

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

**“The Educator as a Service Professional”**

**COURSE NUMBER AND TITLE: Mus 312 Single Reeds (Flute, Clarinet,  
Saxophone)**

**CREDIT HOURS: One Credit Hour**

**Prerequisites: None**

**INSTRUCTORS INFORMATION**

NAME: Dr. Doris Spooner Hall, Ph.D./DMA/ED.D
OFFICE: Richard Morrison Building
LOCATION: Room 210 and 211
OFFICE HOURS: The office hours will be placed on the instructor's door, announced in class, and by appointments.
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*This syllabus represents a contract between the candidate and the instructor for this course. The syllabus delineates essential details about the course, course content, and performance assessment. Any official changes to this syllabus will be made in writing and provided to each candidate. Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is subject to change with advanced notice in writing.*

*Additionally, a candidate is officially enrolled in this course until such time as the university procedure for withdrawal from the course has been executed. Some of the materials in this course are possibly copyrighted. They are intended for use only by candidates registered and enrolled in this course and only for instructional activities associated with and for the duration of the course. They may not be retained in another medium or disseminated further. They are provided in compliance with the provisions of the Teach Act.*

**COURSE DESCRIPTION:**

In the woodwinds (single reed) basic technical principles are stressed in accordance with the student's current performance ability. 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. In addition, this course is designed and constructed to prepare and educate students to teach the use of

woodwind instruments, how to play them to a degree of proficiency and how to demonstrate the instruments at any grade level.

**RATIONALE/RELATIONSHIP TO CONCEPTUAL FRAMEWORK:**

**A. Rationale according to the Conceptual Framework of the School of Education:**

This course represents a performance-based approach designed to enable you, the student, to develop skills specific to knowledge, comprehension and application levels of learning required by your plan of study. The prescribed sequence of skills and knowledge at the required performance levels is designed to contribute to the development of a skilled, entry-level practitioner. Pretest assessments (auditions) are administered for diagnostic purposes in order to aid instruction and provide opportunity for early determination of the student's special needs. In addition, tests and other evaluative procedures are administered under the minimum standards component in order to assure that each competency prescribed to be achieved through this course is realized. All objectives identified as relevant to require teacher preparation competencies must be achieved at the prescribed level in order for you to pass this course.

- B. Course Rationale:** Individuals in single reeds (flute, clarinet, and saxophone) basic technical principles are stressed in accordance with the student's current performance ability and level. Instructional strategies are chosen or designed thereafter to improve technical competence developmentally and to maximize the student's growth and technical proficiency, musical understanding, expressive performances, and musical taste. The same degree of learning strategies are utilized in the areas of acquaintance with stylistic characteristics, musical chronology, and composer variety.

**COURSE TEXTBOOK:**

*Etudes, Solos, Studies, Scales, and other materials will be assigned by the instructor.*

Dietz, W. (1998). *Teaching woodwinds: A method and resource handbook for music educators*. Belmont, CA: Wadsworth/Thomson Learning.

Griswold, H. G. (2008). *Teaching woodwinds*. Upper Saddle River, NJ: Pearson-Prentice Hall.

Saucier, G. A. (2002). *Woodwinds: Fundamental performance techniques* (2nd ed.). Oxford, MS: Opus 2 Publishing Company.

Westphal, F. W. (1974). *Guide to teaching woodwinds* (2nd ed.). Dubuque, IO: Wm C Brown Company Publishers.

**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 institutional climate in which the student with disabilities can thrive. If you have a documented disability for which you require special accommodations to promote your learning in this class, please contact the Office of Special Student Services to verify eligibility and to discuss the options the reasonable academic accommodations that might be required.

**ETHICS STATEMENT:**

The Fine Arts Department is committed to the highest standard of professional and ethical conduct in all actions and interactions with the teaching and learning process. Faculty and candidates are expected to exhibit behaviors, which are indicative of honest, responsible, and self-disciplined professionals. In addition, all acts of dishonesty in any work constitute academic misconduct that could result in such consequences as receipt of an "F" on a single assignment, failure in a course, and up to dismissal from the university. Academic dishonesty includes, but not limited to, cheating, plagiarism, and fabrication of information.

**MODES OF INSTRUCTION:**

<b>A.</b>	<b>Guest Speaker</b>	<b>H.</b>	<b>Projects</b>
<b>B.</b>	<b>Lecture</b>	<b>J.</b>	<b>Individualized Instruction</b>
<b>C.</b>	<b>Inter-Discipline Collaboration</b>	<b>K.</b>	<b>Fingering Charts</b>
<b>D.</b>	<b>Class Discussion</b>	<b>L.</b>	<b>Demonstration</b>
<b>E.</b>	<b>Technology, Media presentations</b>	<b>M.</b>	<b>Visual Aids</b>
<b>F.</b>	<b>Handouts</b>	<b>O.</b>	<b>Instruction of Instrument</b>
<b>G.</b>	<b>Resource persons</b>	<b>P.</b>	<b>Other</b>
<b>H.</b>	<b>Projects</b>	<b>Q.</b>	<b>Individualized Information</b>
<b>I.</b>	<b>Charts</b>	<b>R.</b>	<b>Demonstration</b>

Student Initiated Activities:
<b>1. Play the flute, clarinet, and saxophone for classmates</b>
<b>2. Produce theoretical playing range of the flute, clarinet, and saxophone</b>
<b>3. Identify the various parts of the flute, clarinet, and saxophone</b>
<b>4. Posture for the flute, clarinet, and saxophone</b>
<b>5. Breathing and Breath control for each instrument</b>

<b>6. Whistling</b>
<b>7. Embouchure formation for each instrument</b>
<b>8. Balancing the flute, clarinet, and saxophone</b>
<b>9. Tonalizations</b>
<b>10. Candidate Portfolio</b>
<b>11. Use of Technology</b>
<b>12. Candidate Journal</b>
<b>13. Other</b>
Assessment Strategies:
<b>1. Demonstration</b>
<b>2. Observation</b>
<b>3. Paper/pencil test of knowledge</b>
<b>4. Performance during class when instructed</b>
<b>5. Evaluation</b>
<b>6. Other</b>
Course Content:
<b>A. Introduction</b>
<b>1. Musical Learning</b>
<b>2. Organization of Instruction</b>
<b>3. Instructional Materials</b>
<b>4. Practice</b>
<b>5. Breathing and Breath Support</b>

**COURSE OBJECTIVES:**

**Student will be able to:**

- The student will be able to interpret representative works of the past and present composers with technical proficiency. (S32a3/N1A/P2)
- The student will be able to express common musical nuances such as tone, articulation, tonguing, staccato, accelerando, ritardando, and other markings related. (S32a3/N1A/P2)
- The student will be able to demonstrate tone, correct posture, seating position, standing position, fingering positions, and performance expectations. (S32a3/N1A/P2)
- The student will be able to perform literature with varying language from memory in an audience setting. (S32a3/N1A/P2)
- The student will be able to play scales, arpeggios, technical studies, sufficiently enough to teach heterogeneous and homogeneous groups. (S32a3/N1A/P2)

- 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. (S32a3/N1A/P2)
- Perform in a variety of small and large instrumental ensembles. (S32a3/N1A/P2)
- 10. Develop and interpret flute, clarinet, and saxophone literature and repertoire. (S32a3/N1A/P2)

**Major Content Topics:**

1. The student will be assigned various chapters on the basic concepts, function and playing techniques of the percussion instruments for the beginner. (S32a3/N1A/P2)
2. The student will be assigned chapters covering the classic approach to woodwind teaching and musicianship in order to play the instruments and teach heterogeneous and homogeneous groups. (S32a3/N1A/P2)

<b>ASSIGNMENTS</b>	<b>POINTS</b>
Written Examination #1	100
Written Examination #2	100
Written Examination #3	100
Written Examination #4	100
Listening Examination	100
Final Examination (Rubric)	100
<b>TOTAL</b>	<b>600</b>

**POINT SCALE**

- 90% - 100% = A
- 89% - 80% = B
- 79% - 70% = C
- 69% - 60% = D
- 59% - Below = F

*If a student earns below 70 points and if remaining course requirements are not complete in accordance with university policy, the "I" (Incomplete) grade will be converted to "F."*

**COURSE REQUIREMENTS:**

The student is expected to:

- The student is expected to acquire all assigned music as soon as possible. (S32a3/N1A/P2)
- The student is expected to practice at least one 15 to 20 minutes daily on each instrument. (S32a3/N1A/P2)
- The student is expected to be able to play all major scales and arpeggios. (S32a3/N1A/P2)

- The student is expected to enhanced level of technical proficiency – **(S32a3/N1A/P2)**
- The student is expected to build beginning repertoire – **(S32a3/N1A/P2)**
- The student is expected to learn fingerings, posture, embouchure, hand and body positions, assembling of the instrument, and producing a tone. **(S32a3/N1A/P2)**
- The student is expected to prepare a NOTEBOOK for the class to submit the week before FINAL Examination. **(S32a3/N1A/P2)**
- The student is expected to teach and perform with accuracy for these minor instruments. **(S32a3/N1A/P2)**

***Course Goal:** To prepare the student for active performance as well as to promote a healthy understanding of flute performance and pedagogical information*

<b>Topic Area</b>	<b>Learning Outcomes</b>	<b>Assessment Method</b>
Plan for Instruction	Be able to demonstrate the ability to teach and perform at an advanced level on the woodwind instruments in alignment with district, state, and national standards.	The student is observed and evaluated individually and in a group, as related to the preparation of assigned woodwind lessons for performance on the Mid-Term and Final Examinations. <b>(S32a3/N1A/P2)</b>
Scales and Arpeggios	The candidate will develop and play musical scales in the major and minor keys.	The candidate will take test weekly on scales assigned and arpeggios in the class and at the end of the semester for Final Examination. <b>(S32a3/N1A/P2)</b>
Present Instruction	Be able to implement instruction using research-based practices and technology.	Performance presentations, class activities, Mid-Term and Final Examinations. <b>(S32a3/N1A/P2)</b>
Fundamentals of Flute, Clarinet, and Saxophone Playing	The candidate will develop and demonstrate tone, correct posture, seating and standing positions, hand and finger positions, body position, and embouchure.	The candidate will be evaluated at every class for these fundamental correctly. The candidate will be evaluated individually through the execution of their part within music during the

		class for accuracy. <b>(S32a3/N1A/P2)</b>
Exercises for Learning	The candidate will develop and demonstrate tone, finger and hand motion, tonguing, technical capabilities, expressive studies in order to effectively execute flute literature.	The candidate will be evaluated on listening, understanding skills, knowledge of the etude and study, and disposition. <b>(S32a3/N1A/P2)</b>
<b>Topic Area</b>	<b>Learning Outcomes</b>	<b>Assessment Method</b>
Evaluation Instruction	Be able to demonstrate an understanding of how to focus on student learning as a driving force for woodwind instruction in the classroom.	Study woodwind (flute, clarinet, and saxophone) journal articles, reviews of instructional publications, research papers, and Mid-Term and Final Examinations. <b>(S32a3/N1A/P2)</b>
Classroom Management	Be able to demonstrate and understanding of how to focus on student learning as a driving force for single reed woodwind instruction in the classroom.	Group, individual and team activities, single-reed woodwind journal articles on the management of the woodwind classroom, woodwind reviews, research paper, Mid-Term and Final Examination. <b>(S32a3/N1A/P2)</b>

**REMEDIATION**

Students whose performance in the course is judged to be unsatisfactory or needing improvement will be provided remediation. Students who show no evidence of sufficient mastery of the knowledge and ability/skill outcomes by formative procedure may be 1) given further individual assistance by the instructor, 2) given additional work and additional woodwind (single-reed) assignments to encourage mastery or 3) invited to repeat the course.

**CLASSROOM MANAGEMENT POLICIES**

Disciplinary procedure may take place at the University level if a student causes disruption or obstruction of teaching, research, learning, administration, disciplinary

proceedings, or other university activities on or off-campus, including non-university activities which occur on university property.

*"Life on the Hill"*

**Scoring Rubric for the Final Examination**

**NOTE:** 0 points will be given for an indicator that is absent, and if the student is knowledgeable about some fact, a score of 1-9 will be given at the discretion of the instructor. If the student is knowledgeable about all facts and information, a score of 10 will be given at the discretion of the instructor. The rubric will equal a total of 100 points.

Criteria/ Indicator	1-9 Point for each instrument	10 Points for each instrument	Points Earned And Notes
1 = Evidence of indicator, but not complete or thorough 2 = Complete and thorough evidence of indicator			
Knowledge of the names of the Parts of the Instruments and assembling. Flute Clarinet Saxophone	Some	All	
Knowledge of the Embouchure for the: Flute Clarinet Saxophone	Some	All	
Knowing the Fingerings in the lower, register, and upper registers for the Flute Clarinet Saxophone	Some	All	
Knowledge of the hand position for the Flute Clarinet Saxophone	Some	All	
Knowledge of the posture for the: Flute Clarinet Saxophone	Some	All	
Knowledge of the tonguing process for each instrument: Flute Clarinet Saxophone	Some	All	



Knowledge of beginning, immediate, and advanced methods for band and teaching materials for the: Flute Clarinet Saxophone	Some	All	
Knowledge of vendors, and music stores in the area for the woodwind instruments.  Knowledge of famous artists for performance of the : Flute Clarinet Saxophone	Some	All	
Notebook and Preparation	Some	All	
		Total	

## **COURSE BIBLIOGRAPHY**

### **History and Development**

- Baines, A. (1962). *Woodwind instruments and their history*. New York: Norton.
- Bate, P. (1969). *The Flute*. New York: Norton.
- Boehm, T. (1976). *An essay on the construction of flutes*. Ed. W. S. Broadwood. 1882. Reprint. Saint Clair Shores, MI: Scholarly Press.
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- Smith, C. P. (1979, May). Changing use of the flute and its changing construction. *The American Recorder*, 4-8.
- Toff, N. (1979). *The development of the modern flute*. New York: Taplinger.

### **Acoustics, Design, and Repair**

- Benade, A. (1965). Analysis of the flute head joint. *Journal of the Acoustical Society of America*, 37, 679-691.
- Boehm, T. (1976). *An essay on the construction of flutes*. Ed. W. S. Broadwood. 1882. Reprint. Saint Clair Shores, MI: Scholarly Press.
- Coltman, J. (1978, November). The acoustics of the flute. *Physics Today*, 25-32.
- Farrell, S. C. (1981). *Directory of contemporary American musical instrument makers*. Columbia: University of Missouri Press.
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- Mather, R. (1973, March). Care and repair of the flute. *The Instrumentalist*, 27, 66-68.
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- Toff, N. (1979, June). Recent developments in flute design. *The Instrumentalist*, 33, 34-37.

### **Pedagogy**

- Bruderhans, Z. (1981, August). Circular breathing and the flute. *The Instrumentalist*, 36, 34.
- Chapman, F. B. (1973). (4th ed.). *Flute technique*. New York: Oxford University Press.
- Delaney, C. (1969). *Teacher's guide to the flute*. Elkhart, IN: Selmer.
- Gartner, J. (1981). *The vibrato*. Trans. Einar W. Anderson. Regensburg: Bosse.
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### **Repertoire Catalogs**

- Flute World Catalog*. (1996). 11th ed. Franklin, MI: Flute World.
- Houser, R. (1973). *Catalogue of chamber music for woodwind instruments*. New York: Da Capo.
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### **Performance Practice**

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### **SUPPLEMENTARY READINGS:**

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### **PROFESSIONAL MAGAZINES AND JOURNALS**

Music Educators Journal

Instrumentalist

The American Music Teacher

School Musician

Flute Talk

Journal of Research in Music Education

