

MUSC: 1811, 2911, 3911

Applied Winds: Clarinet, Level I, II, III

East Tennessee State University – Department of Music

Dr. Lisa Perry, instructor

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Office Hours: By Appointment

Attendance Policy

The student is expected to be on time and prepared for every lesson. Advanced notice of at least 24 hours is required should the student need to reschedule a lesson due to an excused absence and must be made up within 7 days. For an absence to be considered excused, it must be in one of the following categories: death in the family, a documented school event, or illness. **If you must miss a lesson, or if you are sick, you will need to notify Dr. Perry immediately and arrange *in advance of your scheduled lesson time* to schedule a make-up. Make-up lessons will only be scheduled for excused absences, with a maximum of two make-up lessons. Each unexcused absence will be recorded as an “F” (or 0 points) for that lesson.** Lessons will be rescheduled should Dr. Perry need to cancel due to illness or a schedule change. Absences without proper notice (with the exception of emergencies) may result in the final semester grade lowered by one half letter. A minimum of 12 lessons per semester is required to pass this course.

Lesson Format

Lessons and studio class will be delivered in-person as much as possible. ETSU requires for on ground courses to have 51% in-person live instruction. Remote instruction will be reserved for students in quarantine or make-up lessons for excused absences that are unable be rescheduled into a classroom. Remote lessons can be requested throughout the semester by reaching out to Dr. Perry in advance of a scheduled lesson time.

Objectives

The primary objective of individual instruction on the clarinet to further develop and solidify fundamental skills that are necessary for successful performances in both solo and ensemble settings. Topics that will be addressed include: tone production, tone control, technical facility, articulation, intonation, phrasing, as well as discussions of performance practice and theory in relation to music performance. Inherent in being successful in these lessons (and really in music, in general) is the development of productive individual practice and accurate goal setting and self-assessment.

Course requirements and grading

It is expected that the student will spend ample time preparing for each weekly meeting, focusing on topics addressed in each lesson. Students will receive a weekly lesson grade. Attendance at all clarinet recitals, master classes, and specified guest performances, as well as scheduled woodwind departmental and studio classes are mandatory. Each student is required to perform a jury during finals week. An accompanist is required for these performances. Students may also be requested to perform a separate scale jury during finals week, or as part of their final lesson. All requirements must be met in order to receive credit for the course.

Grading

Students will be given a letter grade after each lesson according to the quality, quantity, and consistency of their preparation. The lowest lesson grade for each semester will be dropped. Students may consult the instructor at any time regarding their lesson grades. The grading breakdown is approximately as follows:

Weekly lessons - 50%
Studio class performances/presentations/recitals - 10%
Final performances (Jury and Recital) - 30%
Required event attendance - 10%

Grading Scale:

A = 96-100. A = 91-95.

B+ = 88-90. B = 84-87. B = 81-83.

C+ = 78-80. C = 74-77. C = 71-73.

D+ = 66-70. D = 61-65.

F = 60 and below.

Lesson Grading Guidelines

Generally, the student can expect the following grades for his/her private lesson portion. These are general guidelines—this grading scale can be revised to meet the individual needs of each student.

“A” represents exceptional work. To receive an “A” for applied lessons, it is necessary to complete ALL of the work assigned. Generally, a student should expect to complete 1 etude every two weeks, 1-2 solo works per semester, and ALL of the technical requirements for that semester. “A” will only be awarded if the assigned material is prepared at a **very high level**.

“B” represents diligent, better than average work. To receive a “B” for private lessons, a student should expect to complete 1 etudes every 3 weeks, 1 solo work per semester, and MOST of the technical work assigned. “B” will only be awarded if most of the assigned material is played well.

“C” represents average work. To receive a “C” for private lessons, a student should expect to complete a minimum of 1 etude every four weeks, 1 solo work, and most of the technical work assigned. “C” will only be awarded if a majority of the assigned material is played with a reasonable number of errors.

“D” (25 points) represents below-average work. “D” work will not count toward graduation requirements for music majors. “D” will be assigned if the student is obviously unprepared for their lesson.

“F” (0 points) represents failing work. “F” will be assigned if the student fails to attend the lesson.

Technical Requirements

All technical requirements are CUMULATIVE. Each student is responsible for maintaining all skills learned. All material MUST be performed with a metronome.

Level 1

Major scales, quarter=60 (Semester 1)

Natural minor scales, quarter=60 (Semester 2)

Three-Octave Chromatic Scale, quarter=60 (Semester 2)

Level 2

Melodic minor scales, quarter=60 (Semester 3)

Harmonic minor scales, quarter=60 (Semester 4)

Level 3

Major thirds, quarter=60 (Semester 5)

Melodic minor thirds, quarter=60 (Semester 6)

Major and minor arpeggios, quarter=60 (Semester 7)

Repertoire/Methods

The following list gives examples of the etudes and repertoire students will study at each level. Please note: Depending on the piece, it may fall under two categories.

Level 1

Hite: *Melodious and Progressive Studies*

Rose: *32 Etudes*

Kroepsch *416 Progressive Daily Studies*
Finzi: *Five Bagatelles*
Krommer: Concerto in E-flat
Stamitz: Concerto No. 3 in B-flat
Weber: Concertino
Tartini: Concertino
Saint-Saens: Sonata
Vaughan-Williams: *Six Studies on English Folksong*

Level 2

Rose: *40 Etudes*
Rode: *20 Studies*
Kell – *17 Staccato Studies*
Voxman: *Classical Studies*
Crusell: Concerto No. 3

Osborne: *Rhapsody*
Weber: Concerto No. 1 and No. 2
Bernstein: Sonata
Hindemith: Sonata
Messenger: Solo de concours

Level 3

Uhl: *48 Etudes*
Jeanjean: *18 Etudes*
Cavallini – *30 Caprices*
Brahms: Sonata No.1 and No. 2
Poulenc: Sonata
Mozart: Concerto
Copland: Concerto
Debussy: *Premiere Rhapsody*
Sphor: Concertos
Martinu: Sonatina
Rozsa: Sonatina
Stravinsky: *Three Pieces*

***Additionally, there will be a short sight reading exam taken on the final lesson of each semester.**

Juries:

All music majors must perform a jury at the end of each semester. Music minors are not required to prepare a jury, but must have one solo performance per semester (Studio recital, Master class, Jury, etc.).

Minimum practice requirements:

- ✓ MAJORS: 10-12 hours per week.
- ✓ MINORS: 5-7 hours per week.
- ✓ NON-MAJORS: 2-3 hours per week.

Required Course Materials:

Warm-up Materials - (uploaded on D2L)
Scales and Exercises – (uploaded on D2L)
Repertoire and studies as assigned

*It is expected that individually assigned repertoire and etude books will be ordered, checked out, or printed within two weeks of the first lesson. If the piece you are assigned is not in the public domain, you must purchase an original copy.

Clarinet Music & Accessories

Muncy Winds: www.muncywinds.com (reeds, accessories, equipment)
Groth Music: www.grothmusic.com (sheet music)
Amazon

Free Digital Sheet Music

IMSLP: www.imslp.org (free scores and sheet music) - public domain
Clarinet Institute: www.clarinetinstitute.com

Clarinet Associations and Resources

International Clarinet Association: www.clarinet.org
The Clarinet Magazine (ICA)
The Clarinet [Online]: <http://clarinet.org/tco/>

Academic accommodations for disabilities: All reasonable accommodations will be made for students with documented disabilities. At the beginning of the semester, students must provide a faculty accommodation form specifying the necessary accommodations.

Honor Code: Any act of dishonesty in academic work constitutes academic misconduct and will be subject to disciplinary action and result in course failure. This includes plagiarism, the changing or falsifying of any academic documents or materials, cheating, and the giving or receiving of unauthorized aid in tests, examinations, or other assigned school work.

Honor Pledge: By becoming a member of the campus community, students agree to live by the standards of the honor code and thereby, pledge the following: "I pledge to act with honesty, integrity, and civility in all matters."

D2L (Desire to learn): This course is web-enhanced. Log in for assignments, course documents, and other information. It is your responsibility to check D2L on a regular basis.

COVID-19

In light of the pandemic, members of the university community are obligated to take precautions to prevent the spread of COVID-19. Any student who feels ill should not attend in-person classes. If you are experiencing symptoms of COVID-19 or were in close contact with a person who has tested positive, you

should immediately get tested at the University Health Center (423-439-4225 or 1-888-915-4225) or the Washington County Department of Health.

Face Coverings on Campus

Please wear a mask or other appropriate Face Covering to class. Wearing a mask that covers your nose and mouth communicates the care and respect you have for yourself, the care and respect you have for those you live with, and the care and respect you have for other members of this classroom community. The best evidence we have, from public health professionals, is that wearing masks is one of the best ways to protect against the spread of COVID-19 and other airborne illnesses. Students with medical conditions that inhibit their ability to wear masks should register through disability services by contact Disability Services by telephone at 423-439-8346 or by email at littleme@etsu.edu to request an accommodation. The policy can be found at <https://www.etsu.edu/policies/health-safety/face-coverings.php>.

NASM

Below is a list of competencies provided by the National Association of Schools of Music (NASM). NASM is our accrediting agency at ETSU that verifies the quality of education that we offer to our students.

Faculty, for each class that you teach, please put a "X" in the left column if this competency is addressed in your class. In the right column, please list the assignment(s) that address this competency. Then, choose 1-3 assignments that best represent the synthesis of knowledge gained from your class and highlight those assignments. These assignments should address the highest levels of Bloom's Taxonomy. Use this exercise to think of creative assignments that give your students choices to highlight their creativity.

Students, you will then upload your final graded highlighted assignment to your online portfolio. By graduation, your portfolio should have many assignments that address all of these competencies. My hope is that this portfolio represents the outstanding education you are receiving at ETSU and a tool to use for future job interviews and life endeavors.

Capstone assignments/projects/activities will be uploaded to the student's portfolio that will show how each of these standards is being addressed. Through the portfolio, it should be evident that students have demonstrated achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.

General Competencies

Addressed in this Class	NASM Standards	How is this standard being addressed? Capstone assignments should be highlighted.
X	The ability to think, speak, and write clearly and effectively.	Students will assess live and recorded musical performances and provide constructive feedback. Students will regularly evaluate their own performance and progress in weekly lessons.
X	An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.	Students will apply their knowledge of human anatomy and physiology to enable healthy use of the body during performance. Students will make historically informed interpretations of repertoire based upon knowledge of the composer and sociopolitical events and performance practice during the time in which the piece was written.
X	A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains. (ex. How are other subjects used in our classrooms—choir studies poetry, perhaps acoustics are studied in your class...)	Students analyze the relationship between poetic meter and musical phrasing, and apply metrical inflection when appropriate. Students perform repertoire based on literature, and interpret the music according to the relationship with the text, character, or image.
X	Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to history, culture, moral and ethical issues, and decision-making.	Students compare and contrast recordings of performers from a variety of traditions in performance to gain broader awareness of the wide variety concepts throughout the world, including tone color, articulation, phrasing, and general sound production.
	The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.	

Common Body of Knowledge and Skills for all BM Students

Performance (for all BM students)		
X	Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.	Students achieve technical facility in all keys across the full range of the instrument, and develop quality tone production skills, a broad dynamic range, a variety of tone colors, and diversity of articulation styles in all ranges of the instrument.
X	An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.	Students learn, interpret, and perform repertoire from all representative time periods.
X	The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.	Students will sight-read duets with the professor in applied lessons, and regularly sight-read repertoire with increasing difficulty in applied lessons.
X	Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.	Students rehearse small chamber ensemble repertoire in preparation for performance, with students assessing ensemble issues and collaborating to solve problems and create more effective musical performances.
	Keyboard competency.	
X	Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.	Students sight-read duets with the professor in most applied lessons. Each semester, students learn and perform small chamber ensemble repertoire at studio recitals, with the students collaborating and leading rehearsals independently.
Musicianship Skills and Analysis.		

X	An understanding of the common elements and organizational patterns of music and their interaction, the ability to employ this understanding in aural, verbal, and visual analyses, and the ability to take aural dictation.	Students acquire technical facility in scales, arpeggios, 7 th chords, scales in 3 ^{rds} , in all keys, and understand the theoretical relationship between related scales and chords. Students make use of aural skills to facilitate good intonation and to voice pitches on the instrument.
X	Sufficient understanding of and capability with musical forms, processes, and structures to use this knowledge and skill in compositional, performance, analytical, scholarly, and pedagogical applications according to the requisites of their specializations.	For each piece of study, students analyze and explain the form of the piece and assess how they might perform the piece so as to communicate the form to the listener.
X	The ability to place music in historical, cultural, and stylistic contexts.	For each piece of study, students research the composer, time period and circumstance under which it was written, for whom it was written (if applicable).
Composition/Improvisation		
X	Students must acquire a rudimentary capacity to create original or derivative music. It is the prerogative of each institution to develop specific requirements regarding written, electronic, or improvisatory forms and methods. These may include but are not limited to the creation of original compositions or improvisations, variations or improvisations on existing materials, experimentation with various sound sources, the imitation of musical styles, and manipulating the common elements in non-traditional ways. Institutional requirements should help students gain a basic understanding of how to work freely and cogently with musical materials in various composition-based activities, particularly those most associated with the major field.	Students compose and or improvise cadenzas. Arrangement or composition projects for solo or chamber ensemble will be done once per year.
History and Repertory		
X	Students must acquire basic knowledge of music history and repertoires through the present time, including study and experience of musical language and achievement in addition	Students learn and effectively perform solo and chamber ensemble repertoire from a variety of time periods and consider acoustical differences historical

	to that of the primary culture encompassing the area of specialization.	versus modern instruments as they relate to intonation, key, dynamics, projection, timbre, articulation, and musical inflection.
Synthesis		
X	While synthesis is a lifetime process, by the end of undergraduate study students must be able to work on musical problems by combining, as appropriate to the issue, their capabilities in performance; aural, verbal, and visual analysis; composition/improvisation; and history and repertory.	Studio recital performances and junior/senior solo recitals are a synthesis of technical and musical skills with knowledge of aural skills, theoretical analysis, and history. Students demonstrate their ability to aurally communicate musical ideas, visually communicate with and cue other performers, and illustrate biographical, historical, and musical information via written program notes.
Results		
X	Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field.	Students regularly explain musical concepts and explain the value and role of music in society. This will be done in lessons and master class and or performance with guest artists.
X	Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.	Students conduct themselves professionally in their interactions with others. They are punctual and prepared for all lessons and rehearsals. Students effectively communicate with outside professionals in the field.
X	Acquire the skills necessary to assist in the development and advancement of their careers, normally including basic competency development in communication, presentation, business, and leadership, all with particular regard to professional practices in their major field.	Students demonstrate mutual respect and professionalism towards other studio members at all times. Students create resumes for auditions or teaching positions. Students communicate

		professionally via email with applied faculty and outside professionals.
Recommended General Competencies for all Professional Studies in Music		
X	Develop teaching skills, particularly as related to their major area of study.	Students regularly explain and demonstrate fundamental technical and musical concepts in preparation for teaching careers.
X	Experience a broad range of repertory through attendance at events such as recitals, concerts, opera and music theatre productions, and other types of performances.	Students must attend all clarinet studio recitals, faculty recitals, and guest artist recitals and events. Students are encouraged to attend performances in other areas.
	Explore areas of individual interest related to music in general or to the major. Examples are music bibliography, notations, aesthetics, acoustics, performance practices, specialized topics in history, musicology, ethnomusicology, analysis, and technology.	
	Explore multidisciplinary issues that include music.	
X	Practice synthesis of a broad range of musical knowledge and skills, particularly through independent study that involves a minimum of faculty guidance, where the emphasis is on evaluation at completion.	In preparation for all lessons and performances, students independently plan their practice sessions, track their progress, determine solutions for problems, test their solutions, and determine if their solutions worked. Students must prioritize specific elements on which to focus.
X	Comprehensive capabilities in the major performing medium including the ability to work independently to prepare performances at the highest possible level; knowledge of applicable solo and ensemble literature; and orientation to and experience with the fundamentals of pedagogy.	In preparation for all lessons and performances, students independently plan their practice sessions, track their progress, determine solutions for problems, test their solutions, and determine if their solutions worked.

		Students must prioritize specific elements on which to focus.
	For performance majors in voice, the study and use of foreign languages and diction are essential.	
<p>Specifically for Education Majors</p> <p>(If addressed in performance classes, list as well.)</p>		
X	Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional.	Students recall their experiences in music, and summarize their objectives in developing a positive learning environment for their future students.
X	The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage.	Students interpret the emotional and communicative element in their repertoire, and justify their interpretive choices through convincing musical performance.
X	The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences.	Students demonstrate mutual respect and professionalism towards other studio members at all times, and give respectful constructive comments when critiquing performances.
	The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators.	
	The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds.	

	The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students.
	The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills.

Music Competencies

	<p>Conducting and Musical Leadership. The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization.</p>
	<p>Arranging. The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations.</p>
X	<p>Functional Performance. In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student’s teaching specialization are also essential.</p>
X	<p>Analysis/History/Literature. The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization.</p>

General Music Teaching Skills		
	Musicianship, vocal, and pedagogical skills sufficient to teach general music.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music.	
	Laboratory and field experiences in teaching general music.	
	The ability to lead performance-based instruction.	
Vocal/Choral Music		
	Vocal and pedagogical skill sufficient to teach effective use of the voice.	
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.	
	Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments.	
	Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes.	
Instrumental Music		
X	Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups.	Students regularly explain and demonstrate fundamental concepts in preparation for teaching careers.
	Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.	
X	Experiences in solo instrumental performance and in ensembles. Ensembles should be varied both in size and nature.	Students perform solo and chamber ensemble repertoire each semester in studio recitals.

	Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes.	
Teaching Competencies		
	Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management.	
	An understanding of child growth and development and an understanding of principles of learning as they relate to music.	