Syllabus
MUSI 4191; Instrumental Pedagogy - Clarinet; Spring 2018
DATES/TIMES TBA; CARR E.F.A. ELDON BLACK RECITAL HALL
Dr. Timothy Bonenfant; Carr Education Fine Arts Building (CARR-EFA) #217
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Office Hours: MWF 9-10 AM; TW 11:30-12:00 W 2-4 PM; Th 5:30-6:30 PM; F 11 AM-12 PM & 1-3 PM

Course Description: This course is intended to help prepare clarinet students to successfully teach the clarinet to beginning, intermediate and advanced students. Emphasis is on gaining knowledge about important woodwind teaching methodologies, and developing a familiarity with pedagogical literature, teaching repertoire, and appropriate repertoire for the clarinet.

Purpose: Instrumental Pedagogy is designed to provide an opportunity for upper division undergraduate clarinet majors to gain a basic knowledge of resources and pedagogical approaches used in clarinet teaching at pre-collegiate and early college levels, and to develop a familiarity with appropriate repertoire.

Students select specific pedagogical topics on which they prepare written projects and make presentations in class. In addition, a paper presenting the student's personal perspective on various aspects of playing and teaching the clarinet will be submitted at the end of the semester.

In addition, students will gain knowledge of the important resources available for exploring clarinet literature and the ability to assemble judicious recital programs.

Prerequisite: Advanced standing in music.
Corequisite: Concurrent enrollment in upper division MUAP applied lessons in the major instrument.

MAJOR COURSE OBJECTIVES:
• Become more familiar with clarinet instructional materials and teaching methodologies.
• Develop an awareness of pedagogical practices through observing and describing the teaching of experienced professionals.
• Develop a knowledge base to serve as a foundation for increased understanding of clarinet teaching practices and performance.
• Prepare a document expressing your present understanding of the fundamental elements of clarinet performance and teaching.

LEARNING OUTCOMES:
• Develop specific skills, competencies, and points of view needed by music professionals
• Develop creative capacities in music performance
• Gain a broader understanding and appreciation of appropriate musical idioms

Student Learning Outcomes:
• demonstrate reasonable knowledge of pedagogical and solo literature for the clarinet.
• demonstrate reasonable knowledge of important resources.
• demonstrate the ability to assemble appropriate lesson plans.

Attendance:
Because of the infrequency of this class, attendance is mandatory. It is understood that life happens, therefore, the student’s grade will only be affected after the first absence (one letter grade for each subsequent absence).

GRADING PROCEDURES:
Method of Assessing Learning Outcomes:
Class Presentations (3) 30%
Written Assignments (4) 40%
Final Project 30%
Class Presentations (30%): Must be typed and submitted electronically.

- All presentations must include illustrative excerpts.
- Cover bibliographical, stylistic information on composer and music, general analysis of form and compositional techniques, and include a discussion of performance problems.
- Make outline handouts for course professor and all students.

Presentation #1:
Present a short introduction to how you would start a student who has never played an instrument before; be sure to discuss embouchure, finger and hand placement, the use of the tongue, etc.

Presentation #2:
Present a short introduction to teaching fundamentals of music to the same student as you have for presentation #1. Discuss pitch reading and recognition, rhythm reading, counting, etc.

Presentation #3:
Present a short introduction to repertoire for the clarinet choir, both important original pieces and transcriptions. Be prepared to discuss the age level these pieces would be appropriate for.

Written Assignments (40%): Must be typed and submitted electronically.

Assignment #1:
Prepare a document that delineates your policies for lessons; payment methods, cost and frequency, policies for missed lessons (both students and teacher), lesson location, charges for mileage if appropriate, etc.

Assignment #2:
Create a graded list of etude books and other pedagogical material, including the following levels; beginners, middle school, high school, freshman level college.

Assignment #3:
Create a repertoire list of appropriate literature for a college audition, and include a list of scales to prepare. Keep in mind that a pianist may not always be available.

Assignment #4:
Create a graded list of solo repertoire, modeling after the PML, including the following levels; beginners, middle school (Class III UIL), freshmen/sophomore high school (Class II UIL), junior/senior high school (Class I UIL) and freshman level college. Keep in mind which editions will be utilized.

Final Project (30%):
At the beginning of the semester class will meet and discuss your interests and decide upon the projects you will research. The grade you earn will be a reflection of the quality and comprehensiveness of your projects/presentations and your final clarinet pedagogy document. There is no final exam, and the final pedagogy document is due at the final class meeting in week 15. Students should select specific topics of interest. Examples possible project topic ideas/suggestions include:

- Etude materials, graded by difficulty or technical content
- Examination of various "schools" of playing (e.g. French, German, English, Italian, etc.)
- Observation of experienced clarinet teachers (reflective reports)
- Psychological approaches for successful performance
- Intonation tendencies, problems and solutions
- Embouchure formation theories
- Articulation types; performance considerations
- Special topics (e.g. vibrato, transposition, etc.)
- Warmups and daily routines
- Performance anxiety issues and solutions
University Course Withdrawal Policy:
The last day to drop or totally withdraw from regular session courses and the University is Monday, April 2\textsuperscript{nd} 2018. Withdrawal grades will be indicated with W.

University Honor Code:
“Angelo State University expects its students to maintain complete honesty and integrity in their academic pursuits. Students are responsible for understanding the Academic Honor Code, which is contained in both print and web versions of the Student Handbook.”

ADA Compliance:
“Persons with disabilities which mat warrant academic accommodations must contact the Student Life Office, Room 112 University Center, in order to request such accommodations prior to such accommodations being implemented. You are encouraged to make this request early in the semester so that appropriate arrangements can be made.”

Student Absence for Observance of Religious Holy Day
“A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence.”
| Week of 1-15 | Introduction; Syllabus |
| Week of 1-22 | Discussion of Final project topic: (Extended techniques) *Written Assignment 1 due: Lesson Contract* |
| Week of 1-29 | Etude books; Finger Exercises  
Corley: Daily Workout for Clarinet  
Hamelin: Gammes et Exercises  
Jeanjean: Vade-mecum  
Klosé: Finger Exercises  
Kell: Staccato Studies, Clarinet Staccato from the Beginning  
Mandat: Finger Food  
Opperman: Modern Daily Exercises, 3 volumes  
Opperman: Velocity Studies: Elementary, Intermediate, Advanced, Virtuosic  
Opperman: Intermediate Contemporary Scale Studies  
Opperman: Contemporary Chordal Sequences (Intermediate, Advanced)  
Opperman: Master Studies for the Clarinet  
Stark: Arpeggio Studies, op. 39 |
| Week of 2-5 | Etudes: Methods & Scales  
Baermann, Books I-V  
Bona: Complete Method for Rhythmic Articulation  
Etheridge; Practical Approach to Clarinet: 3 Books  
Jettel: The Accomplished Clarinetist  
Klosé: Method for the Clarinet  
Lazarus: Method for the Clarinet  
Russianoff: Clarinet Method  
Stein: The Art of Clarinet Playing  
Stubbins: The Study of the Clarinet  
Fred Weber; Book 1 Clarinet Student  
**Presentation 1: How to start a student on your instrument** |
| Week of 2-12 | Etudes: Melodic Studies  
Cavallini: 30 Caprices  
Hite: Melodious & Progressive Artistic Studies  
Jeanjean: Progressive and Melodic Studies: Book I - 20 Fairly Easy;  
Jeanjean: Book II - 20 Progressive and Melodic Studies (Moderate Difficulty);  
Jeanjean: Book III - 20 Graded (Fairly Difficult) - (Expensive!)  
Jeanjean 16 Etudes Modernes; 18 Advanced  
Etudes: 25 Technical & Melodious Studies  
Müller: 22 Studies for Clarinet  
Polatschek; 24 Clarinet Studies for Beginners Advanced Studies  
Rose 32 & 40 Etudes  
Stark; 24 Studies in All Tonalities  
Halsey Stevens; 12 Melodic Studies  
Thurston: Passage Studies (3 Books)  
Uhl, 48 Etuden for clarinet  
Voxman (ed.): Classical Studies for Clarinet |
| Week of 2-19 | Etudes: Orchestral Excerpts and other  
John Gibson: Advanced Clarinet Technique - A New Approach from Great Orchestral Literature  
Hadcock: The Working Clarinetist  
Sobol: Serve The Music  
[https://bretpimentel.com/browse/](https://bretpimentel.com/browse/) |
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| Week of 2-26 | Pedagogical aspects of Recital Rep  
**Written Assignment 2 due: Graded list of etude books** |
| Week of 3-5 | Pedagogical aspects of Recital Rep  
**Written Assignment 3 due: Audition material** |
| Week of 3-12 | **SPRING BREAK** |
| Week of 3-19 | Pedagogical aspects of Recital Rep |
| Week of 3-26 | Pedagogical aspects of Recital Rep  
**Presentation 2: How to teach a student music fundamentals.** |
| Week of 4-2 | Methods/Schools of Clarinet Ped. |
| Week of 4-9 | **Written Assignment 4 due: Graded list of solo repertoire** |
| Week of 4-16 | **Presentation 3: Clarinet choir** |
| Week of 4-23 | Observations and descriptions of the teaching of experienced professionals. |
| Week of 4-30 | Performance anxiety issues  
**FINAL PROJECT DUE** |
| Finals Week | No final exam |