

The Art and SCIENCE

of a

Successful Master Class

by Kelly Burke

Most musicians at some point in their careers will be called upon to deliver a master class. Typically, this first occurs during a job interview and, unfortunately, is often an on-the-interview learning experience. Young professionals usually are woefully unprepared for this type of teaching. Many of us remember the questions swirling in our heads before this part of the interview. "What do they want, a private lesson in front of an audience? What do I do with the pianist? How long do I let the performers play? Do I demonstrate? If I demonstrate something, what if it does not work? What if I have nothing to say? Finally, once I have a job and am invited to give a guest artist master class, should my method of delivering a master class change?"

The best way to prepare yourself for this complex teaching art form is to learn about it by observing classes given by a variety of teachers and practicing it. This article will codify my experiences with delivering and attending countless master classes, as well as teaching how to deliver a master class to my doctoral students at UNCG. The ideas presented here offer a starting point for anyone who wishes to improve their skills in the art of delivering master classes.

This article is organized into four distinct sections. The first section deals with general guidelines for all master class. Section two pertains specifically to clarinet quick fixes that are related to core concepts of pedagogy. In the third section, I offer some guidelines and formulas for managing a successful class centering on the varying expectations of a job interview master class, an informed audience master class and the general audience master class. Section four is a brief summary of the art and science of delivering a master class.

I. GENERAL MASTER CLASS TOPICS AND ISSUES

A master class requires a different skill set for teaching because it is more than a private lesson in front of an audience. Private lessons not only imply factors of prior knowledge of students, greater span of materials and planning for weekly follow up, but also that a private lesson, like a personal trainer, is totally individualized while the master class needs to communicate beyond the performer—to the audience of that particular master class. There are many more variables that you will have to take into account, particularly relating to the audience and unlike curricular teaching, you do not have much time to effect changes.

In order to prepare for your first master class, attend as many master classes as possible and decide for yourself what works and what does not. You will actually learn more about the art of teaching master classes by attending master classes on instruments other than your own. If you understand what is going on in such a class, then you are in the audience of a master. Many of the techniques used by that master teacher can be modified and adapted to your own instrument.

It Is ALWAYS About The Music

Since our main goal as performance studies teachers is to develop independent musicians, regardless of what you choose to work on in a master class, it must be related to improving the musical performance. Listen to and watch the performance carefully; it will reveal areas where the performer is not able to achieve an op-

timum musical phrase. Sometimes this is a technical/mechanical aspect of playing related to a core concept, or sometimes it is an underdeveloped understanding of musical phrasing.

My formula for success as a master class teacher is to:

- 1) Identify a musical issue that is not working and then discuss it with the performer and audience;
- 2) Quickly identify what is incorrect in the mechanics of playing or musical understanding that is impeding the musical goal;
- 3) Provide a quick fix exercise based on a core concept and allow the performer to be successful with your exercise (involving your audience in assessment); and
- 4) Have the student perform the musical selection at least once again, and point out to the performer and the audience the improvement.

Remembering that it is always about the music is a critical consideration for a successful class. It is also important not to fix that which is not broken—you only look silly and it annoys the audience.

Be Personable

There is a similar flow common to all successful classes. Begin your comments with what you like and what is working. The performers and the audience need this information to develop a context for what you are going to work on. In a respectful way, point out to your performer and audience what you are hearing and/or seeing and what you plan to accomplish. It is incumbent upon you to be positive and personable; there is no reason to embarrass a performer or, by extension, her teacher. There are many approaches you may use to forecast the future path of the class as you move forward. Sometimes simply stating your intentions suffices, but other times you may want a more elicitive approach.

Make a Noticeable Difference

Master class teaching is substantively different from curricular teaching. In curricular teaching, you often expect outcomes at a later time. I think of curricular teaching as unlocking issues, taking time to probe and dialogue, and planting seeds for musical growth and independence. In a master

class, you are expected to be a wizard, and very quick with spells. Like Dumbledore or Gandalf, you must have a bag of magical spells in your teaching arsenal to dazzle, entertain, and most importantly, make a noticeable difference in the performer.

Core Concepts of Pedagogy

Knowing your core concepts of pedagogy is the crux of all good teaching. In curricular teaching, you take the time to develop a student's understanding of the presented concepts. By contrast, in a master class you do not have time to give the performer the full background of the underlying principal right then and there of what you are asking him to accomplish; he just has to be able to do it. Although you may not have time to explain your concepts, you are required to have a deep and thorough understanding of the pedagogy behind your teaching, or you risk coming across as superficial.

As the master class wizard, you are looking to offer suggestions or "quick fixes" that allow for demonstrable improvement in a very short period of time. Each quick fix relates to a core concept of pedagogy. Since your goal is to improve musical performance, phrasing is paramount to all other core concepts. The following eight core concepts of clarinet performance are each paths to improving phrasing and overall music performance:

- 1) Posture/Use,
- 2) Breathing/Support,
- 3) Sound Production/Embouchure,
- 4) Hand Position/Finger Motion,
- 5) Technique,
- 6) Rhythm,
- 7) Intonation, and
- 8) Articulation.

Although these core concepts are highly interdependent, you must be able to tease out the individual threads to offer specific suggestions. The performer and audience will then see which thread in the tapestry of the musical presentation is out of alignment.

Time Management

Manage your time wisely. Performers who do not get to play because of poor time management are invariably bitterly disappointed. Always inquire ahead of time the total length of the class and how many performers are scheduled to play. Do the

math and stick to your schedule. Do not spend all of your time on one performer, even if that performer presents you with a multitude of concepts with which to work. Ask someone to watch the clock for you and give you a five-minute warning; that is your signal to wrap it up. To facilitate time management and help you plan, it is always appropriate to ask ahead of time what each student will perform.

After you have been introduced to your audience and the first performer is preparing to play, engage very briefly in chitchat directly with the performer, not with the audience. Ask the performer if there is a specific portion of the piece he wants to work on for the class. This tactic allows you to establish rapport and helps the performer to relax. On your pad of paper, write down each performer's name. It is astonishingly easy to forget someone's name in a pressure situation, and addressing the performer by name makes you more engaging as a teacher.

While listening and watching, catalog what is not working as well as what is. Do not forget to watch as visual issues often support what you are hearing. Many master class teachers jot down notes to remind them of specifics. Regardless of how many core concepts you have identified that could be improved, only pick one or two items on which to work. Once you have heard an appropriate length of music, thank the performers and get the audience clapping. If the first rendition of the selection had some accidents, ask the performer to repeat a small portion of it right away. This will allow the performer to gain poise and to present a performance truer to his abilities.

An important but often-overlooked component of time management is to save enough time for closure with each performer. Compliment and thank each performer, reiterate to the performer and audience what you worked on and accomplished, and conclude with another round of applause. The same basic cycle will begin with the next performer.

Time management includes saving time for a comprehensive summary at the conclusion of the class. The artful master class teacher knows how to weave an integrated master class while moving seamlessly from performer to performer. Just as you have teased out individual threads related to core concepts with each performer,

now your overall master class conclusion should weave the musical tapestry back to a cohesive whole. Building on the individual summaries, bring it all together so that it clearly demonstrates how you have made a difference in the musical performances of all the master class performers.

Musical versus Technical/Mechanical

All types of master classes should deal with both musical and instrument-specific issues and you need to weigh carefully the balance between them. The vocabulary you employ to develop your points is also part of what makes master class teaching a highly-skilled art form. The overall tenor of your class is shaped by these two decisions, so take care to develop your skills accordingly. You do not want to talk only about embouchure or hand position, nor do you want simply to give your personal interpretation of a Brahms Sonata, especially if it is not radically different from the interpretation you just heard.

Engage the Audience

All great master classes engage the audience, as well as the performers. Speak clearly and loudly so that everyone can hear what you have to say. Invite your audience to participate and involve them in the process; guide the audience to hear what you are hearing. I cannot stress the importance of this enough. You, as the master class teacher, are the expert. What is obvious to you may not be heard by most of the audience. After the performer has made an audible change, ask your audience if they hear the difference. Also, be creative with your presentation and your interaction with the audience. With the popularity of game shows and reality TV, there are numerous models out there. "Is that your final answer?" may be a bit clichéd, but it still works.

Stay on Target— No Tangents

Stick with the core concept you have started until you are satisfied with the results. This does not mean you cannot introduce new elements, but do not wander off completely into a new topic. If you decide to delve into another concept, make sure it is a new concept and not a restatement of your first idea. Remember that it is simply not possible to work on every-

thing in one class, so choose wisely. The easiest way to stay on track is to jot notes on a pad and refer to them. If you discover you have wandered off topic, try to weave the detour creatively into what you were doing all along.

Exit Strategies

Every clinician has had the experience of failure in a master class. Sometimes the performer simply will not respond, no matter what you try. Maybe you chose the wrong tactic for the particular performer, or perhaps that performer should not have been selected in the first place. In any event, you need to leave the performer with some sense of accomplishment, even if it is simply that she tried a new concept in front of an audience. At that point, you should gracefully move on.

It is important to remember that students have unique learning styles. It is incumbent on you, as the teacher, to tune into each student's tendencies and instantly adapt your teaching strategy. For example, if you are trying to explain a very technical point with a student and he has a "deer in the headlights" look then perhaps you will want to try modeling instead. Whatever you do, if you find yourself in a hole, do not dig it deeper.

You need to be prepared with a graceful quip for the inevitable moment when you demonstrate what you are trying to get the performer to do and it does not work. Although such minor failures are a bit embarrassing, everyone is sympathetic to the fact that you are hitting it cold. If you make a big deal out of this, then so too will your audience. If you take it in stride, the audience will also be unconcerned.

New Performer = New Concept

If you have more than one performer, address something new with each performer. It is typical to observe the same issues in multiple performers, but it is better to comment briefly on your observation than to repeat yourself at length. You can use this connection to approach a problem from a new direction. Say something like, "Robert, you need to pay attention to your interval connections, just like I worked on with Clara, but with you, I would like to work on your hand position because the way you are moving your hands to achieve your break crossings is creating a hole in

your passage work." Then be sure you immediately begin working on hand position, as this is the new core concept you have selected for this student.

Never work on the same core concept over and over with all performers, even if you employ novel approaches for each performer. This will leave your audience bored and implies that you have only one dimension to your teaching. The exception to this is if you have been asked to give a master class on a single core concept such as breathing.

Equipment is a Red-Herring

It is not productive to delve into issues of equipment as a means of "fixing" a problem with the performance. Even though the equipment may actually be at fault, there is nothing the performer can do about it at that moment, so move past it and on to something you can fix. All performances can be improved upon regardless of the equipment and the setup used by the performer.

Even if your master class appearance is associated with a product endorsement, you should stay away from overt advertising. Your equipment and setup is already listed in your biography or on your poster, so you do not need to mention it unless asked. The exception to this rule, of course, is if you are hired specifically to introduce a product or advertise and commercialize on a company's behalf. Other than that one exception, the aphorism "actions speak louder than words" is apt. Your mastery as a player and teacher will speak volumes on your equipment's behalf.

II. EXAMPLES OF QUICK FIXES RELATED TO CORE CONCEPTS OF PEDAGOGY

Quick Fixes are Master Class Magic

Previously, I discussed the importance of thoroughly knowing the core concepts of pedagogy. My list of core concepts again, is as follows: posture/use, breathing/support, sound production/embouchure, hand position/finger motion, technique, rhythm, intonation, articulation, and phrasing. In this section I do not provide an exhaus-

tive list of quick fixes, but rather present at least one quick fix for each core concept as an example. As you evaluate and develop your own pedagogy, you will discover your own "magic spells" that serve for quick fixes in a master class.

- **Posture/Use:** Quirks in posture/use and body alignment are the most obviously diagnosed and most easily addressed of the core concepts. Anything that deviates from a balanced position is indicative of tension and is contributing to tension in the sound or technique. Typical presentations in a master class include players that rigidly do not move, move to great excess, or have circular movements that have nothing to do with the music.

Extraneous facial movements also contribute to poor execution in performance. Clarinetists who raise their eyebrows for upward intervals often play the upper note sharp and squeak at the 5th partial break crossing. If you fix the eyebrows, the intonation and squeaking problems go away. The eyebrows are a visual indicator of tension and movement in the embouchure, which causes sharpness and squeaking. This is but one example of a simple, demonstrable fix, stemming from a postural/use issue that is really addressing the underlying problem of tension.

- **Breathing/Support:** Breathing and support are in my experience the most addressed issues in all wind instrument master classes. This is not surprising since our sound is dependent on efficient management of air. Issues in breathing often relate to postural/use issues, so be sure you do not simply repeat your comments on use. Acknowledge the relationship of breathing and posture, but be sure your quick fix is really related to breathing. The easiest quick fix for someone who is breathing shallowly is to have him slowly inhale through his nose. This ensures a relaxed, deep breath with great expansion in all areas. Because there are limitless exercises related to breath management, breathing remains an all time favorite for wind master classes.

- **Sound Production/Embouchure:** Most students are obsessive sound junkies and really like their tone, so tread carefully if you decide to address sound. It is more political to approach

sound through the objective core concept of embouchure. My definition of embouchure includes the oral cavity issues, which are often at the root of inefficient sound production. Although many people shy away from embouchure in a master class, I think it is acceptable to address it if you feel it is affecting efficient sound production. While typically correcting embouchure is a long-term project, it is surprising how much you can accomplish in a master class setting.

Embouchure, for all wind instruments, is one of the more delicate pedagogies to navigate, so be concise and clear with your directions. Since so many problems in embouchure stem from tension in the face and upper body, you can dramatically improve a performer's sound simply by offering suggestions for relaxation. One trick is to ask the performer to play while standing on one foot. Instantly, her sound will improve.

- **Hand Position/Finger Motion:** Technical passagework or large intervals often present difficulties to a student due to poor hand position. Start with the passage in question and point out the lack of cleanliness first. Then make your suggestions to improve hand position. Once you have finished with your isolated concept, have the student try the passage again, but much more slowly. If the student still struggles with the passage, isolate even further to the particular finger that is locking or inappropriately positioned. Provide a quick exercise for that finger, give the student a couple moments to perfect the exercise and try the passage slowly again. It is important to stress the issue of hand position as a route to clear technique; do not get sidetracked into a discussion of technique per se. Since hand position is so visual to the audience, you must make sure your own is correct.
- **Technique:** If the issue of lack of technical clarity is not related to poor hand position, then offer suggestions on how to practice. Many times poor technique is a result of poor practice habits and playing too soon at full tempo. It will not be possible in a short period of time to allow a performer to rebuild the passage cleanly and get it back up to performance tempo. However, you can get your points across through isolating a

passage in question and offering multiple ways of attacking it for eventual improvement. When you are finished with your mini practice session, the performer should be able to demonstrate more clarity in the passage, albeit at a slower tempo. If you choose to model during a session such as this, model at the slower tempo you wish the student to play. Since practicing slowly and accurately is the only way to gain facile technique, I do not consider this a quick fix. Nevertheless, it is such an important philosophy that it is a valuable topic for a master class.

Offering better fingering choices can be one way to achieve a technical quick fix. Just asking a performer to add the three fingers of his right hand to the high C allows for the magic in Rachmaninoff's *Symphony #2* to happen. There are numerous examples of more efficient fingerings that can instantly enhance the technical and musical presentation.

- **Rhythm:** Performers present many levels of rhythmic issues in performance. The simplest of these issues are the rhythmic quirks resulting from sloppy technique. If you have already worked on a technical passage, and the rhythm has improved as a result, go ahead and point that out. Rhythm issues that are simple mistakes or are interpretive/stylistic issues are also easy to fix. Listen for dotted eighth—sixteenths that are tripletized or double dotted, or uneven groupings of subdivisions, as these problems are easy to point out and address.

Issues related to pulse are more difficult to work on. Performers who present no indication of a visceral sense of time are the ones who consistently rush the easy passages and slow down the hard ones, or just drift in general. They have predictably been told they need to work on their rhythm, but have not been told how, nor are they aware of changing pulse issues while performing. Often they are surprised when you point out that a half note should really get two full beats. When they assure you that they indeed know this, point out that they tapped their foot twice as fast and gave the poor half note two beats in the wrong tempo! Pulse is a critically important core concept, but you are generally better off avoiding

attempting to fix this in the brief time available in a master class.

- **Intonation:** If you are confident in your ear, intonation is an issue that is easy to address in a master class. But do not even go in this direction unless you are sure of yourself. When you tell a performer they are sharp and the rest of the audience looks skeptical, you are in trouble! At a minimum know the tendencies of your instrument; usually the performers are off pitch where you expect them to be. But, there are enough exceptions to this that you cannot rely on the textbook predictions. Also, when it comes to the often-tricky task of changing a performer's pitch, you should choose your battles carefully. It is much easier to get someone to relax down to the correct pitch than to get her to raise it, so you should more willing to ignore a few flat notes than sharp ones.
- **Articulation:** This is one of the least understood core concepts of wind playing because so much of the mechanics cannot be seen. Because of this, teachers and students often struggle with making significant changes, let alone a quick fix. Unless you are clear in your

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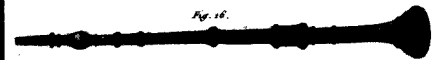
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pedagogy and know exactly what you are after, do not attempt to “quick fix” the mechanics of articulation in a master class. Since articulation contributes to the musical phrase and style, it is highly appropriate and simple to address articulation relating to musicality. Changes in the length, weight, and breadth of specific articulations can dramatically enhance a musical point.

- **Phrasing:** Seize the opportunity to assist with phrasing in a master class. Even the most accomplished performers offer the master clinician opportunities to explore different ways of approaching a particular phrase or to explore issues of performance practice. Although all quick fixes offered above are designed to improve the overall musical presentation, keep in mind that an effective musical performance is impeded sometimes simply by a lack of understanding of appropriate phrasing. Help identify important notes in the line and have the performer gradually crescendo to that note and diminuendo after the peak. Something as simple as that will make a huge difference in a performance that is otherwise musically uninteresting.

III. MANAGING YOUR SUCCESSFUL MASTER CLASS

The context of your class determines your formula for success, so it is critical that you know your intended audience. There are three basic types of master classes: a job interview, a master class for an audience of informed musicians (usually your own instrument), and a master class for a general audience. In the preceding sections of this article I gave an operational definition of a master class and useful examples of quick fixes for each core concept. In this section, I offer suggestions on how to develop and alter your formula to manage a class to meet the needs of each audience. To be successful, develop distinct differences in your approach to the three types of classes.

The manner in which these three types of classes differ centers around the following five questions:

- 1) How long do you let someone play?
- 2) Do you work with the pianist or other performers?

- 3) Do you demonstrate, and if so, how much?
- 4) Do you delve into music history and theory?
- 5) Do you use jargon?

The Job Interview Master Class

In a job interview, you are being asked to demonstrate your abilities as a performance studies teacher. The committee is looking to see what you choose to work on and how effective you are at improving the performer. You typically have about twenty minutes per performer. This may not seem like much time to demonstrate your teaching ability, but a good teacher can effect huge differences in that amount of time. Practice diagnosing core issues in every performance you hear. You will develop the ability to offer quick suggestions that result in demonstrable improvement.

Since you only have limited time, you do not have the luxury of hearing complete movements. Let the performer play long enough to relax, give a good representation of how they play, and allow you to diagnose some core issues on which to work. For a twenty-minute session, let the performer play for about five minutes. You then have enough time to pick one core concept and work it from both mechanical and musical approaches.

Demonstrate a modest amount of what you are trying to get the performer to accomplish, or play a little bit along with them. But do not rely on modeling as your sole teaching method. Work with the accompanying musicians only if necessary, since in the job interview master class your goal is better served by working with the main performer. If the search committee wants to observe you coaching chamber music as part of your interview, then know that and work with all musicians equally.

In a job interview class, it is appropriate to demonstrate your comprehensive approach to performance studies instruction. To that end, you may supply some brief contextual background in history or theory for each work, if that is integral to what you are trying to teach. Do not digress into a history lecture; your time is limited and the committee wants to see you teach your instrument. Similarly, it is fine to use a little instrument-specific jargon with the performer; but you may need to explain terms like “chalumeau” or “fifth partial” to the audience. Do not talk down

to this audience, but be sure your language is understood.

As outlined in the core concepts section earlier, sometimes it is important to understand what you should not attempt as a quick fix. For a job interview master class, typically a search committee will have a closing interview. The committee is likely to ask questions about your master class and the deeper, curricular goals related to the quick fixes you did not attempt as well as those you offered. Keep this in mind during your class as you make decisions; you will have the opportunity to show your knowledge later in the interview.

The Informed Musicians and the Instrument-Specific Master Classes

In a master class for informed musicians, once again find out from your host how long each performer should perform. If your class is for a wider range of musicians other than your instrument, then typically you will spend most of your time on musical phrasing issues and coaching the performers. If your class is for an audience comprising performers of your instrument, then you can work both mechanical and musical issues to great success. Regardless of whether the audience comprises only clarinetists or a wider range of musicians, for this type of informed audience, it is great to get them involved in any of the exercises you are having the performer try. Remember, just as you learn from master classes given on other instruments, so too will others learn from you.

For an audience of mostly clarinet players, ask everyone to get his or her instrument out. Everyone can experiment for himself the same exercise you are working on with the performer. Be sure to save time for some questions from the audience for this type of class. It is a useful technique to reframe the responses in order to bring greater understanding to what was worked on with the performers.

The questions addressing assisting musicians and historical/theoretical knowledge are handled similarly to the job interview master class. While it is appropriate to work with the accompanying musicians, since you are typically invited to give a class on your instrument, you should concentrate your attention on that performer. If time allows, it is always nice to add a few tidbits of historical or theoretical background, but be mindful of your time and stay focused on your main topics.

For these classes of informed musicians, your rising stature in the musical world is what has secured the invitation for you. You are also likely being paid a fee for your class. Check with your host in advance about their intended plan for this professional class. Often you will be asked to perform a brief selection before the teaching portion of the class begins. This audience wants to hear you demonstrate on your instrument and even “borrow” the collaborating artists to “perform” your point. Again, know the context of your class and what is expected of you. You may speak to this audience with a sophisticated level of musical jargon, but if it gets too instrument-specific, you may not be understood by all. Even for an audience populated only with performers of your instrument, you may not be understood if your jargon is too technical or idiosyncratic.

The General Audience Master Class

These classes offer the most challenges, but as with all challenges, you are accorded great opportunities. If you have been invited to give this type of class, then you are at the very top of your field—a rock star of classical music. Here is when you get to let your inner diva shine. This audience wants to be in your presence, share the air you breathe, and will hang on every word you say. Think of the classes you have been to like this and you will recall the energy in the room. Very few classical musicians are in this category, so these pointers are more to explain the phenomena, but can also serve to prepare us for when we reach iconic status. Not (yet!) having reached this status myself, my observations on this type of class are derived from attendance at several such events.

Typically, these classes begin with the guest artist addressing the audience and giving some personal autobiographical information. There are usually formal programs, so you do not have to introduce each work, but you may anyway. For the most part, you listen to an entire movement. Again, be mindful of time and if a performer has an entire concerto to perform that is longer than the time slot, ask her which movement she most wants to play. Your host can also help you to determine the optimum selections from the printed program.

You have the license to work with just the performer of your instrument or all the

musicians on stage. This audience may not be an informed audience and is likely not to care about too much instrument-specific knowledge. Instead, this audience craves your historical and theoretical knowledge of music. Personal anecdotes related to your own performances of these works or the renowned people with whom you have performed them are highly appropriate and encouraged for this type of class.

Most importantly, the audience wants to hear you demonstrate. Rather than telling a master class performer what to do and having them try it, show them how a master does it. This is often the most direct way to get your points understood by both the performers and the audience. You really should stay away from jargon for this type of class. However, the audience will not mind if you speak technically with the performer; it may actually enhance your stature of musical wizardry. Regardless of what and how you have been working with the performer, ask the audience if they hear a difference; they will want to participate.

IV. SUMMARY AND CONCLUSION

As teachers, we are each located along the continuum between burgeoning professionals and the iconic stars of our field. Teachers at all levels benefit from developing and refining their master class skills. Remember that master class teaching is different from curricular teaching, and requires a different skill set. Never lose sight of the fact that your job is to improve the musical performance. Now when you attend master classes, you will have a greater understanding of the subtleties of what works and what does not. Practice these new techniques to develop your skills in a similar manner to how you prepare as a performer. As you become more comfortable in the science and artistry of master class teaching, your quick-fix arsenal of magical spells will grow and you will become a more efficient, effective, and highly regarded master class clinician in your field.

ABOUT THE AUTHOR...

Kelly Burke is professor of clarinet at the University of North Carolina at Greensboro. She is currently the principal clarinetist of the Greensboro Symphony Orchestra and bass clarinetist of the Eastern Music Festival Orchestra. Equally at home play-

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Burke’s discography includes several recent releases with Centaur Records: **The Russian Clarinet**, with works by Prokofiev, Shostakovich, Glinka, Melkikh, and Goedicke; **Middle Voices: Chamber Music for Clarinet and Viola**, featuring works by several American composers; **Samuel Coleridge-Taylor: Chamber Music** featuring the quintet and nonet, **Middle Voices: Chamber Music of Eddie Bass**, and **EastWind Looks East: Reed Trios of Eastern Europe**. She has also recorded for Telarc, Albany and Arabesque labels.

Burke has received several teaching awards, including UNCG’s Alumni Teaching Excellence Award, the School of Music Outstanding Teacher Award, has been named several times to Who’s Who Among America’s Teachers, and was honored with the 2004 UNC Board of Governor’s Teaching Excellence Award. She is the author of numerous pedagogical articles and the critically acclaimed book *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*. Burke was Treasurer and a member of the Executive Board of the International Clarinet Association from 2000 to 2004. She holds the BM and MM degrees from the Eastman School of Music and the DMA from the University of Michigan.

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