

**University of Georgia**  
**School of Music**  
**Applied Clarinet, Fall 2007, Spring 2008**

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**Office hours**

By appointment.

**Course objectives**

The student will demonstrate the ability to play assigned repertoire at performance level.

**Topical outline**

Techniques of clarinet playing including embouchure, breathing, correct hand and finger positions, finger motion, tongue placement and speed, tone production, intonation, fingerings, production of legato, production of staccato. Interpretative skills to include the ability to perform in various styles and to make decisions regarding phrasing. The study of musical vocabulary and nuance markings in the appropriate repertoire. Rhythmic training and sight reading. Practice strategies. The experience of public performance of repertoire at the appropriate level of difficulty. Reed adjustment.

**Required Course Materials**

- \*McClellan, D. Ray, First Hour. (see Dr. McClellan)
- \*Bonade, Daniel - The Clarinetists Compendium. ([www.luybenmusic.com](http://www.luybenmusic.com))
- \*Starer, Robert - Rhythmic Training.  
([http://www.sheetmusicplus.com/store/smp\\_detail.html?item=5385000&cart=339541889015486936](http://www.sheetmusicplus.com/store/smp_detail.html?item=5385000&cart=339541889015486936))
- \*The Tuning CD ([www.thetuningcd.com](http://www.thetuningcd.com))
- \*Clarinet studies and repertoire to be determined by instructor, and immediately acquired by student. A practice part should be obtained immediately. A purchased part should be presented within 2 weeks of assignment. Continued use of Xeroxes or borrowed music (including library parts) will be counted against the final grade.
- \*good reeds for lessons and performances.
- \*reed rush or sand paper
- \*professional line clarinet. Speak with instructor prior to a new purchase.
- \*professional level mouthpiece to be approved by instructor and student.
- \*practice mirror.
- \*tuner (one that sounds tones).
- \*recordings of repertoire being studied to be acquired immediately upon assignment.

## **Grading Guidelines For Lessons**

Each private lesson will be graded, with the exception of the first lesson in each semester.

### ***How A Student Earns a Grade in Applied Clarinet:***

A (4) = The student did as well as could reasonably be expected. Played assigned materials at tempi indicated by composer or assigned by instructor; very few errors; Difficult passages were "worked up". Excellent.

B (3) = The student's mastery of the material has noticeable flaws but is well above the minimum standard. Was able to play assignments with minimal errors -- at or near tempi assigned by instructor. Difficult passages needed more attention than were given which may have resulted in re-assignments. Good.

C (2) = The student met the minimum requirements.. Managed to get through pieces without stopping but with noticeable errors; not enough practice -or- not the right kind of practice -or- both. Acceptable.

D (1) = The student learned some of the material but did not meet minimum requirements. Attended lessons, but sounded a little better than sight reading could not get through pieces without stopping; -or- progress was not made since previous lesson. Passable.

F (0) = The student learned little or none of the material. Failing.

**In addition to each lesson and the jury being graded, each student must complete the requirements list below in order to earn the grade of an "A".**

### **List of Requirements for Earning The Grade of "A".**

#### **-Daily Warm-Up Routine**

**Assigned by instructor**

#### **-Etudes and Repertoire**

MUSIC EDUCATION, THERAPY and AB MAJORS

- 1) 10 etudes at performance level.
- 2) 4 repertoire movements at performance level. 1 out of the 4 movements should be from a concerto.
- 3) 4 orchestra excerpts (TBD by instructor).

PERFORMANCE MAJORS

- 1) 18 etudes at performance level.
- 2) 7 repertoire movements at performance level. 1 out of the 7 movements should be from a concerto.
- 3) 8 orchestra excerpts (TBD by instructor).

MINORS

- 1) A daily warm-up routine at performance level, assigned by instructor.
- 2) 5 etudes at performance level.
- 3) 2 repertoire movements at performance level.

\*The warm-up routine should be ready to perform at all times after the third week of classes.

\*The instructor will keep a list of the student's accomplishments during the semester.

\*Each requirement will be checked off as the student is able to play it at performance level.

\*The student is required to exhibit knowledge of the repertoire being performed in the lesson from studying the CD recording. **Failure to demonstrate knowledge of assigned repertoire by studying recording will result in the student being graded as un-prepared.** An example would be entering or re-entering in the wrong place when the teacher is singing the accompaniment.

### **Jury Examination**

Jury examinations will take place during finals week. Students should prepare well in advance and secure the services of a pianist that is approved by the instructor. Repertoire to be performed on the jury can be determined by the instructor in consultation with the student. **Midway through the semester, students should inquire as to what they will perform on the jury.** Students are required to secure their own accompanist and the accompanist must be approved by the instructor. The students should bring the accompanist to their lesson at least 3 weeks prior to any performance or jury.

### **Recital Performances**

The School of Music requires recital performances for all music majors. These requirements are listed below:

B. MUS. ED. (All non-performance music degrees), Freshman: 0-10 minutes (optional recital-not required), Sophomore: 10-20 minutes (required recital), Junior: 15-25 minutes (required recital), Senior: 20-30 minutes (required recital).

B. MUS. (Performance), Freshman: 0-15 minutes (optional recital-not required), Sophomore: 20-30 minutes (required recital), Junior: 30-45 minutes (required recital), Senior Evening Recital: 50-60 minutes (required).

Students are expected to schedule their own recital date according to School of Music guidelines. See Dr. McClellan for details.

Students are required to secure their own accompanist and the accompanist must be approved by the instructor. The students should bring the accompanist to their lesson at least 3 weeks prior to any performance or jury.

### **Recital Attendance**

The School of Music requires the purchase of a recital card. Failure to complete the recital card will result in an "I" for the semester. **Registered clarinet students are required to attend all on-campus clarinet recitals given by faculty or guest artists. Failure to attend a faculty or guest-artist recital will result in the lowering of the final grade by one letter.** Students are responsible for learning of these events through the School of Music postings and website ([www.music.uga.edu](http://www.music.uga.edu)).

### **Attendance Policy**

1) Lesson Attendance - Students are required to attend lessons and are allowed *one* absence per semester with no questions asked. Please call or email with 24 hours notice whenever possible. Lessons missed by the instructor will be made up. Lessons missed by the student will only be made up at the instructor's discretion. Juries will be made up the following semester if the absence was excused by the instructor. Failure to perform at the end of semester jury will result in an "I" (incomplete) for the semester.

2) Clarinet Seminar - Students are required to attend clarinet seminar and may miss *one* class per semester with no questions asked. Minors are required to attend seminar during the semesters in which they enroll

in applied lessons. Clarinet Seminar is held MONDAYS from 4:30 – 6:00. Students are expected to participate in a variety of ways in studio class: as a performer, listener, and in class discussions.

3) All other absences are considered *unexcused* unless the *instructor* approves an exception in writing or email after an appropriate request is made by the student. Examples of exceptions would be a documented illness or a death in the family. Unexcused absences or tardiness will count against the final grade. Tardiness will count as a 1/2 absence.

4) The student may be dropped from the course (W or WF at the discretion of the instructor) if a) the student has more than 3 absences (the sum of lessons and seminars together) in the first 2 weeks of classes or b) if a student has more than 6 absences (the sum of lessons and seminars together) during the entire semester.

**Miscellaneous**

Studio announcements can be found on the clarinet bulletin boards in the 4th floor faculty corridor and on Dr. McClellan's website <http://mccleldr.myweb.uga.edu/>

Students are expected to check their email once daily (M-F) and once per weekend for schedule changes or studio announcements. Official school holidays and holiday periods are excluded from this policy.

**Suggested Articles**

*Becoming An Ideal Student* by Jeannee Baxtresser

*What Should Grades Mean* by Michael Covington (on web) <http://www.ai.uga.edu/mc/grading.html>

**Academic Honesty Policy**

All academic work must meet the standards contained in A Culture of Honesty. Each student is responsible to inform themselves about those standards before performing any academic work. The student is expected to report his record of recital or concert attendance accurately and honestly. Failure to adhere to the policy will result in a report to the VPI.

**Deviation from syllabus**

The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.



Please return a signed copy of this to Dr. McClellan by the end of the first week of classes.

I have read and understand the clarinet studio syllabus.

Printed Name \_\_\_\_\_ Signature \_\_\_\_\_

**Clarinet Studio: Check-List and Grading Sheet**  
*All items must be checked in order to receive the grade of an A*  
 Music Education, Therapy, Composition and Bachelor of Arts majors.

**Textbooks** (must show instructor by the end of the 2nd full week of classes)

Semester's Repertoire \_\_\_\_\_  
 Semester's Etude Book \_\_\_\_\_  
 Bonade Compendium (now contains Rose and Excerpt book) \_\_\_\_\_  
 Rhythmic Training by Robert Starer \_\_\_\_\_  
 The Intonation CD \_\_\_\_\_  
 Metronome \_\_\_\_\_

**Warm-Up Routine**

Long Tones (incl endurance), Over the Break, Scales, Arpeggios or Intervals, Articulation (incl written plan).

3<sup>rd</sup> week exam \_\_\_\_\_  
 Pop check #1 \_\_\_\_\_  
 Pop check #2 \_\_\_\_\_

**Etudes**

Name	date	Name	date
1		6	
2		7	
3		8	
4		9	
5		10	

**Repertoire Movements & Recording Study/Ownership**

Name	date
1	
2	
3	
4	

**Orchestral Excerpts & Recording Study/Ownership**

Name	date
1	
2	
3	
4	

**Rhythmic Training**

Name	date	Name	date
1		6	
2		7	
3		8	
4		9	
5		10	

**Concert Attendance**

McClellan – Brahms: Quintet 8/28 \_\_\_\_\_  
 McClellan – Solo Recital 9/19 \_\_\_\_\_  
 Algirdas Budrys: Guest Recital 10/6 \_\_\_\_\_  
 McClellan – Wind Octets 10/29 \_\_\_\_\_  
 Maurita Murphy Mead: Guest Recital 11/5 \_\_\_\_\_

**Lesson Attendance**

Attended 14 \_\_\_\_\_

**Studio Class Attendance**

Attended 14 \_\_\_\_\_