stop on the F# in m. 50.] Can you be uh.. [Marcellus plays B to A in m. 50; he wants more lean on the appoggiatura.] Can you play that smoother there? [Student plays those two notes.] Again that's a very simple legato, you know. That's not the hard one. It's just a question about the control of the fingers. And that's where I must say again, the action, the spring action of a throat A is terribly important, and the release of the B, that's where the spring tensions are so important. Um, again just to digress for one moment. What Moennig was able to do was to have clear, positive spring action, just strong enough. He didn't have a light action on the clarinet, but it wasn't tough. The one thing it wasn't was slushy. It's a very, very clear. You know where you are every moment of the way. There's not a trace of sluggish. So that's very important. Can we take it from the G now? [Student plays m. 49-52.] Again, your finger is not sure enough in its connectedness. [Marcellus plays example.] Can you just play those notes [m. 52 beats 2-4] [Student plays excerpt] It's the A to the F#. I noticed that erroneously they're dotted here, let's just play them slurred. [Student

plays A, F#, E from m. 52] Better, can you blow between the notes? [Marcellus and student work on A to F#] That's good, let's go on.

Again, we have to be careful with how much strength we use in the fingers. I don't mean a crippling strength up in the arm, or anything like that. Again, yesterday we were talking about the inherent strength in the arch, architecturally. So that we get … [Marcellus plays descending line in m. 53 with strength in legato fingers, then he plays F# to E and talks about that interval.] Also, that kind of un-nice legato comes from just a slightly wrong placement of the finger over the open hole, which is pretty large down here for instance. It can mean angling down here into it you know from the top, inadvertently. Where if you're a little cleaner, and you're right there, and you come straight down, as opposed to … you see? That's another important detail. Okay, can we take just the last bar from the second line to the bottom. [Student starts in m. 55; Marcellus talks while she's playing "good, keep the wind, like a cello (at a tempo)]. Good. [47:17]

APPENDIX C

MASTER CLASS TRANSCRIPTION 06-26-1979

Northwestern University. “Robert Marcellus Master Class Audio Archives.”

[Track 1; 0:30-Précis of Study]

I don't know how you all got here with the gas crunch, bravo to those of you who drove. I see some familiar faces and some very new ones indeed. For those of you who have been to these classes before, just bear with me for about five or ten minutes. You know how I like to kind of lay out a plan of attack. But for those of you who are perhaps here for the first time, I would like to concur during the week as to what is possible a "précis of study" as it were of the instrument, and concurrently the study of music as I think you'll find out recurrently throughout the week. I'm a great believer in the old axiom "If you know your musical path, technical problems will be solved almost automatically." Now what do we mean by that when we bring it down to the clarinet. If you know every second of every minute that you're playing, either in performance or in practice, you know every second exactly what each note must be, in your ear, what the tone quality must be, what the phrase line must be, what the direction, the momentum, you'd be surprised. You must have that satisfied in your ear, you will find a way to create the sound, to play notes evenly, to play notes in tune, to play musically and to play communicatively, which is the most important thing. So, let the ear be the guide based on knowledge, based on aspiration of the heart, and based on technique. I think that what I would like to do just by way of introduction is to start out in a slightly negative way and say a few of the things that I observe from clarinetists who come to play for me in one capacity or another. And I hear an awful lot of them, and I've heard a lot of them. One of the biggest things lacking seems to be a communication for the musical phrase. Alright, that's very general in nature. But let me just suggest to you what my very wonderful teacher Daniel Bonade said to me. He reduced it to a very simple term. He said "Well you have to exaggerate," "because when you actually come to play you'll be glad that you get about 60% achievement of what you feel inside." If you communicate that much, that's a good average. Okay, so I've noticed in a lot of people, in a lot of musicians, I think a propensity for music making and for the clarinet, but not so much on the communicative stand point. It winds up sounding rather like a Baroque organ stop, void of expression and not really, terribly infectious in sound in its own way. This reminds me of another quotation from the late, and great Bruno Walter [German-born conductor] and he said "of all the people in the world who know and love music, only a small percent can understand the simple phrase, and of that percent only as small percent in return can communicate the phrase."

Okay, getting back to our classes, I believe very, very strongly that if you have an ear which inquires, and which is sensitive, and keen and alert, if you know your musical path it will many times it will solve the instrumental problems of playing. Okay, now what is an effective course of study? You notice when you received your copies, "do you all have copies of the layout of the week, each day by day by day?" Okay well let me just run through that for you just to give you an idea of what we're doing here and incidentally "Don Hutton, you're here?" There's a slight . . . do you have this by any chance? Okay."

Let me run out the order for today. We will begin in a few minutes with Florie Rothenberg playing from the Rose 40 Studies, a very beautiful phrasing étude #13. And following that, Richard Fletcher will play # 11 from the Rose 40 and the 3rd Caprice from

Ernesto Cavallini. Following, which I would like Don Hutton to play in the Rose 40 # 21. Okay. Then we'll continue on with Gary Whitman. Gary, are you here? Good. Gary will be playing, uh, the uh, étude # 12 from the 18 Studies of Jeanjean. And we will conclude with Ray Martin. Are you here Ray? Ah-ha, good. We'll conclude with the Stravinsky Three Pieces and a discussion. Okay, well briefly, that's just today, but going through tomorrow, we're going to have Rose 40 # 32, Rose 32 # 25, Rode #20, Baermann Book V #4, and we conclude with the performance of the Brahms Sonata No. 2. On Thursday, we will have the Cavallini Solo Caprice # 25, the Debussy Rhapsodie and the Bartok Contrast. Uh, Friday, again, here we go, back to Cavallini, my goodness, Caprice # 22, and the Mozart Concerto. We're also going to do something a bit innovative. A chap coming in from New York named Ron Odrich, who is a marvelous, marvelous jazz clarinet player and he was one of my first students in Washington for many, many years ago. And he's going to play a couple a couple of movements, transcriptions from one of the Bach unaccompanied cello suites. And then he's going to bring a recording of a fabulous rhythm section and he's going to do some improvisations for us. So, I thought I'd toss that in on Saturday, just for variety. But I want you to see that side of the clarinet. It also has to do the year, I think you'd enjoy it.

So, the week's program, of course on Saturday we will have quite a formidable lists of excerpts. And I must say when I sent out the list of excerpts to the people that were invited to play for these classes, there are a lot of people that wrote back and said they couldn't find Daphnis and Chloe #2 of Ravel, which is quite difficult. We'll see if there's anybody who's managed to find it this week. I lost my copy, or it wasn't down as a music store or what have you. I couldn't find it anywhere.

So, you can see by the run-trough of this week that I place almost as much emphasis on the études as I do on repertoire, unlike a lot of these week-long masterclasses. I think the études are terribly important for the study. I know that when I hear people audition to come here for instance to Northwestern, and they can be quite talented and I'll say "Well, what have you studied?" and they'll say "Well, I've studied the Rose 32." "Have you studied the Rose 40?" "No, I've never heard of that." Well, that's kind of a twist around for me. I think the chronological sequence of study should be, when one gets to the sophisticated end of it, should be the Rose 40, then the Rose 32, then the 20 Grand Études after Rode, again more violin bow studies, the Rode 20 Grand, as we call them. Um, then the Cavallini Caprices, Baermann book IV, book V, Jeanjean 18, then the Jeanjean 16. Now, when you start getting involved with Cavallini and Baermann V and Jeanjean 16 and 18, you're talking about the top drawer. So, they should be parceled out, perhaps a few from each. But, all of those materials should be covered sort of in that sequence. Those are just the études. Now, from the technical standpoint: the Stark Arpeggio Studies, Baermann III is just about as good as anything we have for technique. It can become quite fatiguing if you live with that and practice only Baermann III for one hour a day, but boy it will certainly work. It will do wonders for your technique. The Polatschek Advanced Studies are very, very good. They are not too specific with metronome tempos. So for the technical side of it, we have the Start Arpeggio Studies, Baermann III, or of course you can use the ones in Klosé scales, scales in thirds. Um, I think that in your course of study, you ought to consider the four categories, divisions of study. One would be the technique, pure and

simple. The kind of thing that I talked about, finger technique. The second category certainly might be the phase studies, the study of legato, the incorporation of subdivision in slow études, and why, the analysis of phrasing, which we will get into pretty highly this morning. So, the slow melodic phrasing studies for legato, for phrasing, for communication, and for the enhancement of subdivision. Then of course, the study of articulation. That would perhaps be your third category. There are different kinds of articulation as we'll find out. But essentially, starting out with a very flat out staccato, short, clear staccato, stopping the reed with the tongue, preparing the fingers ahead. I recommend to all of you who are here, the Bonade Compendium, the Clarinetists Compendium, published by LeBlanc, I believe, for a very reasonable sum. Talk about Précis, that is a marvelous, marvelous articulate synopsis of only fifteen or twenty pages of all of the proper ways to play the instrument. It includes legato, it includes phrasing, and certainly articulation, and some very valuable things on reed adjustment. I recommend it to you highly. No matter how sophisticated, the amateur or professional, I recommend that, highly. Okay, so the third category is articulation. Then the fourth very obviously would be repertoire, be it solo, chamber, or orchestral. I recommend highly to all of you, whether or not you have professional aspirations or orchestral aspirations at all, I recommend to all of you the study of orchestral excerpts. The orchestral repertoire of course has been called "the great repertoire" in music, if you want to categorize it, one repertoire certainly would be the orchestral repertoire. I would plead that you know your musical context of the excerpts. Don't just open up your excerpt books and just start playing excerpts. That won't do you any good, unless you know what they are in a piece of music, so you've got some planned to do if you're unfamiliar with some of the passages in the Scottish Symphony of Mendelssohn or in the Fourth Symphony of Brahms, for instance. Know your musical context, so that you can practice them articulately.

Okay, well, first off I would think that apropos of one of our categories of study of the instrument, we're going to cover two of them today, at least. One would be the phrasing study, and we'll get involved in that as soon as Florie Rothenberg comes up here. Incidentally, there's a procedure for those of you who are playing. I want you to come up here and feel very loose. I want you to feel free to wet your reed, try it, honk away, we'll make some noise, questions can be asked, but this is in no way a concert hall syndrome here. So, Florie are you here? Oh, good, come on up.

Interesting thing apropos this Compendium that I recommended. Just a couple of words about my teacher, Daniel Bonade, one of my two great teachers. He had a lot of students and at one time he had thirteen principals in his class, that were principals in major symphonies. It was very unusual. We all wound up playing a bit different, one to another, but I'm thinking about the late Robert McGinnis. I think about Mitchell Lurie, Earl Bates, Bernard Portnoy, myself, Tony Gigliotti, Ignatius Gennusa, Dick Waller, ah, it just goes on and on and on. We all studied with him, and we all went through this marvelous discipline of the scales, Stark Arpeggios, and things like that, the study of the legato études of Rose, the short staccato, the prepared staccato, so those would be stopping the reed with the tongue, moving the fingers ahead. And of course, all of the orchestral and solo repertoire. But we all went through this basic training, and we all use it in one shape or another, and I recommend it to you highly. [16:38]

[27:00-Rose 40, #13]

Now, Florie, I'm going to pull a switch on you and I'm going to ask you for the benefit of the class, I'm sure you're probably somewhat familiar with this. [Student answers, not too.] That's number 13 of the Rose 40. That should be just about the first phrasing study one every studies. The reason I'm going to ask Florie to uh come back to this one, although she is unprepared in it, and I think we all appreciate that. I think it will make for a good class, as a result, coincidentally, but the phrase lines in this are very pure. They're very understandable because we're going to talk about phrasing to the nines and this étude really, really exemplifies it. It tells us a lot about phrasing. It tells us a lot about subdivision and for that reason I'm just going to kind of prompt you, if you don't mind. Have you ever studied this étude or played it? [Student answers "No, I don't think so."]

Okay, well you're a perfect case in point. Have you studied the Rose 32 all? You see the Rose 32 actually, and through no fault of your story is kind of a hallmark. It's the first pinnacle do you have to pass after you study the 40 Studies, get your legato, get your articulation, get your tone, get your wind, get your sense of subdivision developed. Then okay, Rose 32, and every étude in that Rose 32 must be so beautiful, and even tonally. And the command of the instrument must be there. So it's not just a, uh, somewhat easy book with a few tough études. It's really the end of the line of that first step of achievement. Real devolving of the instrument. Okay. Now we take #13. Before you play Florie, just try to keep your reed wet.

I'd like to talk about breaking phrases down and analyze it. You should really do that at the outset of the study of any melodic étude, or any piece of music that you wish to play. Don't just start practicing it and see what sounds good. That's not good. All right, so number 13, you should figure out, first of all, what your phrases are, as far as length is concerned. And in this one we have a perfect, perfect musical architecture, and it's a very strong, it's used very often. You have short phrase, short phrase, long phrase. Short, short, long. Okay. So, we know how long the first phrase is, that's quite obvious. So we've got the second phrase solved, as to the length, and we got the third phrase solved as to the length. Now, how do we interpret the music? What's rule one. What do we look for? Okay, what kind of phrase is it? First of all, the first phrase is a very strong phrase. It's what you call an appoggiatura phrase, not because it has grace notes or literally because there's an appoggiatura in there. The melody compositionally has an appoggiatura. [m. 2 and m. 4]

Now, what is an appoggiatura phrase? It's a leaning, a dissonance on a strong beat at the end of the phrase because the phrase line is actually ... [Marcellus played descending notes in m. 2 and 4 without appoggiatura.] Okay. That's the phrase line, but the composer… [Marcellus played same measures without grace notes.] And it is almost a natural law music. When it comes at the end of a phrase and it's a stressed note, it's a leaning tone. Sometimes it applies a little dissonance of some kind. You know, uh … [Marcellus played the appoggiaturas in m. 2 and 4, but as sixteenth-notes.]

So, that is one of the, one of the cardinal rules of phrasing, the appoggiatura phrasing. Now, what's another kind of phrase? Melodic phrase, I remember very, very warmly the five

years was I spent with Casals down in Puerto Rico, and he was a supreme melodist. My teacher, Bonade, was very much a melodist in that sense. That's the, uh, the utilization so frequently of a melodic phrase, rise and fall of the notes. As the notes rise, we get to *crescendo*, as they fall we relax the sound. So, we have a typical example of an appoggiatura phrase with much the same notes and a melodic phrase later on in the fourth line. [appoggiatura phrase mm. 15-16] That's an appoggiatura phrase. [Melodic phrase mm. 29-30]

See, that's a melodic phrase, very simply stated. Um, keeping your reed wet. Thata girl. The third kind of phrase might be perhaps dictated, you might phrase it a certain way, dictated by a harmonic undertone of some kind, of undercurrent in the, uh, in the accompaniment to the melodic line. I know my first time in the Cleveland Orchestra [inaudible] many years ago when I was playing the First Symphony of Brahms, the second movement I was playing… [Marcellus plays excerpt.] Just making melodic phrases on those two similar bars, for those of you who are going on to the symphony, and conductor Szell corrected me right away in the second of those repetitive measures. He said, "Ah, you don't listen to what the celli and basses are doing by way of harmonization. So, the phrase winds up being… [Marcellus plays excerpt.] So, you see that would dictate how you, how you interpret that.

In the Mozart Concerto in the slow movement. Where is Greg Sorenson, is he here? Ah, ha! He's on with the Mozart, Friday. I'll tip you off with a phrase right now. Most people go ah, … [Marcellus plays excerpt.] Most people hammer that appoggiatura. Huh-uh. You know, Mozart, himself, near the return of the theme at the end of the movement, re-harmonizes that. [Marcellus plays example.] That should be played quieter, you see. So, you always have options for your phrasing choices, but the main thing is to explore them. Explore them, seek them out. So, we have appoggiatura phrases, we have melodic phrases, we have phrases that are dictated by the harmonic scheme. Then finally, one would have rhythmic phrases. Oh, Stravinsky is full of them in the last movement, you know. But, that would be where you pulse a note on sink hole or a weak beat of some kind, where your rhythmic structure overpowers, and generally coming off of rests, and things like that that's dictated. Okay, so we have essentially four kinds of phrases that we have to look for as soon as we open the Rose Study to #13. It also has to be, of course as you know that the articulation, the sentence structure of music, you use it like speaking and it has to have the right inflection. And that's why all of these possibilities for these that you have to seek for: commas, punctuation marks, question marks, implied comparison, you know between one phrase and another. Casals again would produce a, he was a believer in melodic comparisons. For instance, uh.. [Marcellus played mm. 2-3 and 3-4; the second phrase is louder.] The second phrase would be more because as he would say very simply, "it's higher, it's higher," you see.

Okay, so we haven't even said a thing about the technique of the clarinet as far as how to play legato. Well, that's an interesting thing. A good friend of mine John Mack with the Cleveland Orchestra, principal oboe says "Well, [he told me once on the golf course, he said] well Bobby, one either plays between the notes or one doesn't." Now that's an interesting thing. Clark Brody a dear colleague here in Chicago "Well, if you don't play in rhythm [he just

shakes his shoulders] the implications are hideous." If you don't play between the notes, or if you don't play in rhythm. So, those are a couple crucial things about music, just to begin with.

Okay, legato. Well, legato can be very much trying to reproduce nature's most perfect instrument, the human voice. Not all beautifully perpetrated, but the potential is there with the greatest instrument in the world. So, rather than playing … [Marcellus plays example very straight and slow.] or sort of smoothly, [Marcellus plays example again, but very smooth] which doesn't have much to it either.

So, I'm not doing this business just to look pretty on television right now, which isn't here right now. But there's I believe in the hands being completely à la mode to the musical situation. Therefore, if one is playing a legato, a slow, melodic line, um well, for instance… [Marcellus plays Brahms Third Symphony, movement Two, excerpt]

One doesn't want to rock the boat here. Here we get to the ear. Here we get to the ear. Just, you don't want to [key clicks], you don't want to do that. That would be abusing music, you know. So, let your ear govern just the very smooth action of the fingers. Legato has been described as not making any key noise, leading from one note to the next note. That's where we get this playing between the notes idea, not on the note, but… For technique, sure. I'm not banging either. We'll get into that later on, but it's just the right action in the right places. But, for this, Florie, let's try this phrase, huh? So, I'm going to throw legato, phrase communication of the right kind, subdivision, a lot of things at you. I would prompt it to be by the eighth note. Just have a go with it, the first phrase, huh, and the second phrase? [Student plays]

Okay, I'll ask you even now, I'll put a hard yoke on you, cut out the body English and no vibrato. None whatsoever. Vibrato on the clarinet is an open subject of course. We have a lot of people perpetrating vibrato on the clarinet. You know why oboists use vibrato don't you? Because the sound of the instrument is basically so hideous, you couldn't tolerate it without it. [laughs] No, it's true, it's true. And a flute without vibrato would sound very much, I think, like an open gas jet. But bassoon, it can be a moot point. I personally prefer the way Walter Guetter, very famous first bassoonist with Philadelphia Orchestra in its heyday played. He played with a little vibrato, but it was just magnificently used in good taste. Of course, I got so used to George Goslee's playing in Cleveland. He also played very much like Walter Guetter. But on the clarinet, I think my chief, my chief, um, objection for it before we start is that vibrato on the clarinet for some strange reason almost precludes phrasing. And a lot of people use it. There are a couple guys around that really use it, and I'm not so terribly convinced about their phrasing. There was a chap in the 30s that started this whole scene of vibrato as we know it today on the clarinet. His name was Reginald Kell. He played very beautifully as a young man in the London Philharmonic under Sir Thomas Beecham in the early 30s. And then he became influenced by a mentor so to speak of his, an oboe player named Leon Goossens who had about the widest, most effeminate far-out vibrato I've ever heard on the instrument. But, I remember when [Reginald] Kell made his first recording of the Mozart Concerto, let me see… [Marcellus plays opening to Mozart Concerto with vibrato.] Well, that to me I don't think it the Mozart of "Cosi fan tutte" or Vienna, or Prague, or Salzburg.

Okay, so much for vibrato. Um, so let's try Rose #13. [Student plays mm. 1-4.] Okay, now, let's analyze this phrase. We've already found out earlier on that it's an appoggiatura phrase, some two bars, two bars, and you have something like that. Okay, you have a little mini melodic phrase along the way. So, if you picturize, picture in your mind a horizontal phrase. Phrasing is horizontal, remember it's not vertical, it's horizontal, never stopping. Okay, so you've got a little mini melodic phrase along the way. [Marcellus plays example, m. 1]

Can you do that? Just a little like this, just up to the A and back down. Now, I've asked her to do two things that are just about cutting the ankles of her, and that is to play without vibrato and without body English. I look at those things as security blankets to some people. I've seen this happen very often. I would rather Florie that you think, certainly we can talk about the wind later, but the depth, the deepest possible origin of the music phrase and the wind. [Marcellus plays the first phrase.] Let's try it. [Student plays pick up notes.] Watch your rhythm. [Marcellus sings thirty-second note subdivision.] [Student plays first four notes.] Okay, now, she's falling in a ploy when she's under scrutiny, and I know about this, it's a kind of compensation. She's wanting to help the slur [by leaning on the G#, second note of m. 1]. Can you do it on a straight line? And we're really reducing this to the simplest possible thing, Florie. [Student plays opening again.] And, I'm a great believer in the use of one of these things. It's not a bad idea. There is a company, it's called Venus, called "col erase" and it's an erasable colored pencil, how 'bout that. If you want to erase a mark, it doesn't completely tear your page up. So, I marked a little *crescendo, diminuendo*. Then I marked a big one, that's actually a new phrase line. That's very much better though when you don't compensate for the changing of notes. Keep it straight. [Student plays mm. 1-8.] [Marcellus says "big breath" in m. 4 at the forte.] All right. I hear a cello at the end of that phrase, you know, with marvelously smooth bow. [Marcellus plays the end of the long phrase.] And also, I would also suggest Florie that you include in your subdivision, you suggest the rhythm because your thirty-seconds are a little careless. I realize that you're sight-reading this and I appreciate that. But, you know you must be so facet at subdivision that that long G#, the half note tied over to the dotted eighth you know, it mustn't panic you at all. It's just automatic. [Marcellus plays example.] You must be sure that you're playing exactly in rhythm if you wanted to part, if you want to use rubato, and we'll talk about that a little later on. The Rose phrasing study that's up for tomorrow is just full of directions, and momentums, and tensions to and from a beat. Just for now, play it very much in rhythm. Let's try that from the forte. [Student plays mm. 5-8]

Okay, can we try a little more legato? [Marcellus, then student plays last three notes of passage, G#-B#-C#.] Yea, the stress of that music on that chord change. It's very interesting to me. It implies a little into the clarinet a little bit, maybe a little pressure with the fingers and then a relaxation going up to the next note. [Marcellus plays the three notes followed by student.] Yes, bravo, bravo, bravo. [49:16]

[Track 3; 0:04-Rose 40, #13 {part 2}]

Okay, let's skip now, just for the moment. Let's take this phrase. [Student start on pick-up notes to m. 13.] Okay, so part of the difficulty, if you could call it that, of the phrase is going

from your E to your C#, but let's take care of that a minute later and let's make sure that Florie, in your efforts to get a nice smooth legato on a direct kind of a slur, that you don't go… [Marcellus plays last four note of m. 13.] Could you just take those notes for me? And play on the straight line and you're going obviously to here. [Student plays excerpt.] Now let's take the whole phrase from the beginning of the bar. [Student plays E to C# in m. 13] Okay, you've got to have number one, you've got to have a lot of wind support. Okay. Here we go into the wind. This session of class is only a week long, maybe we could have spent a month. I don't know.

But the wind I subscribed very much to, again, although I never went to the Curtis Institute, it's was taught in the Halcyon days of that institution in the 30s and 40s. They had marvelous, marvelous woodwind players as you all know: William Kincaid, Marcel Tabuteau, my teacher Bonade. It was just unbelievable what they did for the woodwind art. But, they liken the support to the wind column like being an inflated balloon. And rather as some people that some teach that this comes in as you run out of breath, quite the contrary. The Support muscles stay constant and very much like just an inflated propane gas tank or a water pressure tank or something like that. So the tank size always remains the same. Chest might collapse a little bit, but the support of the diaphragm are always up in the stomach muscles, the abdominal muscles are always out. So that, so that you've always had, have same depth of resonance, so that the, it's a consequence rather than a variable. We'll get into that as we get into the excerpts and perhaps the slower, very, very slow stuff like the Schubert Unfinished and things of that nature. But just think about the wind support. I noticed you get a little short of breath, uh, on some of the longer phrases. Well, one must be free to go all the way to the bottom, totally inflated, so to speak. So, that, I'll play part of the preceding phrase and I'll show you. [Marcellus plays pick-up notes to m. 11-14.] Okay, fine. We'll talk about that a little bit more later, but can you try that and just a little more of a deep breath? That's try here. [Student plays.] Bravo, bravo. Uh-uh! None of the wa-wa stuff. You did the preceding phrase just great because you were really concentrating. [Student plays mm. 15-16, but leans too much on the last note of 15.] Very much a straight line with the wind. [Student plays passage again.] Can you just take… [Student starts on second note of m. 15 and plays to downbeat of m. 16.] Not in your throat, not in your throat. [Student plays again.] This brings to mind three things for those of you who are taking notes, That I remember The way to achieve legato is not to help in in any way with the wind, or the throat, or the jaws, or motion. Quite the contrary. The wind must be absolutely without yielding. It must be very steady. The clarinet must be immovable, and the jaws and the embouchure must be rock steady. No motion at all. In other words, the mouthpiece must be held, as Bonade used to say, so securely with the embouchure that you really can't move it very easily if somebody tried to move the mouthpiece while you're playing. Now, that doesn't mean biting the bejesus out of the mouthpiece and reed. That doesn't mean that. It just means very stable jaws. The instrument itself must also concurrently be very still. That's the ultimate point. So, wind, jaws, the instrument must be absolutely unmoving, so that even if you're playing with leverage that goes down on the clarinet, like a throat A, and then a high C with the thumb, you mustn't let the clarinet go down and then up in leverage. Stay constantly the same. So if the instrument Florie stays absolutely the same…[Marcellus plays m. 15.] see there's no problem with that. Then your fingers can move very articulately, very smoothly, and connectedly, and you'll experience the result. Can you try that phrase once

more? [Student plays m. 15.] That's better, that's better. Now, can you sit up a little straighter? That's great. Now remember what we're going to do, we're going to play between the notes with unending wind. You're going to hold that clarinet just like a pipe in the plumbing fixtures. Absolutely steady, and the wind's going to be steady and you're going to bend, move your fingers on a rock-solid clarinet. [Student plays mm. 15-16.] Okay, you're already on your way out with the compensation of the drill and that's kind of hard to that down in the [inaudible] of the register. It's kind of "ooh." That's very good that's harder than you think. Okay, uh, would you mind, I know this is a little unfair with the key signature thing, but this little *animez* thing? [Student plays m. 22-24.] Here's our one chance so far for a little freedom. Now let's think. First of all, we've got our phrase, little phrase segments. What are the thoughts? One, two, three. Okay, so we've got a phrase comparison there. They're all appoggiatura phrases. Okay, now we throw in the subdivision. [Marcellus sings the passage.] You can do a lot of things with that Florie? [Student plays passage again.] Okay, so watch the spring-tension release of the C# to the B#. I heard a.., [key click] but we can do… [Marcellus plays passage with control of the spring-tension release.] You see, can you do those phrases? [Student plays.] I heard and accent on the B#. Just try the C# to B#. Without the bang, control the little finger. Now, for those of you who think that legato is totally exclusively, always light fingers, you're wrong. Sometimes depending on the situation, it takes a lot of strength in your finger to control the legato. It's the same way on the keyboard if you're playing a slow movement from a sonata, an *adagio,* you need to really control the legato. You can't just go [moves fingers] you don't know what's going to happen. So, it's true in this case. Now, don't misuse any of you, the idea of strength to play legato, but consider the arch of the finger. That's strong, you know, just the arch in itself by the keystone in a bridge, you know architecturally it's a very strong thing, inherently. So, we have to go… [Marcellus plays the appoggiatura in m. 22] Just try that interval back and forth. [Student plays.] Better, now put the expression of the appoggiatura phrase on the C#. [Student plays] Right now let's try the next one, E-D#, a little more. [Student plays.] Alright now you've got it, yeah. That's the idea. Okay, in the second half of the étude, there are just a couple of bars, … I never did understand that B-double flat there. That's a kind of Turkish variation of some kind. The phrasing is very simple, um, [Marcellus plays m. 28-29.] Now, what's your next phrase Florie, it's a little three note phrase. What kind of a phrase would that be? Anybody? It's a three-note phrase What kind of a phrase? Is it a appoggiatura? Is it a melodic phrase? Anybody know? [Someone answers melodic?] Right! [Marcellus plays m. 30.] [laughing] Somebody's trying to say something, but… Alright Florie, we'll see you later on in the week…Alright, well thank you very much. [12:41]

[1:28-Rose 40, no. 21]

Okay, Don would you introduce yourself? With a loud robust voice.

[Student] My name is Don Hutton. I'm from Toronto, Canada. I studied with Stanley McCartney.

[Marcellus] And, did you do any study with anybody else recently?

[Student] I studied with James Morton.

[Marcellus] These are two wonderful clarinetists, and Stan McCartney is principal in the Toronto Symphony, or co-principal, and has been for quite a few years, and Jay Morton is principal at the National Arts Center Orchestra up in Ottawa and he is the teacher of many of the young clarinetists in Canada, and he's a very fine gentleman, born in Tulsa, Oklahoma.

Okay, um, Don is going to, on very short notice play Rose *40 Studies*, étude #21 for us today. And we've done some work in a slow phrasing étude and we'll some of this stuff tomorrow in a more complex way, or advanced way, and we've hit some articulations, and now we've come to an étude that has some motion to it, but must have the right impulses, very often it doesn't. But it's a combination [of] legato, phrasing étude, for the study of both. It's legato on a more moving basis, and it's also the correct phrasing and impulses. Okay, Don, whenever you're ready. Don is doing this on extreme notice, like yesterday. [Student plays mm. 1-43] Okay fine, would you mind skipping to … here, would you please? [Student plays mm. 62, beat 2-end]

What's your aspiration? Would you mind sharing, just whatever? It's very interesting to me, because I think we would all agree that even on short notice, you did this quite thoughtfully. It's an interesting thing to me. Weren't you the chap yesterday that mentioned to me in the hallway, you said "Did you hear my cassette? And what did you think of it?" He played phrasing studies on his cassette to audition for playing in the class. "What did you think of it?" It's different, I'll tell you why, well I think we all know why it's different. You do some unusual things, some of which I think are very nice, and some of which I think are completely without justification.

[Student] You mean now, or on the tape?

[Marcellus] Well, I don't know what you play in the repertoire when you have a steady accompanist. You play in a sense today what we might call soloistically and free and all of that stuff. On the one hand as being responsible for these master classes and in authority, I wouldn't want to take that sense of inquiry or freedom away from you, or suggest that you scrap it. But I hear a couple of things that I think are habits in your playing and they're becoming part of your music making, and it has something, one of them has something to do with breathing. And you start turning a funny curve now and then when it's time to breath and then [inaudible] just before your last two measures. That sixteenth-note belongs to the preceding phrase. It's not an upbeat to the last two measures. But it also has to do with your sense of rubato. And again, I mean this in a very sincere way. I don't want to take away your flexibility, or inquiry, or lack or rigidity. I don't want to take that away from you. It's very nice, but I think you have not gone to the depth of the music and the musical phrase and really considered what is your best judgement. Well, now, but I noticed also in your tape as you played Rose 32, #1. Yea, there was just too much distortion in the music, the breathing.

Okay, now I think first of all, you have nice, very nice basic sound on the instrument. Can I just, can I just, try your [clarinet]? What kind of equipment do you have? What kind of mouthpiece?

[Student] It's a Kasper.

[Marcellus] It's a Kasper? I thought so. [Marcellus plays on student's instrument] Okay, so also you play, uh, you play with a nice sense of legato. That's very nice. He plays very smoothly in an étude which shouldn't be smooth. [Student talks] So, you know *Andante grandioso*. Let's try this on for size. [Marcellus plays mm. 1-4] Remember the first rule with phrasing analysis, the first approach should be "what are your thoughts?" How do you part the sentence? What are your word groupings with commas, parenthesis, and hyphens, colons, and semicolons? So, your first phrase is very simply. [Marcellus plays again]

Can you try that, and in that tempo? [Student plays] Okay, wrong rhythm [m. 1]. If you were in an audition it would be, "next?" Remember, if you don't play in rhythm, to quote my friend Clark Brody again, when they had auditions, open auditions for associate, or assistant principal about five years ago, they went through two and a half days of auditions. The Chicago Symphony prides itself with hearing anybody that applies. But he said, you know "it was very easy to tell who to pick for the finals." He said there were only four or five who played in rhythm. No matter how beautiful the sound or freely the interpretation, or how soloistic, or what's your experience, I would agree with Clark a 100%. If you don't play in rhythm, you won't be playing in an orchestra, in particular.

So, I think that uh, if you entertain any aspirations, you've got to be very, very careful about your rhythm. Did you know you were playing a dotted rhythm? [the A in m. 1] Okay, let's try it. [Student plays mm. 104] Okay, not bad. Here we go with a variety or articulation. You're not quite convincing me with the [Marcellus plays the first three notes in m. 3] The impulse is right "Ya-ta-ta," and that's fine, but give me a little clearer articulation. You see, I'm prompted in doing that you know by what he does at the end. [Marcellus plays mm. 62-66] Obviously, he had a thing, the composer about that rhythm. So, let's put that as an introductory thing to that rhythm. Once more, the phrase is very nice now. What I'd like you to do, and you have potential Don, is to play freely, but let the tempo flow. You know, most music, like all good art, is based on a sense of order. It's a kind of serene composer, you know? And I just don't hear that if you start jumping in the pool with your socks on. Let's try it once again, huh? [Student plays mm. 1-14.] [Student talks to Marcellus.] You know, I would like to ask you for a phrasing option here. [Marcellus plays m. 10 with a *decrescendo* and m. 12 with a *crescendo* as one option.] Now that's just and option. You could do it just as you did with a melodic ascent, or you could decide to relax and carry on here [m. 12] Now, let me see about that phrase [breathing on downbeat of m. 15] if that's that tough. [Marcellus plays mm. 9-15 with breath on m. 15] You could do it there, it's a little rough. Let me see. You know what a better sense is? And this has to do with the interpretation, but also the working out of the breaths. That's very important. [Marcellus play a few measures] Why not? Why not breath here, then you can go through. [breath mark at the end of m. 10] [Student talks] Okay, maybe you're hyperventilating. I noticed one thing too Don, once in a while, you leak quite a bit. Now, that is 95% of the time just simply a combination of a weakness in the embouchure and/or a lack of discipline. Um, generally speaking, if one is patient enough, one can stop that leak and seal around the edges, corners of the mouthpiece. And if you really apply yourself, maybe it won't happen all at once,

but if you apply yourself over the course of four or five months, your musculature will assume a credible shape to stopping that leak. I mean it's like any kind of a thing, like an embouchure. You have an embouchure change, it's interesting. Sometimes it takes four, or five, or six months to really feel comfortable. It's just a question of time in case the muscles have to stretch or expand and take a new contour, you know? So, I think if you just try to seal off, you're wasting some wind to begin with by doing that, and it always means to me a little weakness in the embouchure that 100% of the lips are not tight or used in the embouchure as they must be.

Okay, let's try, would you please here and let's explore that problem because certainly that's a problem with playing the instrument. Generally speaking, this inflated balloon idea that I've been telling you about where all the support muscles stay out. That's a great way to preclude hyperventilation. You know and we all have gotten that from time to time, but I certainly got it a lot less after I learned how to breath. And it's an interesting thing, once you're able to play an étude through and not really feel "HAH-HAH-HAH" [panting] at the end. But I remember when you all went through it, gasping at the end of some of the slow Rose études. [panting] [laughs] You know, generally speaking, just breathing here. I'll show you. [Marcellus plays mm. 9-12 with a breath after the first note in m. 12] I take a short breath, but it's very open, very open throat. Intake is through an open throat and [inaudible] The more you can round your throat with the mouthpiece in position…keep it engaged, top and bottom [lip] and just open, breath through an open throat, like that.

Okay, let's try it. [Student plays m. 9-16] Okay, where's your stomach, in or out? [Student says "It's in. When I run out of breath, and my stomach…to push the last bit of it out.] I would really ask you to think about Tabuteau and Kincaid's theory about pushing out and down. I really would. And it just takes a, you know you kind of have to …no it's true, it's just a different approach. And you can do it very simply on scales, or you can practice the slow movement of the Unfinished [Schubert] you know. And, it's interesting to talk about, I don't know that we have time. [Marcellus plays solo from slow movement of Schubert's Unfinished] So, keep that as a stable thing.

Okay, let's get on to the middle section. A little more in tempo. [Student plays mm. 21-27] Okay, that's very nice the way you play it. Let's use this as an example of how to get a little of your freedom, but I think to the right projector. I think you're missing the point because I think, uh. [Marcellus plays passage a few times.] It's kind of an unusual thing, [m. 27] and it's got kind of a harmonic implication too. [Marcellus plays again.] Just try it. I think you could keep a little more even sense of direction, and you can still do your "funnys," if you will. Okay, let's try it. [Student plays mm. 21-25] You're not quite old enough, but you know that's really interesting to me. [pick-up to m. 25 "da-Dee"] not "da-da." It has a little fleeting melodic implication right away. [Don't delay the downbeat note.] Try that will you? [Student plays] not "Da-Da." But here's one of those "da-Da." That's the direction of the upbeat. See what I mean. Okay. [Student plays mm. 25-28]

Okay, so basically speaking I think it's incredible what kind of continuity we're discovered this morning. If my main criticism or one of them was, you're altering your music, or

musicality to suit the breathing. And if you could think more about this being out constantly [stomach] you get a deeper thing; you'll have less of a hang up with your breathing. And I promise you it will sound even better. But I think you've got a nice gift, and I think that I would be very, very careful. I would go straight to the artistic truth of each phrase or each étude, each piece, each phrase. Um, go for the core, be a little more uh, well one could be brutal and say, be a little more honest to begin with as far as phrasing analysis is concerned. Then if you want to depart with *rubato*, make sure that you've made your decision as to why you want to, okay? But you have a very nice, lovely sound and a nice sense of phrasing. One thing I would suggest, because of the leak in the embouchure, I believe that it would imply a slight weakness and I think you're losing efficiency of the wind, and the lips, and the embouchure, so, your top register all over. I don't think much of your reed, but you sound very nice, but I think it gets a little "shreeky." [Marcellus plays mm. 17 from high D to next measure high D.] I think if you solved that little leak, that would help. Could you just take a, just take here and make a nice expansion as you want to musically there, but make sure that your jaw, that you're playing with open jaw. Make sure that when you're going up top you're not [Marcellus make clenching noise on mouthpiece.] going like this. Make sure the jaw remains open. Keep that B down into the chin, but you do this you see. Just take the trill to the D, and try to keep you jaw hung well and very stable. [Student plays.] Okay, don't be timid. I know your reed is a little bit intimidated, but I don't' hear that when you play it. It sounds nice to me, but I'd like you to go more with this wind, with a nice B in the chin. Good, we'll see you later on Friday. [29:30]

APPENDIX D

MASTER CLASS TRANSCRIPTION 6-23-1980

Northwestern University. “Robert Marcellus Master Class Audio Archives.”

[1:00-*Précis* of Study]

Hello. A lot of new faces out here and some very, very familiar ones. [Announcements] I think that perhaps this may be repetitious for those of you who have been here before, but I think it's very important to start with an outline of what I feel is a rather convincing "*Précis* of Study on the instrument." This is kind of two-fold. I would like to explain it to you thus. There is a kind of continuity of study of études which I feel to be of great importance. And then, I think as far as your study of the instrument you need your practice sessions, in your day in and day out routine. I feel that your study can be very well organized in four categories. One might start out with roman numeral one, finger technique per se. That would include things such as Klosé scales, scales in thirds, chromatic scale, broken chords, etc. Or in a more advanced way, the Baermann III. Uh, that's quite a book. I'll be candid with you. I never had the patients as a student to go through the entire procedure. I worked on scales, I worked on scales and thirds and some of the broken chords, but I recommend highly to you, one second sight things like the diverse chords, and the chords of the seventh, and sixth, and octaves and things like that. They're all very, very, very good. Along with those études come, uh, the Stark *Arpeggio Studies*, which are excellent technique builders, I think of um, the Victor Polatschek *Advanced Studies*, which are technical études based upon symphonic motifs. Many of you are probably familiar with that book, but anyway, that sort of thing, Professor Jettel has written some rather astounding books of clarinet technique. If you have the time in your life to do that would be awfully good as well. But that's kind of a Roman numeral one.

Then the second category in your practice I think should be a very careful and devoted studying of legato and phrasing. They are so often synonymous. The slower melodic études of Rose. Uh, I think that's very important to lay your groundwork for smoothness on the instrument as far as singing tone, communication of phrase, the understanding of the musical phrase, the analyzation of the phrase, subdivisions. That all comes into play with Roman two. The third category I think would be very simply, uh, the whole subject of articulations, staccato, so to speak. One was certainly learned to play with the short staccato, and then it is a very easy thing to modify that into a hundred different, a hundred different lengths and styles and syllables. The fourth then of course would be strictly repertoire, be it chamber music, solo, or symphonic repertoire. Here at Northwestern, coincidentally, I'm delighted to say, we spend a lot of emphasis on orchestral excerpts, and I think it's very good because the symphonic repertoire is so vast and things and so many, many things that are wonderfully written for the instruments by master composers. I think it behooves us even if we are not going to be professionals or have no aspiration to study the orchestral repertoire. Okay, so we've got four categories of study. Now sequencing for materials. Now these of course are the ones that I'm familiar with. I learned them from my teacher, Bonade, so I sort of passed that one along. But there are more études that can be used, but we start certainly with the Rose *40 Studies*, no question about it. Um, I'm talking now about the more advanced study of the instrument of course, the very basic study of these can be Klosé, and there are many books written that would be fine for beginning students. But talking about more advanced, certainly we start with the Rose 40. Then, uh, that is usually followed up by the 32 studies. Now I see a lot of people come into my studio and they have maybe coming from high school or something to audition

and they've made a sort of a passing sweep at the Rose 32 and they don't know anything about the 40 Studies. Well, I preferred to reverse the procedure, the Rose 32 in what I consider to do the very fine tradition of the clarinet study. Rose 32 means if you've got your instrumental problems pretty well solved, Those should not be a struggle. They should be very smoothly done, very knowledgeably done, with all of the rhythms understood and all of the phrasings understood.

Then I think we go on with the Rode 20 Grand, uh the *20 Grand Études* after Rode. All of these Rose études as we know them and the Rode studies are simply ripped off from the famous violin études of Rode, Kreutzer Fiorillo and they were designed for the exercise of the bow, the learning of different kinds of bow strokes. We can use them very, very well melody and we can use them for articulation. Then we start getting into a little more technically oriented territory. The Cavallini *30 Caprices*, and I recommend to you the Ricordi edition with the Giampieri articulations. I find those much preferable to the older Bettony or Carl Fischer printing. The uh, fourth and fifth Baermann and come into play. The 18 études of Jeanjean, the 16 Modern come into play at this time. But you see how I put an emphasis on a succession of études and how many people I do see coming in my studio that have never really done exhaustive work in these études. They study a lot of music, a lot of repertoire, so to speak, but never the études. These can be supplemented, of course with Périer Studies. Those are used. I'm sure you can think of several others. We might discuss those Wednesday night in question and answer session. Okay. But the succession is important. I think the Weber Concertino as far as getting now into your solo repertoire. I think the Weber Concertino is a masterpiece. It's exactly what it should be.

I can, I can hear in that the Weber of the Oberon Overture and the Euryanthe Overture. I prefer it personally to the Concerti, but I think it's just an absolute masterpiece. I think the certain of the so called Concour pieces, the Paris Conservatory traditional solos for the juries, I find certain of those very, very good. The Marty, the Lefevre, the Max D'Ollone, Widor, the Rabaud, the Messager. This whole world of the Paris Conservatory school of the clarinet in the early nineteen hundreds, those are wonderful for expansion of phrase, communication of phrase. There full of nice technical agility things. They're challenging, and they're not too exhausting. The, as far as the solo repertoire is concerned, we have a great solo repertoire. It's limited, but it is absolutely super. The study of the Debussy Rhapsodie of course the Mozart Clarinet Concerto, the Copland Concerto. Those things you have to know pretty much what you're doing by that time. But again, I think I close my opening remarks with a plead for some sort of succession of study of étude material. The study of the instrument per se.

Okay. Let's start just a little bit with my first teacher, just to quote from my own experience, was a very fine musician and player. His name was Earl Handlon. He was the bass clarinetist of the Minneapolis Symphony during the tenure for many years ago of Eugene Ormandy and Dimitri Metropolis and following him Antal Doráti. But Earl was a fastidious musician, and I can remember when I was just a kid in high school in Minneapolis and going in for lessons, a half hour lesson once a week. And I can remember the room, it was very sparsely furnished. There was a book of Klosé Studies, a sharp pencil and a pad of paper, and a

metronome and his clarinet. That was about it. And he started out with me in the, I think they're called practical exercise, that there are some little one bar patterns in the Klosé and simply in the classical French tradition of learning technique, playing those exercises through once half the tempo and then the second time at exactly double tempo. So, I've got a reason for telling you this long story about my experiences of the clarinet, learning the clarinet. But you know, for instance, to put it on, [metronome is on 60] Now, I don't know why, this just occurred to me, but as I hear that, that's set at 60, I'm subdividing already and I don't even know what I'm going to play.

I suppose I'm prompted by the eighth-note passages that I studied technically. And this was a great thing because Earl didn't go into a lot of technicalities. He did a lot by demonstration. But I remember a couple of things: the clarinet was absolutely stable, the wind was absolutely without variance, the tone was very clear, and his finger work was elegantly clear and even. [Marcellus plays C to D slurred as eighth notes; then double time it.] That sort of thing, even accompanied by a little popping of the fingers. But you know, if you go, and I'll just pick out a passage at random… [Marcellus plays C-D-E-D, as eighth-notes, then double time.] That sort of idea. Okay, that seems very, very simplistic, but you know, there are a lot of advantages to that, and I didn't realize that until many years later.

When I was asked by a very famous conductor "How did you develop such as a fine sense of rhythm?" I couldn't really answer him. I thought maybe it was, you know, some people have a better rhythm than others or something like that, but I really think it started here at the right age, and with the right reputation. Because if you think of two notes to a beat, rigidly, at 60, that's going to give you the half beat and if you play four notes to that's going to get four notes to a beat. That's just the start of the development of subdivision. Subdivision actually should be like something that's back here, in your tail section some place and should just be there to call upon that sort of is always there. You can just call it whenever you need it. That's something that you should deliberate. We'll talk a lot more about later on. I must say the uh, the idea of technical studies starting out like that is a pretty darn good idea. As a matter of fact, I've had some very fine players come to me for some help and that kind of thing that I just showed you is something that they had never done and they're in a little trouble technically you see? So, I think to begin with, a technical orientation, if you practiced finger technique per se, should have a very clean finger action to it. Not hard, but very clear just as though you wanted to spell it out for somebody as being extremely clear. I have an adage I use "put your rhythm in your fingers." Now that seems like a kind of a trite thing to say, but it's really, it's really there. You know, why not?

So, I would say that now go to the study of technique, for instance, Baermann III clear fingers, yet molto sostenuto with the wind. Play legato with the wind, and very clearly, the fingers. Very clearly, not hard, not hard, but check your position. We all have different hands, different size hands and I've seen all kinds of finger positions on the clarinet and basically speaking, this I think is good finger position a slight upward curve, but they're a little particulars like I've seen a lot of people play like this with the right hand little finger straightens up because this index finger sort of bent up this way to get to get this. Well the nice thing about that French

school of technique that Earl taught me was there is a different, uh, a definite finger position for all of the levers and all of the throat tone levers. I'll show you. For instance, the throat tone, [Marcellus plays a chromatic passage up and down F# to A#] just a sort of a little notch in my fingers for that. Uh, for this side e-flat key for instance, rather than starting with your basic hand position like that it should be down more. [Marcellus plays C-D-E-flat up and down.] So, there's sort of a notch, a position for each one of the fingers for each leaver.

Okay, now in Baermann III, just to take the more simple a scale "shapements," like C major. There are two things that I think about when I'm going to practice something like that. I think number one, I guess number one, the rhythm, it's gotta be there, uh, or the, in this study of the fingers, absolute evenness. Then I think about the continuity of sound, trying to sustain sound through those intervals. Alright, that's very obvious. I think we would all try to do that, huh? [Marcellus plays the C extended scale from Baermann III.]

Um, now, one can take a more legato approach to this scale and play. [Marcellus plays scale at same speed, but it sounds as though fingers are lifting in a lighter manner.] Or you going take a little more of a digital approach with which might be good, as long as it's not hard as long as your wrist and arm are not tight. But, maybe for technique, or the building of the technique. [Marcellus plays again like the first example.] Just a little more digital involvement because in the building of technique, I'm sure this cross was instrumental lines, whether it's a violin or a cello or piano, finger independence is a highly desirable thing and this is the place to get it. So, I've already suggested a couple of ways perhaps patiently practicing certain passages half the tempo, half the tempo. Put your metronome on, it's company in the room, it's some other sound. Some other thing happening besides just you, and playing half a meter, and then without interruption up to the tempo.

Okay. We'll maybe talk a little more about technical orientation. I think of a kind of a, oh you might even call it a playing philosophy that I have. And again it may seem simplistic, but it has come through to have a great deal of meaning to me in later years. I believe your hands should absolutely respond to the instrument completely à la mode to the to the musical dictates, to the musical situation. Let your hands react to the particular music involved. I mean if you're going to go, [hear key clicks as if he's moving his fingers fast.] I mean in riotously technical passages, fine, fine, fine. Let your hands be excited, colorful and clear. But if you're going to play legato, why not, why not do it à la mode to the music. Now, above and beyond that, there is something that I'd like to stress almost as a continuity through this whole week, I can almost see it unfolding with this enormous amount of repertoire we have ahead of us. But I remember attending a masterclass of Leonard Shure, who was a marvelous teacher, and a very fine pianist. He did not have a huge concert career, but he was a pupil Artur Schnabel. And Leonard once said to his students and he said, if you know your musical path, it will solve the instrumental problem. If you know your musical path, it will solve the instrumental problem. And how true that is, and in great proportions of the music. Now, in other words, you've got to know and you should know that your obligation. Casals said, you know, "to be a musician, to play music is a privilege" and it really is, you know, it's one of the few really wonderful things that goes on in this world. But you have an obligation to know what you're going to do for every

note in the piece. It's no good to just wing it. That's not the way you get marvelously spontaneous performances. You get spontaneity, and warmth, and aliveness in performance by a very, very careful study and analysis of how you're going to phrase something and then the spontaneity comes because it's always a different performance. It's going to be a little bit different. Fine. That kind of lifesblood is great, but if you know your musical path, it can solve technical problems. Now, for instance, if you want to take the slow movement of the Schubert Unfinished, just at random. [Marcellus plays the excerpt.] Now, what dictates legato? I would not want to play. [Marcellus plays excerpt without legato style.] I mean, that's not what my ear tells me to play. Therefore, how do I play legato? I don't know. I don't want to play abruptly. I don't want to make any key noise. I want it to be absolutely like this if I can. How do I use the expressive accent on the second and fourth notes? Well, I just hear that. One just does it. [Marcellus plays the first two notes of the solo.] It's not hard to do. And that's just what's printed. It's the funniest thing, it's just what's printed in the music. You don't have to "well, gee I maybe I better add something." It's all there. Schubert showed it. And I don't see any point in [Marcellus plays the first two notes without legato phrasing.] So I, I don't see any point, no point.

Okay, we'll talk more about that kind of continuity, but I want you to really think about that, "if you know your musical path it will solve the instrumental problems." For instance, there's a little [inaudible] with a march theme in the first movement of the Shostakovich First Symphony. Wonderful clarinet solo. As my students know, some of you are here, I describe this as a wonderful little march, a sardonic piece. It was written a composer 19 years old, thumbing his nose at the musical world. Writing a symphony with each movement in a different key. But, so he gave the clarinet [Marcellus plays excerpt.] Okay. So, there's a lot of things in that playing. It may seem unduly coloristic to you. Of course, I can hear the orchestra and the "rum-rum" but you know, you've got to understand the impulses. For instance. [Marcellus plays the first three beats.] He writes the first note *staccato*, accent *marcato*. So therefore, you find a way of doing that with the air, it's a throat tone B-flat with a note that normally comes out [plays note] you know like that. Alright, you find of way of not chewing on the reed. Number one, that's not going to get any tone. So you hold your lower jaw very steady, an in a sort of open position, and then you can go "dat" like that. So you can just [repeats the first note] You see, alright then, the rhythm. It gives you a little slur there at the end. With almost a mock kind of *espressivo*. Then he starts again. [Marcellus plays more of the excerpt.] There you are again. Sort of sarcastic *espressivo*. [Marcellus plays a few notes.] It sounds like the cat from a Tchaikovsky ballet. Just knowing your music path is important, and I think as musicians, all of you, you have an obligation to always search as hard as you can to find what the music is, how to employ it. You'd be surprised, that's why when a professional, that's a sometimes misused term, but in the top sense of the word and I think we all know what a top professional is. It's a really, really great player who knows what he's doing, and knows how to say it. The reason that when we would practice, that we would get so much done in such a short space of time, how it should be. I mean it's in your ears, so learn to develop your ear. That'll help a great deal. That'll help a great deal.

Okay. Anyway, those are the kind of the opening remarks. They went a little long, I'm afraid. But the, the whole idea of knowing the music, that's terribly, terribly important and when I play or when a fine player plays, we always hear the harmonic implications and the rhythmic implications in our ear. That's another terribly important thing. When you played the Andante from the third symphony of Brahms, the beautiful clarinet solo, you've got to hear the second clarinet and the other two bassoons in the second movement. There's no other way out. You have to hear chord changes. You have to hear your harmonies. You have to hear sonority. Then it can mean something.

Okay, now, germane to this whole opening spiel. Where do we start? You know where this all starts? If you're interested, I guess you are or you wouldn't be here. This all starts with something like Rose *40 Studies*, #13. That is where you start learning how to understand and interpret a phrase and communicate and play music. [29:40]

[Track 1; 29:40; Rose 40, #13]

Okay, so let's take a look. Pamela Helton are you here? There you are. No, believe me, I know what it is to have a reed sitting there drying out and then have to play. So I want this, these classes for any of you who are still playing, including you Pamela. "Hi, how are ya?" I want you to hang loose and sit down and play a few notes and get your reed ready, and that's it. I want the classes to be very informal. And if there seems a good time to interject a question, please let's all hang loose and do this or say "hey I like that" and ask a question. All right?

Okay. Now you've got the, first of all, remember what marvelous pianist Arthur Rubinstein said. He said, "I always feel like I'm going out to play for my friends." So, you're playing for your friends. I made in the interest of time excerpt some of these things, but let's start on it. [Student plays étude #13 from Rose 40 Studies.]

Very nice Pamela. Very nice. First of all, I goofed. I'd like you to introduce yourself to the audience and tell them where you're from or what you're doing, or where you're studying, or just something about yourself.

[Student] My name is Pam Helton. I'm telling Vicksburg, Mississippi and I go to the school University of Southern Mississippi.

[Marcellus] And then what year are you?

[Student] I'm going to be a junior.

[Marcellus] Who are you studying with?

[Student] Wilbur Moreland.

Um, Barry are you here? Could I have another stand please? Thank you. Okay, now. Incidentally, you played some very, very, very beautiful notes, particularly early. The C# in the second line. That was beautifully, beautifully shaped. And I think your tone was absolutely

supper. There were a couple of other places where I though your sound was absolutely beautiful. You have a nice basic sound. I think it gets a little out of scale occasionally. But, let's talk first of all about the different kinds of phrasings that we have to choose from to interpret music.

Oh, there are probably different ways of describing, but, and there may be more that I don't know about, I don't know. But there are, for instance, I think four general categories of musical phrase. There is something known as appoggiatura phrase. There is something known as a melodic phrase. There's a phrase that is dictated by harmonic implications. There are phrases that are played a specific way because of certain implications of rhythm or meter, or accent. But I think that, first of all, you know we certainly don't want to play the clarinet like a Baroque organ stop. Which would sort of be like an ? [Marcellus plays] We don't want to play it like that, but where do you suppose, first of all, how long is your first phrase? Yea, right, about two bars. Okay. Where do you think, where do you think you should travel in that phrase? What point should you go through? What is the apex? What's the climate, so to speak, of that phrase? Okay. Now if you say E, that's one way of looking at. Now, that wouldn't be, if we would call it, if you want to call the E the high point or the most, that would be a melodic phrase, that's very simply the rise and the fall of the notes. The notes go up, you do this. The notes come down, you do that. Now that's a very powerful phrase and it's a very lovely phrase. Um, there are some times, phrases that override that. I'm much more interested in that final, appoggiatura. [Marcellus plays m. 2 and m. 4.] So, you have a comparison to phrases already. And it's a little more because it's higher. But those are both on appoggiatura phrases. What's an appoggiatura phrase? It's a leaning on a dissonance, generally on a strong beat at the end of a phrase that is unresolved and finally resolves. Because the main melodic tune, as you know. [Marcellus plays m. 1, beat 3-m. 2 and m. 3, beat 3-m. 4]

But he writes a leaning, it's like a suspension there, and then finally resolving. So, we get the, [Marcellus plays m. 2 and m. 4.] That sort of thing. So, I think that that would dictate the phrase. Now look, here's a perfect illustration down on the fourth line, okay, of an appoggiatura phrase. Could you play that for me? Just here. [Student plays m. 15.]

Okay, now, I just think of so many things when I hear you play that. I think of the late, great Pablo Casals and how I used to watch him practice, and my goodness, for instance, at the first phrase, if he were going to play that, I would hear him out of rhythmic context. [Marcellus played m. 2] He would get the emotional quantity, the espressivo kind of sound. He'd find his position, his feed of bow, how he held the bow. He'd start at the apex of the phrase and then let it resolve. Then he would go… [Marcellus played mm. 2-3]

So, would you mind trying that? And you know I'm starting to do something in those phrases. I'm starting to feel a line. I'm starting to feel this. It's what Kincaid and Tabuteau used to call "the resistance phrase," or like "pushing the wall." In other words, to a point and then away from it. Let's just hear the E-D#-C#, then across the bar line. [Student plays.] Okay, there's no place to go, so try to think of this as part of it, not containment per se, but as part of a musical line that is going to cross that bar line, and in a horizontal direction. [Student plays end

of first phrase.] Bravo, bravo. Now, you know, you did something there that's very remarkable. You know this is a beautiful, beautiful instrument. It's uniquely beautiful, I happen to think, and she did something on those three slurred notes, she did not balloon each note. She played on the beautiful, legato trajectory. That means beautiful phrase, number one, unimpeded phrase direction, but it's also the nicest aspect of the clarinet. You know you don't need vibrato on a clarinet, thank God. You know why an oboist uses vibrato? Because you can't stand the sound of the instrument without it. [laughing] That's why I hate vibrato on the clarinet. I have no tolerance for it. And it all started [Marcellus played the opening of Mozart concerto with vibrato; laughing] When a certain English oboist picked up his oboe for the first time in the early 1930s, I think he set the course of music back 100 years, because that's when all of that business started. Okay. Uh, let's take here we have a good illustration of a little, at the very beginning, a little miniature melodic phrase on the way to the strong appoggiatura phrase. [Marcellus plays the first phrase.] You see, right from the start. [Marcellus plays the first five notes.]

Can you just play that for me a couple of times, practice it, but you know, as I was just trying to make it a little bit better each time, I don't know. I was just really committed to that music. That's another thing. Cross that line. Get into the music. Don't be afraid. Don't be afraid. Music, the successful execution of music, it takes maturity, it takes aspiration in the heart, and it takes a technique of playing and it takes brain concentration, but it certainly takes in aspiration. Let's try that.

I think you have it. [Student opening five notes.] Okay, can you do it maybe a little slower. [Student plays same passage several times.] Ah, that's an easy mistake to make in repetition. [Marcellus plays, then student plays.] The only thing is that you changed something in your oral cavity. Keep the shape of your oral cavity very nicely, just now, start playing with your wind. [Student plays.] Very good, very good. Now, one thing that has sort of snuck in here is that as I started demonstrating and Pam and I were going back and forth, was a sense of subdivision. Okay, now, the rhythm's getting better. It was not right at the beginning, your thirty-second was not right. Okay, let's take subdivision at its most basic elementary thing, which is just correct counting. 1-2-3-4-1-2-3-da-da. Okay, there's your thirty-second, but now more importantly, you know, I feel that subdivision is an aid to playing expressively. It's not a halting kind of a correct rhythm thing that we've all got to think. No, think of subdivision in other ways. It helps the flow of music. Uh, it helps direction. It helps freedom, it helps expressivity, communication, that's what the whole thing is about. Communicate, but the music is inside you as far as music is concerned. But you know, I think, I may be wrong, but I think it was Dorothy Delay. She was a great teacher. He is a great violin teacher and she is the first teacher, as I recall, of Itzhak Perlman, I may be wrong. It's either Perlman or Zukerman. At any rate, when she assigns a new piece of music to her students, she has them go home and conduct it. Okay, well I can see the logic to that. If you're talking about direction to and from a point, [Marcellus sings to first three notes.] See how that could move, but I have much more control of that, and it's much fruitful musically rather than, dah-dah-dah. That's not good enough. I don't feel enough travel with that. I don't feel enough control over motions and tensions and relaxations. [Marcellus plays opening again.]

You see. So. that's another thing I want us to think about all week long, not for just the correct rhythm. And you certainly chopped off some notes, as far as these long notes and tie overs, you have a little bit of a habit of cheating on those notes. And that's automatically taken care of with subdivision. That's a kind of coincidental benefit. You play better in rhythm. It's interesting. I remember apropos of rhythm. My students know this. I often tell this story to illustrate a point dramatically. Uh, there were uh, assistant first and e-flat auditions for the Chicago Symphony, I don't know, 12 years ago, something like that. That's when Mr. Combs was award the position, which subsequently led, of course to him being principal clarinetist. They had, I don't know how many auditions, just a ton of auditions, and I asked Clark Brody and I said, "How could you possibly choose." All of these clarinetists wanted to play the finals because they only chose four finalists. And he said "That's easy because there were only four of them who played in rhythm," out of a whole day or two days. Only four people played in rhythm. So, that was kind of easy to tell, but you must play in rhythm. Now the implications are really pretty bad if you don't play in rhythm, what's the point. So, subdivision is a nice way of getting to the correct rhythm.

Okay. Now let's take a little bit right here. [Student starts in m. 22 at the animez.] Oh, very nice. We've started to introduce a lot of things. We haven't really talked clinically about legato on the clarinet, but I do want to point out one thing before play this étude. For instance, in this second half of the piece, you have a habit of within a slur sort of punching out each note. And that's kind of beating time, beating out the rhythm with your phrase rather than [Marcellus plays m. 31.] It's a little bit like you did in the first phrase. It was much more appealing the way you wound up playing.

So, that's one aspect. Okay, how can we play legato? Hold the clarinet very steady, keep the wind support absolutely unyieldingly steady, keep the jaws steady, keep the clarinet steady, on top of which makes very smooth finger action, leading from one tone to the next, not making any key noise, not jarring the clarinet with your fingerings. There's a lot of ways of approaching legato, but simplest is best. Sure, it has to be practiced on some of more difficult intervals across the break, but the levers are the easiest things to control, you know. It's just be easiest things to control. Um, I would say that you have an excellent chance phrase-wise for a breath before your forte. [Marcellus plays mm. 38-42 with a breath before beat 2 in m. 39.] That sort of thing. So, we'll get more and more involved with phrasing. One other thing that I think would be nicer when you played a very lovely *dolcissimo*, but for some reason, you dropped just before the bar line. [Marcellus played example of mm. 49-50.] which I didn't quite understand. I think it's just a little more [Marcellus played example with a *crescendo* to m. 50.] Again, the phrase is across the bar line. [52:17]

[Track 1; 1:02:22-Rose 40, #32]

Sharon Busby, are you here? Before you sit down would you tell the people who you are, and where you're from, and what you do?

[Student] I'm Sharon Busby. I'm from Shaker Heights, Ohio and I go to Cleveland Institute of Music. I started there in January and I study with Franklin Cohen.

[Marcellus] Good. Okay, so we're going to go on with sort of the same, a little bit of the same kind of thing, but again tracing the sequencing, the chronology, the progression of études. Now, I've asked Sharon to do a couple of études that are a little more complex. They're a little more advanced. They're in the second book of *40 Studies*, but they're very, very good. So, would you take the phrasing study, or part of it to begin with? [Student plays entire étude.] Okay, well that's quite a test to get through without stopping. [inaudible] Incidentally, that's another good feature of the Rose études, interestingly enough. They're great for building up the endurance, and the stamina, and the breathing muscles.

I'll tell you right off the bat, Sharon, you want to watch your dotted rhythm. They're off the track. [Marcellus plays an example.] Watch the dotted rhythm. Now, you seem to have a pretty good idea, with a couple of exceptions, I think about what you're doing with your phrases. May I ask you though, do you ever feel that you're opening your throat when you play, or that you should? [Student answers yes.] Wrong. I tell you why. I, you're a little [Marcellus plays example of the way it sounds with an open throat.] I'm exaggerating a little bit, but I hear a [Marcellus plays again.] I hear a kind of a "oooh" that sort of thing. I would say that, in the throat. For me, that's a little hollow, or maybe a little, too, too spread. I think sometimes you get a very, very nice sound. You know, maybe up in your upper register, but I think I would watch it particularly in the low, and in the throat register. May I ask that I play on your clarinet? [Marcellus plays a few notes on student's clarinet.] Your reed seems a little bit on the spread sound. It's a little dull for me, but I would just think. Let's take it on the first line, maybe you played the phrase really nicely, but uh [Marcellus plays after the rest in m. 4.] Let's just take that. That's where it seems to have come a little off the track. I think that as far as the throat is concerned, Sharon, I think that it should be very, very natural. Kincaid, the late William Kincaid likened the throat and the wind speed to the ordinary length of a garden hose. That's about the way it is, kind of atomically on the inside, that sort of thing. Something like the bore, or the barrel joint, or top joint, or something like that. I think um, I think what we um, sometimes I see people, and very, very fine players making a mistake of when they see something piano or pianissimo, they think "gee, I want to get a nice, lovely, dark sound." For instance, [Marcellus plays excerpt of Brahms' Third Symphony, movement two.] and when it drops to piano [on the throat As] and it gets terribly, terribly dark. Let's just take this once more and just keep a more natural shape and size of the throat. Try it. [Student starts in the middle of m. 4] One thing, um, can we go on. I'd like you to take a breath before the high C, for the sake of the phrase. [Student continues.] I think we have to be very careful of the spread of that sound. [Marcellus plays example.] Try it. [Student plays measure with high C.] Okay, let me ask you something, Sharon. Where is your tongue while you're playing? Do you know where it is? Have you thought about it? It sounds to me as though your tongue is dropping in your oral cavity. And when the tongue drops, or sometimes synonymous with an open throat, the wind slows down. You know it's like the old adage, my teacher used to show me, you know if you have a candle flame out here and you go "haaa" you're not going to blow it out, but "hooo" will. The same amount of air, but it's just going faster with the smaller opening. So, the speed of wind is important. You can't really blow any faster through the clarinet, except you can put it through a smaller tunnel. And the wind goes faster, and your notes speak clearer, and better, and you get a little bit more centered sound. I would just suggest that the throat should be just about like the barrel joint or

the top joint, no larger, the bore at the top. And certainly keep the tongue, Alexandre Selmer said something, a very wise thing, years and years ago. He said, "think 'EE' while playing," particularly in the high register. So that means all the time, particularly in the high register, you'll get a beautiful, beautiful sound. But you see, if I go [Marcellus plays example m. 5 to the throat A] That's just dropping the tongue. The throat's right, but the tongue is dropped. Or I can keep the tongue up and open the throat. [Marcellus plays example again.] Now, I exaggerated to show you, if you think "EE" it has a sound to it. So I would think about that very definitely. You kind of massacred that grupetto there. I think it should me more like a voice, or a fine cellist or something. [Marcellus plays grupetto.] I can just see somebody moving down bow, or something like that. Would you mind just taking that phrase right here? [Student plays] See, to me you're keeping your tongue up a little higher, and not opening up your throat so much. That's fine, that's fine. Now, can you think about the subdivisions, and I think you'll have a little more control. So let's just try the same phrase. [Student plays] Now let's try the dolce phrase. [Student plays] Okay, we've got two choice, as far as phrasing. What are they? We can go one place, or we can go another place. Which are they? [Student says "We could go to the high B." Marcellus says "Which would be which kind of phrase?" Student says "melodic." Marcellus says right." Students says "or the G# to A in the next measure." Marcellus says "right."] So, I think particularly when you finish with the two downbows [the quarter notes] [1:16:38] [Student plays *dolce* section.] Let's go to the G#, but make that a really special *dolce*.

APPENDIX E

MASTER CLASS TRANSCRIPTION 6-18-1990

Northwestern University. “Robert Marcellus Master Class Audio Archives.”

Uh, well, good morning Ladies and gentlemen. Welcome to Chicago in the summertime. I would like to begin, first of all by introducing the people that will be helping with the classes and contributing to a great deal. First of all, my dear associate, longstanding and former principal of the Chicago Symphony, Mr. Clark Brody. [clapping] And um, the person who has been an estimable value to me and putting on these years of classes, uh, freelance successful artists in Los Angeles, Patricia Hecker [clapping] And, also on my immediate left, principal clarinetist of Puerto Rico Symphony Orchestra, and a longtime friend and invaluable assistant at these classes, Kathleen Jones. [clapping] Year after year, it seems we do these classes with a couple of intermissions but, uh, an invaluable part of our classes, our accompanist and friend and General Savant, musically speaking, Chris Severance. [clapping]

The class today, if you will have your schedules that sort of grid for the week, I've decided to try to introduce and re-meet and meet all eight players for the week today. So, we may be a little bit cramped for time on today's schedule, but yet, I think it's a nice idea for all of us together to, uh, to meet the players for the week. So that's why the slightly cramped schedule. The introductory remarks that you find listed are a sort of "Précis" that we see laid out here at the beginning of these weeks, sort of presumptuously laid out "précis of proper playing" or the things that, things that we think are really of monumental importance.

First of all, the categories of study that we practice here at Northwestern, you might divide into four categories, very simply, finger technique, the pure and simple, the Baermann III, which we use almost exclusively, the Stark *Arpeggio Studies*, *the Advanced Études* of Victor Polatschek, other études of Robert Stark, The *Staccato Studies*, etc. the 24 études in all keys. Then we go to the very, very important musical aspects of one might say of the phrasing studies of Rose: *the 40 Studies*, the 32, the Rode 20 Grand, uh, in which we explore the contours of musical phrasing, the guidelines, the rules of the game, so to speak, of proper phrasing analysis included of course, would be the use of legato, the sustaining and speed of the wind. Uh, and very, very importantly, I believe, the use of subdivision in the musical phrase. Subdivision as being much, much more than a way of playing in correct rhythm. But subdivision is a way by which we actually sustain a phrase, um, and also, um, are able to employ freedom in music, the drives to and from point which are really possible, I believe, with subdivision. Then of course we go to a third category, which is that articulation and particularly here the a study of the stopped staccato and prepared fingers. Incidentally, for any of you that maybe sort of unfamiliar with the prepared finger stopped staccato. Um, Tony up in our office, 219 Regenstein I believe has quite a few copies of a very simple little compendium that my teacher, Bonade, wrote. Uh, which includes a lot of nice things about phrasing and finger legato, but it also lays out the, the idea of that prepared *staccato* so to speak. But in the, in this third category of articulation, of course we deal with more than they stopped staccato. That I believe very strongly should be mastered at the very beginning, and then all of the other varieties of articulation are merely spinoffs of that staccato that we don't stop, that we stopped with the air, different syllables, T's and D's and the tags and the whole musical language of articulation, which we'll get into I think a little more, uh, in tomorrow's classes, I remember. The fourth category is that once obvious, I think that would be the solo repertoire, or the chamber music repertoire, and also including the study of the orchestral repertoire. So those might be your four basic categories of I think

proper study. And so, we'd go to some of the, some of the things we'll be talking about perhaps later this week, the use of the wind. Um, to be candid, to be simple about it, I do believe very much in the lower abdominal pressure while playing as a basic support for the wind. I believe in the reservoir feeling so to speak of the wind column, so that this does not come in at the end of a breath, but the musculature stays out and steady as it was at the start of a full breath.

Um, the embouchure, the uh, for my money, the avoidance of smile and push, pull syndrome in the embouchure, that rather all of the muscles in the embouchure, and the face leading to the center of the mouthpiece, as it were. The speed of wind, which has an awful lot to do with the shape of the oral cavity, whether one blows with speed or which is not very much speed, um. Finger technique, of course, in comfortable position and very, very clear, very, very clear technique and technical passages and hopefully unaccented fingers or smooth fingers in appropriate legato passages. I'm sure there's some things I've forgotten, but as the week spins out, um, there isn't always time, or you may not feel the opportunity, but I do hope you'll feel free. I can't see you. If you raise your hand, maybe Kathy can see, but are just speak up a question right straight out so that we might have a little discussion as the classes go on. I would also like to say maybe in summary that uh, these classes should really be not solo performance classes so much, I believe as a, as a chance to share our music together. And what I'd like very much if we can achieve it is to, is to share with you some of the opportunities that I've had, not only with the marvelous teacher, Daniel Bonade, but just a superb orchestral conductor and musician, George Szell, who is in some ways the greatest teacher, I think, I ever had. The opportunity of playing with a Casals or a Bruno Walter at some length and one is bound to get some kind of input from that marvelous exposure. So I hope to just share some of that with you.

The theme of the week as it were, might have to do with a couple of words, perhaps syntax, musical syntax if you like. And also, another word comes to my mind. Rhetoric. In other words, having to do with the speech of music. And I think the older I get, the more I'm impressed, I'm impressed with the fact that not, not too many people, not to larger percentage of people that I hear you're in and year out are, are quite careful enough and the whys and wherefores of the musical phrase, the ABC's. And uh, if we can accomplish anything here this week, it might be to further aluminate the music.

I, uh, am prompted at these classes to refer to a remark made by the late Artur Schnabel, who was of course, one of the great pianist of all time, and in addition, a great, great teacher and he said, "If you know your musical path, it will help solve the instrumental problems." And I am a believer in that. If you have a known musical incentive as a goal with every single note you play, be surprised. I think you've all experienced that. It helps you to play legato, it helps you to play communicatively. But it helps to get around the étude. I'm also prompted by having looked over a fairly long career or something, 25 years or orchestra playing and now it's hard to believe completion for 16 years as a professor here at Northwestern. But one thought keeps coming back to me and it's, it's a quote by Lee Trevino, colorful, Super Mega Golfer on the PGA tour. He said "The older I get, the better I used to play." So, and that is an introduction.

We begin today with the, uh, as you can see by the program, a lot of work in the Rose études to begin with. Let's begin and ask Jennifer, will you come on stage please? Yup. There are a couple of announcements. I'm sorry.

[Announcer] Some of you are still going on the brochure, the brochure and as her schedule for the events of a week, that has changed considerably of that schedule is available to put you up in the front here. For those of you who are interested in playing in the impromptu recital on Wednesday night or Tuesday night, there's a sign-up sheet for back down here. Also we like to know who was here, so there's also a sheet where we'd appreciate it if you decide in your name and address and where you're from, what you do. Um, people who auditioned for the classes, sent audition tapes, we can return those tapes do this week. I don't have them here with me this morning, but see me starting tomorrow and I'll be happy to get those back to you. Um, and one last note, and this is what I'm very serious about and I want to get these remarks over with, I'll discuss this in greater length, my seminar tomorrow night at this question for anybody. We would appreciate it very much if those of you who brought little Walkman or some sort of to record these sessions would not do so. And there were a number of reasons for that. I can go into tomorrow night if you'd like, but I'm not going to say at this point, please don't do that. I'm simply going to say don't do it because that's what we mean. And uh, there are recordings of this that are being made by the university that will be available after we've had a chance to review them if you really have to have a tape. In the meantime, pay attention and take good notes and it will stand you in good step. Any administrative questions or problems you, um, don't hesitate to refer to me, or to Patty, and we'll be happy to help you. Oh, one other thing I found on the floor was this parking receipt from O'Hare airport that has some important looking number on the back of it. And if you lost such a thing that uh, that will be up in Tony's office where you bought your tickets, if you want to claim it.

[Marcellus] Jennifer. First of all, why don't you just play a few simple scales, just to get the reed going, get the feel of the stage? It's a little more lively, of course in the auditorium. Jennifer, would you like to just say a couple of words about yourself, where you're from, what you're doing and that sort of stuff?

[Jennifer] Okay. My name is Jennifer Donegan and I'm originally from Atlanta, Georgia. Now live in Dalton, Georgia. I just graduated from high school at Interlochen Arts Academy and my teacher is Deborah Hadagi. I'll go to Julliard school next fall and I've been studying the clarinet for about seven years and I'll continue with my music studies.

[Marcellus] Well, Jennifer is going to go off the high board. She's the first to play. She's going to do an étude to that I think is sort of the embodiment of what we're talking about, when we're talking about the musical phrase. Before, however. Chris, would you, did you read those phrases about syntax or rhetoric?

[Chris] These are plain dictionary definitions of which were not intended to apply specifically to music. Syntax=a connected or orderly system: harmonious arrangement of parts or elements. The way in which words are put together to form constituent phrases, clauses and

sentence. Rhetoric=the art of oratory, especially the persuasive use of language to influence the thoughts and actions of listeners.

[Marcellus] So, this gets a little academic, if we talk music in those terms. It's just peripherally kind of interesting because what we want to talk about is syntax in music. Okay. Whenever you're ready.

[Student plays Rose 40 Studies # 13]

Okay. Jennifer, if you don't mind, I think just because of my memory, I'd like you to stop now for a minute, then we'll kind of review the first few lines. Then I'll ask you to finish. Okay. One little thing that you might not be aware of Jennifer, but when you take your breath, you should make it a part of the musical line. For instance, occasionally when you take a breath, you take just a, just a fraction of a second out of the music and added for your breath, and he'd kind of slightly interrupts the flow. It's not bad, but it's just lurking there in the background. So, I would learn to take the breath with preparation and not to interrupt the flow of the music. Uh, when I hear you play and you're in a tough spot to start off these classes, and I know it's not the easiest thing in the world, but I remember one thing that my teacher Bonade told me at one of my earlier lessons and he said in a very simple way, he said, well, you know, you have to exaggerate because only about 60% is coming out of your clarinet that you think you're putting into it. And I would say, Jennifer, maybe now that you get over the, the nerves of your first couple of phrases playing for these people. I think we could do a little more with your expression. I think basically with a couple of exceptions, you're very, very correct with your phrasing. So, you've been, you've been well trained in that, but I think you could, you could play with a little more, a little more amplitude of expression. Would you just try your first couple of phrases again? And I like what you did with the, with the comparison of phrase one and two. [Marcellus plays an example.]

So, the secondary should be just a little bit more than the first. Incidentally, Jennifer, do you know what kind of phrase we call these first two phrases? Is it a melodic phrase? He says it an appoggiatura phrase? Is a phrase in influenced by harmony? Is it a phrase influenced by rhythm? But would you do, do you know what you'd call those phrases?

[Jennifer] Appoggiatura phrases?

[Marcellus] Yeah, you're right. So, you've got three or four kind of simplistic phrase options to choose from when you figure out how to interpret the music. And that's right, because the basic line is: [Marcellus plays descending notes in m. 2 and 4 without appoggiaturas.] But, the composer is going, [Then plays measures with appoggiaturas.]

So, he's leaning on a dissonance, on an unresolved note, which resolves. I mean, of course there are harmonic implications, but that's very important. And for those of you who are a little bit unfamiliar with this kind of approach, why it's, it's kind of part of the ABC's of musical phrasing. Um, you have to analyze your music, and figure out which course of action. It's like a kind of road map or a ground rule for contacting the music for proper speech. Okay, let's try

your first couple of phrases again. [Student plays.] Oh, see, you didn't breathe in the pulse. Believe me, I'm not trying to sound like I'm just trying to find fault with your playing. That's not the point, but we you must keep it. Can you take your second phrase and then make sure that you're upbeat to the second measure of the second line is absolutely in rhythm? So, you keep the, you keep the line. Take your second phrase. Will you, Jennifer. [Student plays.]

Okay, so there's a word in italics, if I remember correctly there. What does it say? *Largement*? [Student replies yes.] What do you suppose that is? Well, just sort of enlarging it somehow. Maybe just a little bit of stretch on it. Could you take it for the F##? [Student plays.] Okay, maybe you could pull the tempo just a little bit too. [Student plays.] I think you could do more and keep a nice legato now. Make the legato sostenuto part of your expansion. [Student plays.] Don't be in such a hurry. Can you take your whole phrase starting at your upbeat from the second measure of the second line? And you know, a double dotted rhythm calls for, it's unusual. So, make sure you're subdividing and right in rhythm. [Marcellus sings Baa-de-de for pick-up to measure 5.] Very nice, now go back to your original tempo. Go ahead. [Student plays pick up to measure 9-10.] Make sure in this continuing phrase, that you finish the first half properly. Then go on. Can you take that phrase again please? Make sure you make a nice emphasis on the crescendo. [Student starts on pick-up to measure 9.] Yea, I don't think you arrived there though. Yea, that's how we sort of show the phrase contour. Once more Jennifer, It's very good otherwise. [Student plays.] That's fine, that's fine. And the rest was really very, very nice. Except for your little passage before the change of key, the *animez* section could me that again, I think you were aware of the one or two, three sequence.

These are all appoggiatura phrases, aren't they? And one, Two, THREE, they have that kind of rhetoric, but you didn't quite reach three. Can you be aware of that one, two, three sequence? [Student plays starting at the *animez* in m. 22.] Actually, you accented the wrong syllable. That's an appoggiatura, so don't bump the last note of the phrase. Once again, otherwise good. Start a little softer. [Student plays starting at animez section in m. 22.] Oh. You know, we achieved, they use little appoggiatura phrases with really little crescendo/diminuendo each time, even though it's not printed. And you're kind of doing the right thing but, I think for this kind of expression, just kind of a vocal aria étude, I think you could be a little more obvious. [Marcellus plays the animez section.] Go One, two, three. So just don't be afraid to speak, but the know how they do it. Once again. [Student starts at the animez.] No, no. You're bumping that last note, Jennifer. I won't let you do that. [Marcellus plays the first phrase at the animez.] Can you just play that and make it nice legato diminuendo at the end? [Student plays beginning of passage.] Okay, a little more crescendo. A little more expression. [Student plays first four notes of passage.] I don't hear the crescendo. You don't go across to the C#. [Student plays passage.] Can you expand a little bit so we get it again? Here we go with the rhetoric and the speech of the music. You don't want to just play it correctly because I suggested you do it this way or because this old doctor said, well, this should be this way. Now, you want to be an expressive artist. So, you get a one, a two and a three and say it like that. Come on. So, you want to broaden the final crescendo, which would be the most of the third free should be expanded. Let's try again. [Student plays the whole passage.] Can she see me? Now Jennifer, you played much better than this in the Interlochen Orchestra when I

was conducting. I could see you. Now come on. Let's try it again. Expand that last phrase. [Student plays passage.] Now, that starts were it kind of where it should be. I'll never forget my experiences playing those five years Casals at the Casals Festival. He was such a marvelous melodist, and his phrasing. But, he would practice phrase after phrase after phrase repetitiously just to get it to where he wanted it Jennifer. Just repetition, repetition, repetition of the same phrase to place it wind-wise, tone-wise, finger-wise just where you want it.

Let's go on to the next for a little bit. [Student plays mm. 25-29.] That's not very convincing. Not actually. You know, you've got a lot of things going on in this rather almost inane, sort of naive sounding thing. It doesn't look like much, but you could start off with a melodic phrase. You know what a melodic phrase is Jennifer? [Student replies yes.] How would you describe that to this group if you were trying to teach them? What a melodic phrase is. How would you describe it? Well, very simply, my dear, it's the rise and the fall of the notes. Now we've already found out about the appoggiatura phrase which is leaning on that final sort of unresolved chord which resolves. You understand that very well, but a melodic phrase simply described and I think you know about it and Casals as I said was a great melodist. Crescendo with the rise of notes. Diminuendo with the fall of notes. That's not always true. We don't always phrase that way, but it's one of the real options. So, to start with [Marcellus plays the first three notes in m. 25.] [Referring to beat 4 of m. 25.] Now we got a rhythmic, a phrase to influenced by the rhythm. You have this strange double flat looking note on a week beat of a measure. I exaggerate, but that calls for a little bit of accent. [Referring to the B-double-flat in m. 26.] That's a sink hole phrase. You have a melodic phrase, then [sings the rhythmic phrase.] Okay, could you try that. [Student plays first 3 notes in m. 25.] Start at the top of the phrase and recede a little bit, if you can. [Student plays mm. 25-26.] Now, can you use your breath rhetorically? [Marcellus plays example.] Try it again. That's better. [Student plays mm. 25-26.] Okay, fine, that's the idea. You could put a little more accent on that B-double-flat. [Marcellus sings example.] It's a vocal, it's vocal in its highest form. Try once again. [Student plays mm. 25-29.] Another melodic phrase [referring to m. 29] [Student plays mm. 30-32.]

Okay, well, Jennifer, unfortunately today, we know any more time, but don't be afraid to practice these phrases, however short, and practice them repetitiously… [Marcellus plays example.] to make sure that you're, you're expressing right from here. Okay. Well, look, thank you very, very much. We'll see you tomorrow. [clapping]

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