

**ALABAMA A&M UNIVERSITY
DEPARTMENT OF FINE ARTS
MUSIC AND MUSIC EDUCATION**

“The Educator as a Service Professional”

COURSE SYLLABUS: MUS 171-172 Applied Music Clarinet
CREDIT HOURS: One credit hour

COURSE DESCRIPTION:

In the applied music courses, basic technical principles are stressed in accordance with the student’s current performance ability. Instructional strategies are chosen or designed thereafter to escalate technical competence developmentally, to maximize the student’s growth and technical proficiency, musical understanding, *expressive performance and musical taste*. *The same degrees of learning strategies* are utilized in the areas of acquaintance with stylistic characteristics, musical chronology, and composer variety.

RATIONALE/RELATIONSHIP TO CONCEPTUAL FRAMEWORK:

This course represents a performance-based approach designed to enable the candidate to become an educational service professional through the development of proficiencies specific to knowledge, skills, and dispositions, required by national, regional, state, and institutional standards. Through a constructivist design, learning will be facilitated by the by collaboration that results in feedback that should result in continual self-assessment. Much significant learning will be achieved through integrated experiences and performances designed to contribute toward the preparation for the first license to teach and the development of a skilled, entry-level practitioner, who can help all students in diverse society to learn.

INSTRUCTOR: Doris S. Hall, D.M.A., Ed.D., Ph.D.
OFFICE: MB 211
LOCATION: TBA
TELEPHONE: 372-4098
EMAIL: dh3111@aol.com
doris.hall@aamu.edu

OFFICE HOURS:

COURSE TEXTBOOK: As assigned by the Instructor

PREREQUISITES: None

DISABILITY STATEMENT:

Alabama A&M University is committed to serving the needs of students with disabilities, and the institution recognizes its responsibility for creating an instructional climate in which the student with disabilities can thrive. If there is a documented disability for which special accommodations are required to promote learning in this class, please contact the Office of Disability Services to verify eligibility and to discuss the options for reasonable academic accommodations that might be available.

Note. If you have a disability that might require special materials, services, or assistance, please discuss this with the professor during, or following the first week of classes.

ETHICS STATEMENT:

All acts of dishonesty in any work constitute academic misconduct. This includes, but is not limited to: cheating, plagiarism, and fabrication of information, misrepresentation, and abetting any of the above. Academic misconduct represents unethical behavior unbecoming to the teaching profession. Therefore, there is no tolerance of such behavior. Academic misconduct may result in a failing grade for the course.

COURSE OBJECTIVES:

Upon completion of these courses, the student will be able to:

1. Perform at an advanced level on bassoon, demonstrating technical accuracy and musical expression- **S32b/**
2. Demonstrate the ability to interpret representative works of the past and present and perform them with technical proficiency which reflects understanding of the historical and cultural setting of the music- **S32b6/**
3. Perform in a variety of small and large instrumental ensembles- **S32b2/**
Perform as a soloist- **S32b2/**

COURSE REQUIREMENTS:

1. The student is expected to acquire all assigned music as soon as possible.
2. Music majors are expected to practice at least one hour per day not including warm-up.
3. Non-music majors are expected to practice at least thirty minutes per day not including warm-up.
4. Music majors and minors are expected to participate in the woodwind ensemble- **S32b4/**
5. Music majors will be evaluated before the faculty jury at the end of each semester. The grade earned in the jury performance will constitute 25% of the final grade.
6. Be able to play all major scales and arpeggios- **S32b1/**
7. Enhanced level of technical proficiency- **S32b1/**
8. Began to build solo repertoire- **S32b1/**

9. Refined musical expression- **S32b1/**
10. Sight-read material equal in difficulty to Rubank Elementary Method.

EVALUATION:

Pre-assessment: The student will be given an examination to determine current performance skills.

Weekly Lesson Assessment: Successful completion of this requirement will be reflected in the weekly lesson grade.

Students will receive a letter grade of “A”, “B”, “C”, “D”, or “F” at their weekly lesson. The grade will be based on how well the student has prepared the material assigned for that lesson. The composite of the weekly lesson grade will determine 50% of the final grade.

Music majors will perform on at least one student recital per semester – S32c2.

Performance Assessment: A letter grade of “A”, “B”, “C”, “D” will be received based on the student performance. Students not meeting this requirement will receive a grade of “F” for this section of the course. This grade will constitute 25% of the final grade – **S32c2**.

Music majors will perform before the faculty jury at the end of each semester. The grade earned in the jury performance will constitute 25% of the final grade.

All applied lessons will be graded according to the attached Rubric.

There are no excused absences for applied lessons. Absences will affect the final grade as follows:

- 2 absences – final grade lowered 1 letter
- 4 absences – final grade lowered 2 letters
- 6 absences – final grade lowered 3 letters
- 8 absences – fail

The students must attain at least 75% of the possible points for each evaluation item to successfully complete the course.

Students who do not show evidence of sufficient mastery of the knowledge and ability/skill outcomes by the formative procedures will be:

1. Retested on materials/areas not mastered
2. Given further individual assistance by the instructor; or
3. Invited to repeat the course

Purpose and Rationale. The purpose of applied instructions shall be to prepare prospective students and performers to select, implement, and evaluate diverse strategies and resources to provide applied students with the skills and knowledge appropriate for the instrumental programs and teaching fields. S32 (b) 1/I7A/P.1.02.0, 6.2

- I. With regard to learning and motivation, the prospective applied instruction teacher shall demonstrate knowledge of:

Levels of readiness in learning and different learning styles:

Content: ALL S32b.1/(S2a1 (i)/I2a, b, c, e, g, 3a,b, c, d, f, k, 5b,d, h, l, m/P1.0, 3.0,4.0)

Instrument

- A. How to stimulate critical thinking and problem solving in applied lesson;
Content: J1, J2, J3, A3
(S2a1 (iii)/I4a, b, d, g=h, i/P1.0.4.0)
- B. How to help students become self-motivated to practice disciplinarily.
Content: M1, M2 s321b.1/
(S2a1 (v)/I3a, c, d, g, j, k, p, /P1.0, 4.0)
- C. How to help individuals work productively and cooperatively with others and for the well being of self in an organized group.
Content: M1, M2
(S2a1 (vii)/I4b, d, h, 5b, c, d, e, f, g, h, l, p/P1.0, 4.0)
- II. With regard to classroom management, the prospective teacher shall demonstrate knowledge to:
- A. Encourage students to assume increasing responsibility for them and promote each other's learning in applied flute.
Content: E1, E2, E3
(S2d2 (i)/I2a, d, f, 5c, d, f, I, k, o/P1.0, 3.0)
- B. Communicate optimal expectations for each student to strive for the highest achievement goal.
Content: M1, M2, M3 Handouts S321b.1/
(S2d2 (iii)/I1a, e, f, I, j, 2c, e, f/P1.0)
- C. Use appropriate classroom/behavior management and discipline techniques to promote motivation.
Content: M1, M2, M3 Handouts
(S2d2 (iv)/I5c, d, I, k, n/P1.0, 3.0)
- D. How to evaluate one's performance as a teacher when performing scales tonal exercises, etudes, and solos.

- III. With regard to integrating technology into teaching and learning, individuals enrolled in the traditional teacher education program or the alternative fifth-year program shall demonstrate the knowledge of:
- A. Strategies to identify and evaluate technology resources and technical assistance (i. e. those available on-line and onsite within a school and district setting):
Content: C5, A5, A7 S321b.1/
(S2g1 (ii)/14c, 6m/P2.0, 4.0, 5.0)
 - B. Methods for assessing advantages and limitations of current and emerging technologies, and online and software contend to facilitate teaching and student learning:
Content: C5, A7 Handouts S321b.1/
(S2g1 (i) 14c, 6m/P2.0, 4.0, 5.0)
 - C. Safe, responsible, legal and ethical uses of technologies including fair-use and copyright guidelines and Internet user protection policies:
Content: C5, M5, Handouts S321b.1/
(S2g1 (i)/14c, 6m/p2.0, 4.0, 5.0)
 - D. Characteristics of appropriate and effective learner-centered lessons and units that integrates technology:
Content: C1, C4, C6, E7 S321b.1/
(S2g1 (v)/14c, 6m/P2.0, 4.0, 5.0)
 - E. The variety and application of technologies that are responsive to diversity of learners, learning styles and special needs of all students (for example assertive technologies for student with special needs):
 - F. The resources for enhancing professional growth using technology (for example, through accessing web-based information, on-line collaboration with other educators and experts, and online professional courses)
Content: C5, A5, Handouts
(S2g2 (x)/14c, 6m/P2.0, 4.0, 5.0)
- IV. With regard to Music and Instructional delivery, the prospective teacher shall demonstrate the ability to:
- A. Establish curriculum goals and objectives that us the state course(s) of study applicable to his/her teaching field(s) and textbooks currently used in the schools to plan and teach;
Content: A1, A2, A3, Handouts
S2c (i)/12a,e, g/P3.0, 4.0

- B. Plan learning opportunities appropriate for students learning styles, including interdisciplinary instruction.
Content: A6, A7, A4
(S2cd (ii)/12c,e, h/P3.0, 4.0)
- C. Evaluate, select, and integrate a variety of strategies such as cooperative learning, discussion, discovery, problem-based learning, and direct instruction in teaching,
Content: All
(S2c2 (iii)/12b,e, f/P3.0, 4.0)
- D. Use a variety of current materials, technologies, and media (e.g. Alabama virtual library; audio-visual technology, computers video tapes and discs, print and non-print resources);
Content: C3, C4, C7, C8, C9
(S2c2(iv)/16d,f,j/P1,4.0)
- E. Encourage students to recognize, question, and interpret ideas from a variety of perspectives;
Content: A6, B2, A4
(S2c2 (v)/19a,b, d, f, I, j/P1.0, 7.0)
- F. Model appropriate verbal and written communication;
Content: C2,C4,C7,C8,C9
(S2c2(vii)/16c,d,I,j,/P)
- G. Use effective nonverbal communication and respond appropriately to nonverbal cues from students:
Content: E1, E2, E3
(S2c2(viii)/16c,f,l,m/P1.0,3.0)

The prospective N-12 teacher of instrumental music shall demonstrate knowledge

OTHER IMPORTANT STUDIES

Cavellini, Ernesto. *Thirty Caprices*. Ricordi/Carl Fischer.
Herfurth, C. Paul. *A Tune a Day*. 3 books. Barton Music.
Klosé, Hyacinthe. *Twenty Etudes*. International.
Kroepsch, Fritz. *416 Progressive Daily Studies*. 4 books. Internationa.
Langenus, Gustave. *Complete Method for the Boehm Clarinet*. Carl Fischer.
Rode, Cyrille, *Forty Studies*. 2 books. Carl Fischer.
_____. *Twenty-four Grand Virtuoso Studies*. 2 parts. Cundy Bettyony.
_____. *Daily Staccato Exercises*. International.
Uhl, Alfred. *Forty-eight Etudes*. Part 1. Schott.
Voxman, Himie. *Classical Studies*. Rubank.

SELECTED REPERTOIRE FOR CLARINET

Mozart, W. A. Concerto in A, K.622, for Clarinet and Orchestra
Maria von Weber, Carl, Concertino in E for Clarinet and Orchestra Op. 26
Concerto No. 1 in F Minor for Clarinet and Orchestra Op. 73
Concerto No. 2 in E for Clarinet and Orchestra Op. 74
Grand Duo Concertant for Clarinet and Piano Op. 28
Nielson, Carl. Clarinet Concerto, Op. 57 (1928)
Copland, Aaron. Concerto for Clarinet, Strings, Harp, and Piano
Hindemith, Paul. Sonata for Clarinet and Piano
Poulenc. Francis. Sonata for Clarinet and Piano
Brahms, Johannes. Sonata in F Minor Op. 120, No. 1
Sonata No. 2 in E Op. 120, No. 2
Debussy, Claude. Premiere Rhapsodie for Clarinet and Orchestra
Stravinsky, Igor. Three Pieces for Solo Clarinet

OTHER WORKS FOR CLARINET

Intermediate

Bernstein, Leonard. *Sonata for Clarinet and Piano*
Bozza, Eugene. *Idylle*. Leduc
Dubussy, Claude, Arr. Piquet. *First Arabesque, Second Arabesque*. Durand.
Killiwoda, I. W., Rev. S. Bellison. *Morceau de solon Op. 229*. Carl Fischer
Martin, Philip. *Six Dances* (1976). Boosey & Hawkes
Marty, Georges. *First fantaisie*. Leduc
Menderecki, K. *Three Miniatures*. Belwin Mills
Radaud, Henri. *Solo de concours*. Leduc
Reisiger, C. G., Rev. S. Bellison. *Fantasia Op. 146*. Carl Fischer
Rode, P., Rev. S. Bellison. *Air varié*. Carl Fisher
Stevens, Halsey. *Suite*. Peters.

Advanced

Arnold, Malcolm. *Sonatine*. Lengnick
Babin, Victor. *Hillandal Waltzes*. Boosey & Hawkes
Bax, Arnold. *Sonata for Clarinet and Piano*. Chappell
Faith, Richard. *Concerto for Clarinet and Orchestra*. Southern
Ireland, John. *Fantasy Sonata*. Boosey & Hawkes
Milhaud, Darius. *Concerto for Clarinet and Orchestra*. Elkan-Vogel
Muczynski, Robert. *Time Pieces Op. 43* (1984). Theodore Presser
Reger, Max, Arr. Piquet. *Romance*. Breitkopf
Rimsky-Korsakov, N. Arr. Kirkbride. *Flight of the Bumble Bee*. International
Reinecke, Carl, Arr. Kirkbride. *Sonata "Undine" Op. 167 bis*. International
Stamitz, Johann. *Concerto for Clarinet and Strings*. Belwin

SELECTED WORKS FOR CLARINET ALONE

Bennett, Richard Rodney. *Sonatina* (1981). Novello.
Berio, Luciano. *Sequenza IX*. Universal
Druckman, Jacob. *Animus III*. Boosey & Hawkes
Kupferman, Meyer. *Five Singles*. General
Martino, Donald. *A Set for Clarinet* (1954). McGinnis & Marx
Messiaen, Olivier. "Abîme des oiseaux" from *Quartet for the End of Time*. Durand.
Osborn, Willson. *Rhapsody*. Peters
Smith, William O. *Five Pieces for Clarinet Alone* (1959). Universal
Sutermeister, H. *Capriccio for Unaccompanied Clarinet in A*. Schott
Tower, Joan. *Wings*. Associated Music

REFERENCES:

Baines, Anthony. (1967). *Woodwind instruments and their history*. New York: Dover.
Bonade, Daniel. (1962). *The clarinetist's compendium*. Kenosha, WI: Leblanc.
Brymer, Jack. (1979). *Clarinet*. London: MacDonald & Jane's.
Gold, Cecil V. (1977). *Clarinet performance practices and teaching in the United States and Canada*. Greensboro, NC: Institute for Woodwind Research.
Kroll, Oskar. (1968). *The clarinet*. New York: Taplinger.
Lawson, Colin. (1995). *The Cambridge companion to the clarinet*. Cambridge: Cambridge University Press.
Rendall, F. Geoffrey. (1954). *The clarinet*. London: Williams and Norgate.

Wilkins, Wayne. (1975). *The index of clarinet music*. Magnolia, AR: Music Register.