UTM Clarinet Handbook
Fall 2017

For
MUAP 161/162/164/362/363/364: Clarinet Lessons
MUAP 395/495: Clarinet Recitals

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Welcome back! I hope everyone had a great summer!

We have a new clarinet major this semester. Taylor Grimes went to Independence High School and is majoring in music ed! Welcome, Taylor! :-)

In addition, Caitlyn & Andy helped us secure a used A clarinet from Interlochen – thanks SO MUCH!!! This will be available for any clarinet student to use for solo or chamber repertoire, as well as in wind ensemble or orchestra. :-)

As usual, there are some changes for this semester:

- We’re still working on the best approach to technique juries. We’re going to try having them early in the semester (Sept. 21 for this semester) so that we avoid the end-of-semester craziness.

  You’ll begin each semester by reviewing your technique for that semester’s technique jury; once the technique jury is done, you’ll begin working on the technique for the following semester. (This also means that you’ll need to stay on top of your scales and chords over breaks!) For returning students, your technique won’t always line up exactly with what’s in this Handbook; I’ve posted a Google Doc to each of your folders detailing what’s expected of you in each semester.

  Note that no technique will be asked in end-of-semester juries, even for Upper-Division juries; however, we will take into account your performance on your Technique Jury.

- I’m really excited to bring in a visiting artist this semester! Dr. Jackie McIlwain is Assistant Professor of Clarinet at the University of Southern Mississippi, and she’s a wonderfully positive person – as well as a great player and teacher, of course! She’ll be working with you in a (required) master class on Friday, Sept. 29, followed by a clinic about Vandoren products. There will probably be free swag & reeds! :-)

- Even though recording and listening to yourself is crucial, we’ll be taking a break from lesson videos this semester to allow for an album review – being familiar with clarinet repertoire is important as you head toward your senior recital. Even though we won’t be doing lesson videos, you’re strongly encouraged to record yourself in your own practicing, and if you’d like to record part of a lesson, we can do that. Note that you do not need to write an album review if you’re doing a senior recital (because you have more program notes to complete).

- In Clarinet Class, we’re going to be working with some basic body mapping. I went to this AMAZING biennial body mapping conference this summer, and I’m really inspired! Plus, Friends of Music has funded a body mapping visiting artist (Saturday, Sept. 30), so this should dovetail nicely with her clinic.

- Your resume and rep list are now due early in the semester (Wednesday, Sept. 20); again, I’m trying to take stuff off your plate for the end of the semester. The idea is that you’ll
keep these documents updated during the semester by adding any pertinent info when it takes place.

- I’ve also revised the grading scale for each lesson: now, you need to be warmed up in order to score above a 3. (The only exception to this is if you have a rescheduled lesson that’s up against a class.)

- I’ve tweaked the way I word how much rep is required each semester, but I haven’t increased the amount. In the past, there’s been a set number of pages of etudes & solo rep, but some people have chosen long solos. Here are the new numbers:
  - Lower Division lessons: 5+ pages of repertoire per semester, including 2+ pages of solo repertoire and 2+ pages of etudes
  - Upper Division lessons: 8+ pages of repertoire per semester, including 3+ pages of solo repertoire and 3+ pages of etudes

- Lastly, as with every class at UTM, we’ve switched to Canvas (instead of Blackboard). All the handouts are posted there, and grades will be as well; you’ll also use this to submit all written assignments (inc. your resume, repertoire list, program notes, & album review). **All UTM students have free access to Microsoft Office, so these documents must be submitted as a docx** (not a Google Doc, open office, or any other format). I’ll also be grading & commenting on these through Canvas, and I’ll put the comments into your Google Doc as well so that you can refer back to them in future semesters.

Here’s to another great semester!

Dr. A
General Information

Faculty Contact Information
Dr. Elizabeth Aleksander

Contact Information: ealeksan@utm.edu, 731.881.7413 (office), 419.346.8624 (cell)

Note that emails will typically not be answered after 7pm.

Office: Fine Arts 235
Office Hours: Mondays & Tuesdays (11:00-12:00), or by appointment

Communication Policy
Most course communications should be accomplished via email, using your UTM email address, which you should check daily. Emails will be returned within 24 hours during the week but generally not after 7pm. If you experience technical issues, you should contact the UTM Help Desk at 731.881.7900 or http://www.utm.edu/helpdesk.

Texting is acceptable when time is a factor; it can be utilized by both yourself and Dr. Aleksander. Canvas may be used for course announcements, but Dr. Aleksander will not check its inbox on a regular basis, so email should be used to correspond with her.

Required Equipment & Maintenance

Required Equipment
• Wood clarinet in working condition with necessary accessories (ligature, swab, etc…)
• Reeds: at least 4 in good playing condition, in a case (not what they came in)
• Metronome (or app)
• Tuner (or app) with pitch-sounding capabilities
• Pencil
• Reed rush, super-fine grit sandpaper, or reed knife (with sharpening stone)

Instrument Maintenance
In order to prevent cracking and ensure that your instrument plays its best, you should:

• ALWAYS swab your clarinet before putting it away or taking a break. This will remove any excess moisture (ie, condensation from your breath), which can work its way into the woodgrain & cause cracks.

• Control the humidity in your case. You should humidify your clarinet whenever you’re in a location with the heat on, as furnaces dry out the air. To do this, you can purchase something like a Dampit (essentially a sponge coated with rubber to prevent the water from directly contacting your instrument) - however, the issue with many commercial options is that it’s hard to tell when they dry out (and, of course, they cost money and you have to wait on shipping). A simpler method is orange peels: eat an orange and spread the peel throughout your case, with the pith facing upward (not touching the instrument).
When it dries out, it’s very easy to tell, and then you can replace it. Plus, your case will smell great - and you’ll be eating oranges, which have vitamin C to boost your immune system. This website has some other options (both commercial & homemade) for controlling humidity: http://curiousclarinetist.blogspot.com/2011/02/humidifying-your-case.html (It notes an issue with orange peels going moldy, which is very rare. They must be in a pretty humid area!)

- **NEVER play your instrument if it’s cold (or even cool) to the touch.** One cause of cracking is blowing hot, humid air through a cold/dry instrument; this causes the inside of the clarinet to expand while the outside stays the same size - resulting in a crack. If your instrument is cold, this is much likely to happen! To warm up your instrument, first assemble it into two pieces (bell-lower joint & barrel-upper joint); then, use your armpits to warm both ends of the two sections, thereby warming the entire barrel, the top & bottom of both keyed joints, and the top of the bell (you don’t need to worry about the bottom of the bell or about your mouthpiece).

  **Note:** If there are climate control issues in Fine Arts, please let Dr. Aleksander know immediately! Texting is preferred: 419-346-8624.

- Inspect your instrument regularly - at least once per week. Look for any cracks, which are most likely to occur at the ends of each piece. Pay close attention around holes in the wood, whether they’re tone holes or places where keys attach to your instrument; these are most susceptible to cracking.

### Required & Suggested Texts

**Required Texts**

- *Musician’s Practice Planner* (published by Molto Music)
- Kelly Burke, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*
- Binder containing Course Packet (beginning Fall 2016) or Warm-Up Packet (for students who entered prior to Fall 2016)
- Music as assigned at the beginning of the semester, based on each student’s playing level and potential. **Photocopies are not acceptable unless the piece is out of print.**
- Handouts, available on Canvas
- **Personal Planner** – All students are required to maintain a planner (physical or electronic) that lists assignments and dates of performances, required events, major projects, tests, etc… Students should schedule their practice time each week.

  **You must bring your Practice Planner, Course/Warm-Up Packet, Burke book, and sheet music to every lesson. In addition, please bring your personal planner to your first lesson each semester to set up a practice schedule.**

**Suggested Texts**

- Larry Guy’s books:
General Information

- Embouchure Building for Clarinetists
- Hand and Finger Development for Clarinetists
- Intonation Training for Clarinetists
- Selection, Adjustment, and Care of Single Reeds
- Howard Klug, *The Clarinet Doctor*
- Thomas Ridenour, *The Educator’s Guide to the Clarinet*

**Budget**

After the first semester, you should budget $200 per semester for sheet music, reeds, and other supplies. (You will likely spend more in the first semester because you will need to purchase most of the textbooks and supplies then.) If you do not spend entire $200, you should save the remainder of the money to spend in future semesters, particularly as you prepare for your recital.

**Borrowed Items**

Dr. Aleksander often loans out her personal supplies, sheet music, books, recordings, and pedagogical supplies as needed during the semester. If you’re interested in borrowing something in particular, just ask! She maintains a list of borrowed items, which must be returned by the end of the semester. Failure to return an item will result in a grade of I (Incomplete) until the item is returned. If you do not return a borrowed item, a hold will be placed on your account until you replace the item.

**Ensemble Auditions**

Ensemble auditions occur in the days leading up to the beginning of Fall and Spring semesters. Several weeks before the semester begins, Dr. Oelrich will post audition music on the UTM Bands website ([www.utm.edu/bands](http://www.utm.edu/bands)); while Drs. Oelrich and Aleksander will do their best to notify you when music is posted, it is your job to check the band site.

Auditions are blind (the audition panel does not know who’s playing). Results are posted on the UTM Bands bulletin board after all sections have auditioned. You may be assigned to play an auxiliary instrument; these decisions are made by Dr. Aleksander and the ensemble director, based on experience and ensemble need.

**Auxiliary Instruments**

**UTM-Owned Instruments**

UTM owns the following auxiliary clarinets (all include a mouthpiece, mouthpiece cap, ligature, swab, & reed case; everything except the Ebs also includes a neckstrap); combinations can be obtained from Dr. Aleksander:

- 2 Eb clarinets: Buffet (wind ensemble) & Selmer (concert band)
  - Mouthpieces are a Vandoren B44 (Buffet) & a stock mouthpiece (Selmer).
  - We also own 2 Legere Eb reeds (3 & 3.5).
- 1 A clarinet
  - Use your normal mouthpiece, reeds, & ligature on the A clarinet.
• 2 alto clarinets: gray case (two-piece body) is better than the brown case (one-piece body)
  o Mouthpieces are a stock mouthpiece & a Selmer C*.
  o Dr. Aleksander has free alto reeds (Vandoren 3 & 3.5) for those playing alto clarinet in an ensemble.
• 2 bass clarinets: bass 2 (wind ensemble) & the brown-case bass (concert band)
  o Mouthpieces are McClune, Ridenour, Selmer C*, Selmer C85, & Yamaha 4C.
  o Ligatures include stock ligatures and Vandoren Optimums.
  o We also own a Legere bass reed (3).
  o There are 2 bass clarinet stands in the instrument storage room (140, off the band room).
• 1 contraalto clarinet
  o The mouthpiece is a stock mouthpiece.
  o We also own 2 Legere contraalto reeds (2.5 & 2.75).
• 1 contrabass clarinet (stored in the instrument storage room, 140, off the band room)
  o Mouthpieces are the stock mouthpiece & a Fobes Debut.
  o Ligatures are the stock ligature & a Vandoren Optimum.
  o We also own 3 Legere contrabass reeds (2.75, 3, & 3.25).
  o There is also a special “throne” for the contrabass, which has an adjustable height. It is stored with the contrabass in the instrument storage room.

We also own sanitizing spray, which should be used both before AND after playing any UTM-owned instrument. One bottle is generally stored in the contrabass case, and the other is usually kept with bass 2.

Dr. Aleksander has mouthpiece cushions for all auxiliary clarinets; if you notice that one needs replaced, or that a mouthpiece needs cleaned, please let her know.

All auxiliary instruments must be stored in their assigned locker – NOT in a student’s personal locker. Note that lockers (and locks) may change from one semester to the next.

Reeds

UTM provides cane reeds for alto clarinets, as well as Legere reeds for the contraalto, contrabass, and Eb clarinets. If you’d prefer to use a can reed when playing Eb, you will need to purchase your own. In addition, you will typically need to purchase your own bass clarinet reeds, as we only own one Legere bass reed. Dr. Aleksander has individual bass and Eb reeds for sale from Bronze Studios.

Policies

Students may be assigned to play an auxiliary clarinet for a chamber or large ensemble.

If you are not assigned to play an auxiliary clarinet in an ensemble but would like to use one, you need to obtain permission from Dr. Aleksander before using the instrument.

**Everyone** using a UTM-owned instrument (even if it’s shared) **must** complete the Instrument Rental Contract, available on the Bands website, and pay a fee of $25 per year. Note that the fee covers an unlimited number of instruments; you do not need to pay a separate fee per instrument, but you do need to fill out a separate contract for each instrument used.
UTM’s clarinets **must** be stored in the location they’ve been assigned to. Locker combinations can be obtained from Dr. Aleksander, Dr. Oelrich, or Dr. Waterman after you have completed your Instrument Rental Contract for that instrument.

Several people may use the same auxiliary clarinet, so please be considerate and return instruments to their storage area in a timely manner.

Unless for a UTM ensemble performance, auxiliary clarinets are not to be removed from the Fine Arts Building without prior permission from Dr. Aleksander. Instruments are **never** to be loaned to another student.

**Facilities**

All students taking lessons have access to the following facilities:

- **Locker Room (137):** For a fee, you may rent a locker for the year. See Dr. Waterman for more information. (Note: Most auxiliary instruments are also stored in the locker room.)
- **Practice Rooms (210-222):** These are available on a first-come, first-served basis. They include a piano and mirror, and some include a computer with access to Smart Music. Practice rooms are not locked and do not need to be signed out.
- **Chamber Music Room (224):** The Chamber Room does need to be signed out, and it may be locked (Miss Sherry & all faculty have the key). To sign out the Chamber Room, use the online request form or talk to Miss Sherry. Note that this room will be used for class at times, so make sure to reset the chairs and stands after you use the room.

You should also be aware of the following rooms:

- Music Office (108): This is where you’ll find Sherry & Tammy, as well as the faculty mailboxes and the copier. Only faculty & staff have access to the copier, though I may send you there with my code to copy something for your lesson.
- Bill & Roberta Blankenship Recital Hall (122)
- Band Room (136)
- Harriet Fulton Theater (175)
- Classrooms (244, 245, 246)  
  *Note that the Chamber Room (224) will also be used for class at some times.*
- Computer Lab (243)
- Piano Lab (240)
- Dr. Aleksander’s Office (235)

**Online Resources**

You will need to access several online resources in this course:

- Canvas ([utm.instructure.com](http://utm.instructure.com), or available through MyUTM) will be used for its gradebook, to turn in written assignments, and to distribute assignment information, sample assignments, and handouts, including those from previous semesters.
- Google Drive ([www.drive.google.com](http://www.drive.google.com)) will be used to maintain student records, including grading, progress, repertoire, and goals. Students will be able to edit some documents;
others, they will only be able to view. **You must keep your info in the Clarinet Student Info file up to date.**

- **All** resources used for the Program Notes **must** come from the UTM Paul Meek Library ([libguides.utm.edu/c.php?g=164940&p=1083154]). **Note:** The only exception is websites of living composers, which are valid sources for this assignment.

In addition, the following resources are helpful for listening to repertoire:

- **Free streaming sources**
  - Spotify ([www.spotify.com](http://www.spotify.com))
  - UTM Library’s streaming resources ([libguides.utm.edu/music/recordings](http://libguides.utm.edu/music/recordings))

- **Recording retailers**
  - Amazon ([www.amazon.com](http://www.amazon.com))
  - Arkiv Music ([www.arkivmusic.com](http://www.arkivmusic.com))
  - H&B Direct ([www.hbdirect.com](http://www.hbdirect.com))

**Course Numbers**

**Lessons**

- **MUAP 161:** lessons for minors (2 semesters required; maximum of 4 semesters)
- **MUAP 162:** lower-division lessons for BAM & music ed majors (maximum of 6 semesters for music ed majors)
- **MUAP 164:** lower-division students for performance & pedagogy majors (maximum of 6 semesters)
- **MUAP 362:** upper-division lessons for BAM (optional) & music ed majors
- **MUAP 363:** upper-division lessons for pedagogy majors
- **MUAP 364:** upper-division lessons for performance majors

**Recitals & Senior Project**

- **MUAP 395:** Junior Recital (required of performance majors only)
- **MUAP 495:** Senior Recital (required of all music ed, performance, & pedagogy majors)
- **MUS 440:** Senior Project (BAM majors only)

**Chamber Ensembles**

- **MUEN 368:** Clarinet Choir
  
  (other MUEN 368 sections can be added for quartets & such)

**Other Clarinet Courses (offered on an as-needed basis)**

- **MUS 337 & 338:** Clarinet Literature I & II
- **MUS 366 & 367:** Clarinet Pedagogy I & II
MUS 466: Pedagogy Practicum

**Brian Simmons Memorial Scholarship**

Brian Simmons (brother of Dr. Mark Simmons) was an accomplished pianist in his youth and an attorney in his career. He believed strongly that hard work and determination were the cornerstone of success. His family provides a $1000 scholarship for a student with genuine financial need who has a strong work ethic, motivation, and determination.

The scholarship is awarded each spring for a single academic year; previous winners are eligible to receive the scholarship again, but they must reapply and reaudition. To be eligible, a student must be a UTM music major specializing in clarinet, voice, or piano; (s)he must have completed at least one year of private study by the end of spring semester. Students who are completing their freshman year with the intention of continuing as a music major are eligible, as are students who will be student teaching the following spring. Students with less than a full year left in their degree are not eligible.

The application currently consists of two parts:* a letter and an audition. The letter should be a first-person reflection explaining why the applicant matches the spirit of the award: financial need paired with hard work and a desire to overcome challenges. The audition is a single piece of the student’s choosing (with piano, if applicable); auditions will occur near the end of spring semester. The recipient will be selected by a panel of at least two music faculty, none of whom teach applied clarinet, voice, or piano.

*Note that the scholarship requirements and application procedure are subject to change. Any changes will be announced in the spring, prior to the application deadline.*
Lessons

The lesson is when students have the chance to interact one-on-one with the professor in a private setting, asking questions and receiving feedback on what they’ve prepared that week. This individualized instruction is central to the music program, as it allows students to mature as musicians while synthesizing material from their history and theory classes.

Objectives

The goal of lessons is to equip you with the skills to make informed musical decisions and to execute them without technique getting in the way. In order to do this, the following specific objectives will be addressed as needed:

- solid fundamentals, enabling the student to perform without being hindered by technique
  - tone: air, embouchure, posture
  - fingers: hand position, finger motion, rhythmic fingers
  - articulation: tongue position & motion, speed, variety of articulation styles
  - other: rhythm, sight-reading
- refined tonal concept through listening, both live & recorded
- mature musicianship, especially using theory & history to make informed interpretive decisions
- techniques & tools for individual practice and chamber rehearsals
- knowledge of instrument history & repertoire through reading & discussions
- care & adjustment of reeds
- familiarity with pedagogical approaches in one-on-one setting (everyone teaches at some level)

Expectations

You are expected to arrive on time and warmed up, with your instrument assembled and a good reed (with more in case the reed stops working). If the door is not open, you should knock.

However, your lesson only occupies one hour per week. This is not nearly enough time to make the progress that you are capable of—and that is expected of you. It is the time and effort that you put in between lessons that determines how far you advance as a player and musician. The minimum you should practice each week is:

- Music minor: 5 hours
- B.A. or music education major: 10 hours
- Music pedagogy major: 20 hours for lower-division lessons & 15 hours for upper-division lessons
- Music performance major: 20 hours
You should spread your practicing throughout the entire week to ensure maximum progress. If you do not practice at least 70% of the required hours between weekly lessons, you will not have a lesson and will earn a grade of 0 for that week’s lesson. If there are five or fewer days between lessons, this policy does not apply. Please see Practice Requirements for more information and tips on effective practicing.

In addition to practicing, you will also need to set aside some time to research and listen to the music you’re performing; this is most helpful when done at the beginning of the semester in order to inform musical decisions (and before tests and projects are due in other classes).

**Content**

In general, each lesson will move progress as follows:

- Warm-ups (long tones, voicing, technical exercises, articulation)
- Sight-read a duet
- Etudes and/or excerpts
- Watch (or listen to) technique video
- Solo literature

*Ensemble music (large or chamber) as necessary – Please let Dr. Aleksander know if you’d like to work on any ensemble music at the beginning of your lesson.*

However, this format may be adjusted to fit your individual needs. Dr. Aleksander will annotate the concepts covered during the lesson in your Musician’s Practice Planner.

**Schedule & Cancellations**

One to two weeks before classes begin, Dr. Aleksander will pull all students’ schedules from Banner and use those to create the semester’s lesson schedule. Before creating the schedule, she will also email the studio to see if there is anything that doesn’t appear on their class schedules (ensembles, other lessons, etc…) **It is your responsibility to promptly respond with any additional commitments that affect your availability for lessons.** Every attempt will be made to make sure you have time to warm up before your lesson, as well as to eat lunch at a reasonable time.

If Dr. Aleksander has to miss a lesson (typically for Paducah Symphony, LCD, or a UTM event), she will reschedule at a time that is convenient for you. If you miss a lesson for any reason, you are not guaranteed a make-up lesson.
Practice Requirements & Advice

Why Practicing Is Important

There are a number of reasons that practicing is crucial for musicians:

• It allows you to solidify your fundamentals; while we discuss these in lessons, it is up to you to become fluent in them when you practice.
• It is the time to learn notes and rhythms so that we can discuss advanced concepts in lessons instead of spending time learning the music.
• It is also when you will truly learn the concepts we discuss in lessons so that we don’t have to constantly review the same ideas.
• Its repetition allows you to become comfortable with your music so that you won’t get as nervous when you perform. Or if you do, you will be able to fall back on all the times you played that music in your practicing.

Remember that you only see Dr. Aleksander for one hour a week. This is not nearly enough time to make the progress that you are capable of – and that she expects from you. It is the time and effort that you put in between lessons that determine how far you will advance as a player and musician.

Required Practice Hours

The minimum you need to practice each week is:

• Music minor: 5 hours
• B.A. or music education major: 10 hours
• Music pedagogy major: 20 hours for lower-division lessons & 15 hours for upper-division lessons
• Music performance major: 20 hours

As stated above, you should spread your practicing throughout the entire week to ensure maximum progress. If you do not practice at least 70% of the required hours between weekly lessons, you will not have a lesson and will earn a grade of 0 for that week’s lesson. If there are five or fewer days between lessons, this policy does not apply.

Organizing Your Practicing

1. Begin by taking a moment to focus yourself on practicing; this can be done while assembling your instrument.
2. Decide what you will work on, and in which order, during that session and gather your music.
3. Begin your playing by warming up. Even though playing is not a sport, you can cause physical problems if you do not warm up correctly every time you play.
   a. First, stretch your wrists.
   b. Play some long tones to get the air moving and embouchure formed.
c. Work on voicing exercises (if these have been assigned).

d. Move to slurred technical studies or scales to warm up the fingers.

e. Finally, add the tongue by playing an articulation exercise.

4. Proceed to work through the music you have chosen for that session.

Always remember to take breaks, at least every 30 minutes. You may find that you need to take them more frequently, especially if you haven’t practiced in awhile, and that’s just fine. Listen to your body; if your mouth gets tired, if you get air leaks, if your wrists start to hurt, or if your mind wanders, then you need to take a break. Actually, you’ve gone a little too long and should’ve taken one a few minutes earlier! =)

**Practice Tips**

*General Tips*

- **Schedule your practice time into your weekly schedule** so that it becomes a part of your routine that you are less likely to overlook.

- **Break your practice time into two or three shorter periods during the day** if you’re practicing for a long duration. While this is helpful if you have to work around a busy class or work schedule, its main benefit is that it prevents you from becoming mentally and physically fatigued. Warm up fully for your first session of the day, and then use an abbreviated warm up for subsequent sessions.

- **Know your own tendencies** and take them into account in deciding the order in which you will work on music. If you get bored in the middle of a practice session, plan on practicing something easier then. If you’re most alert at the beginning, that’s the time to work on the piece you’re having the most difficulty with.

- **Mindless repetition does not work.** Since I only see you for one hour per week, you need to learn to evaluate yourself **whenever you play** (inc. in lessons and band) so that you can make the most of your practice time and progress as a player and musician.

- **Listen to recordings,** by different players, of whatever you’re working on. This will obviously help you learn rhythm, but even more, it helps with style and ensemble. If you’re playing an accompanied piece or a chamber work, it is very important to know the other part(s) as well as your own. This makes it much easier to put the work together, which is especially important if you’re paying an accompanist! =)

- **Don’t be afraid to write in your music** (in pencil). If you’re always missing an accidental, mark it. If you’re always forgetting about a tricky rhythm, circle it. If you’re working a few measures more slowly, write that tempo next to them.

*Practicing Tools*

- **Record yourself** when you practice. This allows you to separate listening from playing so that you can focus on one or the other. Record a single piece or portion of a piece. As you listen to
the recording, ask yourself whether you met the goals you set and what you want to work on next. Pay attention to rhythm, and listen to see if your phrasing is coming across.

- **Practice with a metronome.** Period. I cannot over-emphasize how important a metronome is in developing your sense of rhythm and overall musicality! Make sure, though, that you listen carefully while you’re playing to make sure that you stay with the metronome. If you notice that you’re off, stop right away (don’t wait until the end of a phrase) and figure out where you got off. Work that spot several times before moving on.

- **Use a tuner,** especially during long tones, so that you learn your pitch tendencies.

- **Play with a drone pitch,** either from a tuner, piano, or something else. Put the drone on the dominant in whatever key the phrase is in, and play slowly to make sure that you are in tune with the sounding pitch.

**Learning Tricky Passages**

- **Isolate.** Work on tricky passages on their own; if a passage is long, break it into smaller chunks. Remember to overlap chunks so that you can put it back into context more easily.

- **Slow it down – with a metronome.** If you can’t play a passage slowly, then playing it at tempo will never happen.
  1. Choose a tempo where you can comfortably execute the passage several times.
  2. Once you’ve played it correctly three times in a row, speed up the metronome: 10 beats per minute if you had no trouble at all, 5 beats per minute if you had a little trouble getting it at the previous tempo.
  3. When you can play it three times in a row at the new tempo, speed it up again.
  4. Repeat until you’re at performance tempo.

Remember that this should be done over a period of time, not in a single practice session. Once you get “finger-tied,” write down the tempo and move on to something else.

- **Work backwards.** We practice the beginning of a tricky passage many times, but the end gets relatively few repetitions. So, start from the end: play the last note group until it’s comfortable, then add the note group before that and play until comfortable, then add another note group, etc…

- **Repeat. Repeat. Repeat.** Playing something correctly once isn’t enough, especially if you’ve played it incorrectly several times before that. The human body cannot distinguish between “right” and “wrong;” it only remembers what you have done repeatedly. In other words, if you make the same mistake 10 times and then play it correctly once, your body will remember the mistake instead of the correct version.

- **Use the Prepared Finger Technique** if you’re working on an articulated passage and your fingers and tongue aren’t lining up. Play the first note and then put your tongue on the reed. With your tongue still on the reed, move your fingers to the second note. Release your tongue and then return it to the reed. Finger the third note. Release the tongue and return to the reed. Repeat for the entire passage.
• **Change the rhythm.** If you’re playing a passage of eighth or sixteenth notes, the following rhythms are useful:

![Rhythms](image)

If the passage is triplets, try these rhythms:

![Rhythms](image)

If you’re working on sextuplets, then you can use the triplet rhythms. Another option is to think of three groups of two notes; then, play it again, thinking of two groups of three notes:

![Rhythms](image)

• **Change the articulation.** If the passage is slurred, tongue the entire passage; if it is tongued, slur it. It is also helpful to use the following articulation patterns for groups of eighth or sixteenth notes:

![Articulation](image)

For triplets or sextuplets, these patterns are helpful:

![Articulation](image)
Performance Requirements

**Studio Recital (majors only)**
The Clarinet Studio will present a Studio Recital approximately 2-3 weeks before the end of each semester wherein each music major will perform his or her jury solo (with piano, if applicable). **All music majors must perform on the Studio Recital, and music minors are encouraged to perform as well, time permitting.** While first-semester students may be excused from this requirement by the instructor, they should not **assume** that they won’t be performing.

Failure to perform on the Studio Recital will result in a 5% deduction from the final grade.

**Honors Recital Auditions (majors only)**
Honors Recitals will be held 2-3 times per semester in the Wednesday time slot. Woodwind area representatives will be determined by vote of the woodwind students and faculty, with each faculty vote counting as 3 votes. **All music majors are required to audition for one Honors Recital per semester, as scheduled by the woodwind faculty.**

Failure to audition for an Honors Recital will result in a 5% deduction from the final grade.

**Clarinet Class (ALL students)**
All music majors and minors must perform in Wednesday’s Clarinet Class at least once per semester (more often is encouraged, particularly for performance and pedagogy majors), as assigned by Dr. Aleksander.

Failure to perform on at least one Clarinet Class will result in a 5% deduction from the final grade.

**Technique Jury (ALL students)**
All students are required to perform a technique jury (“scale jury” for the entire woodwind faculty early in the semester, on the date listed on the Clarinet Calendar near the end of the Handbook. Technique will be selected from that learned during the previous semester and refined over break (see Technique Requirements for more Information).

You will be asked five scales/chords and will have two chances to correctly perform each. If you play the element correctly on the first try, you will receive 2 points; on the second chance, 1 point. Your technique jury score will be 10% of your overall grade.

**Ultimate Scale Jury (optional)**
If you pass off ALL technique required for your entire time at UTM, you are DONE with technique juries for the rest of your time at UTM! This requires completing all of the technique listed in the Technique Requirements section and scheduling a time during the semester (not the normal technique jury time) for the woodwind faculty to hear your Ultimate Scale Jury.
The faculty will ask 10 scales/chords, and you’ll receive two attempts at each scale/chord; if you play it correctly on the first attempt, you receive 2 points – 1 point for the second attempt. 80% is a passing grade. You may attempt the Ultimate Scale Jury only once in a semester; if you do not pass, it will not affect your overall grade.

If you do pass your Ultimate Scale Jury, your technique jury grade for that semester will be the grade you earned for your technique jury; in future semesters, the technique jury will not factor into your grade. In subsequent semesters, you won’t be required to complete technique juries, but you will be required to play technique exercises as part of your warm-up and in lessons; these will be factored in to your weekly lesson grades.

**Jury (ALL students)**

At the end of the semester, you must present a jury for the woodwind faculty, unless you’ve performed a senior recital (the jury may be waived if you present a junior recital, at Dr. Aleksander’s discretion). The jury date is listed on the Clarinet Calendar near the end of the Handbook. The jury repertoire will be as follows:

- **Minors**: Prepare one etude and one solo (with piano, if applicable).
- **B.A. & Music Education Majors**: Prepare one etude and one solo (with piano, if applicable).

For the Upper Division Jury (required of Music Education majors and optional for B.A.M. students), **prepare three works**, including at least one etude and one solo with piano; works must include contrasting styles. Reserve **three consecutive 10-minute slots** for your Upper-Division Jury. (See below for more information.)

- **Performance & Pedagogy Majors**: The woodwind faculty will select repertoire from ALL the solos and excerpts you’ve studied that semester; only one solo needs to be prepared with piano, and that solo will be heard in the jury. You also need to prepare one etude, which may or may not be asked. Reserve **two consecutive 10-minute slots** for your jury.

Your Upper Division Jury will follow the same guidelines, but more music will be heard, and works must demonstrate contrasting styles; reserve **three consecutive slots** for your Upper Division Jury. (See below for more information.)

Please note that the faculty will ask for specific items and may not hear everything you have prepared.

Your jury grade will be **30%** of your final grade; each member of the woodwind faculty will assign a percentage based on tone, musicality, ensemble, technique, rhythm, pitch, and professionalism. In scoring the jury, the faculty will take into account your major, level of study (lower or upper division), and number of years of lessons. Your jury grade will be an average of the percentages assigned by each professor.

Following the jury, your grades and comments will be entered into your Jury Results document on Google Drive, which is visible only to you and Dr. Aleksander. Each of the woodwind professors will provide comments, a numerical grade, and an evaluation of your progress, as defined below:
Performance Requirements

- **Satisfactory Progress**: For your chosen program of study, you demonstrated adequate progress in your jury to expect a successful audition into Upper Division study OR to pass your recital hearing - provided the rate of progress is maintained.

- **Some Shortcomings**: For your chosen program of study, you exhibit some shortcomings that, if not addressed or improved at once, may keep you from successfully auditioning for Upper Division study OR passing your recital hearing. These shortcomings will be listed in the Progress Evaluation box above. You are encouraged to speak to Dr. Aleksander and learn what you must do to improve so that you may successfully audition for Upper Division study OR pass your recital hearing.

- **Significant Shortcomings**: For your chosen program of study, you exhibit significant shortcomings that, given your current level of ability and rate of progress, will keep you from successfully auditioning for Upper Division study OR passing your recital hearing. These shortcomings will be listed in the Progress Evaluation box above. You are encouraged to speak with Dr. Aleksander, your advisor, and/or the department chair to make sure you know exactly what you must do to successfully audition for Upper Division study OR pass your recital hearing.

If you have been granted provisional acceptance to the music program, your jury in the following semester is your audition for full acceptance.

**Upper Division Jury (music education, performance, & pedagogy majors)**

Each music education, performance, and pedagogy major must pass an Upper Division Jury before registering for upper division lessons, which are required for these degrees; students completing the BA in Music degree have the option of auditioning for upper-division study. **The Upper Division Jury typically takes place at the end of the 4th semester; as a reminder, music education, performance, and pedagogy majors may only study at the lower division level for a total of 6 semesters.** If a student in one of these programs does not successfully audition for upper division study within that time, (s)he must stop taking private lessons, causing him/her to change majors.

For music education majors (and B.A.M. students, if upper division study is desired), the Upper Division Jury will occupy up to 30 minutes. It will consist of three works, including at least one unaccompanied work and at least one work with piano. Technique will not be heard, but the faculty will take into account the student’s performance in the Technique Jury.

For performance and pedagogy majors, the Upper Division Jury will follow the same format as their other juries, except it will occupy up to 30 minutes. The repertoire will be chosen from one prepared etude, all that semester’s excerpts, and all that semester’s solo repertoire; this repertoire must demonstrate contrasting styles. One solo needs to be prepared with piano, and that solo will be heard; in addition, at least one unaccompanied work (etude or unaccompanied solo) will also be heard. Technique will not be asked, but the faculty will take into account the student’s performance in the Technique Jury.

Following the jury, the woodwind faculty will determine if you earned full admission to upper division study, provisional admission, or failed to gain admittance. If you receive provisional admission, you need to reaudition the following semester (with the same requirements) but may register for upper division lessons; if you fail to gain admission, you must register for lower
division lessons and may reaudition the following semester. **Students may only complete an upper division jury three times.**

**Concerto Competition (required of performance & ped majors; open to all music majors)**

UTM holds an annual Concerto Competition open to full-time music majors who are enrolled in lessons in the spring (so you aren’t eligible if you’re student teaching). Previous winners are not eligible. The preliminary round occurs in fall semester juries; the woodwind area advances two finalists and one alternate based on performance of the concerto competition selection (not overall jury grade). The final round takes place in February, and the winner performs with the Wind Ensemble at the end of spring semester. Because the final performance is with the Wind Ensemble, repertoire is limited to that with band accompaniment.

**All performance and pedagogy majors must participate in Concerto Competition at least once during their studies at UTM.** Any student participating in the Concerto Competition must complete the registration form and submit it no later than the last day of class in the fall. The form requires approval from both Dr. Aleksander and Dr. Oelrich, so students should make sure to give themselves enough time to obtain permission. **Students are strongly encouraged to seek permission from both professors before preparing a solo, as the cost to purchase or rent parts is sometimes prohibitive.**

**Summary of Expectations for Performances**

<table>
<thead>
<tr>
<th>Minor B.A. in Music</th>
<th>B.A. in Music</th>
<th>Music Education, Performance, &amp; Pedagogy</th>
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</thead>
<tbody>
<tr>
<td>Studio Recital</td>
<td>x</td>
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<tr>
<td>Honors Recital</td>
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<tr>
<td>Audition</td>
<td>x</td>
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<tr>
<td>Clarinet Class</td>
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<td>x</td>
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<tr>
<td>Technique Jury</td>
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<tr>
<td>Jury</td>
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<tr>
<td>Other</td>
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<td></td>
<td></td>
<td>Upper-Division Jury (4th semester)</td>
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<td></td>
<td></td>
<td>Senior Recital (7th or 8th semester)</td>
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<td></td>
<td></td>
<td>Junior Recital (6th semester) – <strong>performance only</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Concerto Competition (required at least once for all performance &amp; pedagogy majors)</td>
</tr>
</tbody>
</table>

**Pianists**

When playing a piece with piano, it is your job to secure a pianist from those available at UTM:

- Delana Easley (upper-division students only): [deasley@utm.edu](mailto:deasley@utm.edu), 731.881.7409
- Gian Garma: [giamgarm@ut.utm.edu](mailto:giamgarm@ut.utm.edu), 731.332.1578
- Nathan Williamson: [natewill@ut.utm.edu](mailto:natewill@ut.utm.edu), 731.514.5827
• Linda Farmer (not available during the day): linspell@hotmail.com, 731.819.1304
• Dr. Elaine Harriss: elaineh@utm.edu, 731.881.7411

Within the first four weeks of the semester, you need to secure a pianist AND provide him/her with music. You should first make a copy to keep for yourself.

To accommodate the busy schedules of all UTM pianists, you should schedule rehearsals well in advance, prepare for them by listening to recordings, and arrive promptly for all rehearsals, having already assembled the instrument and selected a reed. You are required to bring his/her pianist to one or two lessons, as determined by the instructor and as listed on the Clarinet Calendar that Dr. Aleksander will distribute each semester. (Note: Your pianist can come to either the first half-hour or the second half-hour of the lesson, depending on availability. (S)he does not have to attend the entire lesson.)

Attire

Attire for performances (juries, Honors Recitals, Studio Recitals, and junior/senior recitals) is professional (nice shirt, no jeans or sneakers). However, you do not need to dress up when performing your technique jury or for Woodwind / Clarinet Class.
Written Work

Program Notes (ALL students)

Purpose

Because researching and analyzing a piece adds to your understanding of it, you are required to write program notes. Students who are presenting a recital must write program notes for every piece on the program; those who are not presenting a recital must write program notes for all solos studied. This means that music minors, music education majors, and B.A. students will write program notes for one piece each semester; music performance and pedagogy majors will write program notes for two works every semester (if only playing one solo, the second program note should cover an excerpt from that semester).

In real life, program notes are a tool to help an audience connect with a piece of music and to prepare them for what they are about to hear. This assignment should be approached as if the program notes were to be handed to an audience. Sample Program Notes are available on Canvas; note that because these notes were used for an actual performance, footnotes do not appear on them, even though these are required for your assignment.

Organization

The notes should consist of two sections:

**History:** Include general history of the era/composer, as well as information on the history of that particular work. If desired, this can be split into two paragraphs.

**Stylistic Analysis:** Describe what the audience can expect to hear, focusing on the particular movement studied if it’s from a multi-movement work. The level of detail expected in this paragraph will vary depending on the student’s progress through theory and history classes.

Program notes must be one page—typed and double-spaced—per work. The wording should be predominantly the student’s own, not just changing a few words from a source.

Source(s) & Citations

At least one source must be used in the program notes, and any sources used must come from the UTM Paul Meek Library or its website (http://libguides.utm.edu/c.php?g=164940&p=1083154). The only exception to this is websites of living composers, which are valid resources for this assignment.

Whenever an idea from a source is used, even if it’s presented in the student’s words, that source must be credited with a citation in Chicago/Turabian style (using footnotes, labeled N: on the website). If there’s no citation, then that’s plagiarism! The library offers a number of musical resources, as well as information on how to cite sources in Chicago style; for more information, visit http://libguides.utm.edu/music or speak with a librarian.

Note: Students presenting a recital can change the formatting (remove citations and single space) if they wish to distribute the notes, but they must print a copy with citations for the instructor.
Grading & Due Date

Grading will be based on three areas:

- **Content (60 points)** – at least ½ page of composer information and at least ½ page of work information, all of which is relevant and prepares the audience for what they will hear.
- **Writing Style (20 points)** – writing is clear and easy to understand.
- **Research (20 points)** – at least one source is used, all sources are from the library (or the composer’s own website, if (s)he is alive), information is presented in your own words, and all sources are properly cited with footnotes in Chicago/Turabian style.

Your Program Notes will be factored in to the Written Work portion of the grade, weighted equally with your other required assignments.

Your Program Notes are due approximately six weeks into the semester; the specific date is listed on the Clarinet Calendar near the end of the Handbook. Note that both Program Notes required of performance and pedagogy majors are due on the same day. **You must submit an electronic version of your Program Notes, via Canvas, to Dr. Aleksander by the beginning of Woodwind / Clarinet Class (due by 2:00 on Wednesday).**

Album Review (majors only; students giving a senior recital are exempt)

**Purpose**

All music majors who are not giving a junior or senior recital must write an album review. The album may be purchased/downloaded or streamed, but **the performer must be different each semester; students may not review the same performer more than once.** A sample Album Review is available on Blackboard.

**Organization**

The paper should be organized into the following areas, in order:

1. **Overall Evaluation:** What’s your overall opinion of this album? Why?
2. **Tone:** How would you describe the performer’s tone? What parts of it would you like to emulate? What parts of it are undesirable, and what could be done to improve them?
3. **Articulation:** What styles of articulation do you hear? Which are done well? Which could use improvement, and what pedagogical ideas would be used in improving them?
4. **Musicianship:** What do you notice about phrasing, dynamics, rubato, and other musical decisions? Which were effective, and why? Which were ineffective, and why?
5. **Ensemble:** Was the ensemble (duo with piano, chamber ensemble, orchestra) together? Were they balanced? If not, what adjustments needed to be made?
6. **Addition to the Recorded Repertoire:** Did this album contain works that haven’t been recorded? Or did it feature core repertoire that’s been recorded many times? If so, did anything set this recording apart from others? (Spotify is an invaluable resource for this section. **This section is required of upper-division students only.**)

Note that a conclusion is not necessary for this assignment. There is no minimum length for the Album Review, as long as each area is fully developed.
Sources & Citations

No sources are required in this assignment. However, should you choose to use sources, they should meet the same guidelines as for the Program Notes: sources must be from the library or its databases (or a website for living composers or performers), and they must be cited using footnotes in Chicago/Turabian style.

Grading & Due Date

Grading will be based on the following areas:

- **Overall Evaluation (10 points)** – addressed in the first paragraph; includes reasoning
- **Tone Evaluation (20 points)** – includes description of tone, desirable aspects, & suggestions for how to improve (if applicable)
- **Articulation Evaluation (20 points)** – includes description of articulation, desirable aspects, & suggestions for how to improve (if applicable)
- **Musicianship Evaluation (20 points)** – includes description of musicianship, desirable aspects, & suggestions for how to improve (if applicable)
- **Ensemble Evaluation (20 points)** – includes description of ensemble togetherness & balance, desirable aspects, & suggestions for how to improve (if applicable)
- **Addition to Recorded Repertoire (upper-division students only; 20 points)** – addresses the significance of this recording
- **Writing & Research (10 points)** – writing is clear and easy to understand; if sources are used, they are appropriate & cited properly

Your Album Review will be factored in to the Written Work portion of the grade, weighted equally with your other required assignments. It is due approximately two months into the semester; the specific date is listed on the Clarinet Calendar near the end of the Handbook. Note that both Album Reviews required of performance and pedagogy majors are due on the same day. **You must submit an electronic version of your Album Review, via Canvas, to Dr. Aleksander by the beginning of Woodwind / Clarinet Class (due by 2:00 on Wednesday).**

Résumé (majors only)

Purpose

In order to prepare for your career and facilitate applying for summer jobs, all music majors are required to create and update their résumé.

Appearance & Organization

Because your résumé is a potential employer’s first impression of you, it is your job to make sure your résumé is visually appealing and easy to understand. Because your résumé should be organized to help you get a job in your chosen field and to emphasize your strengths, not all résumés will look the same.

Your résumé should begin with your objective, then your education; after that, the categories and order of information varies based on your strengths. Note that within each category, you should list the most recent information first (reverse-chronologically).
A résumé template is available on Google Drive, including categories and listings for students at UTM. Please consult this new resource, as omitting information will result in a lower grade (and will lessen your chances of getting the job you’re applying for!).

Grading & Due Date

Grading will be based on the following areas:

- **Content (75 points)** – includes contact information & objective; content is applicable to the position desired, divided into categories, and organized with the most recent first
- **Layout & Grammar (25 points)** – résumé is easy to use & visually appealing; spelling & verb tenses are correct

Your résumé will be factored in to the Written Work portion of the grade, weighted equally with your other required assignments. It is due approximately one month into the semester, on the same day as your Repertoire List; the specific date is listed on the Clarinet Calendar near the end of the Handbook. **You must submit an electronic version of your Album Review, via Canvas, to Dr. Aleksander by the beginning of Woodwind / Clarinet Class (due by 2:00 on Wednesday).**

Repertoire List (ALL students)

Appearance & Organization

ALL students, including music minors, are required to maintain a typed repertoire list; the formatting should be consistent with the résumé. Works should be divided into groups (solos, etudes, excerpts (performance & pedagogy majors only, and chamber music) and listed in alphabetical order by the composer’s last name. For an example, refer to Canvas.

Grading & Due Date

Grading will be based on the following areas:

- **Content (75 points)** – content is complete; works are divided into categories and alphabetized by composers’ last names
- **Layout & Grammar (25 points)** – rep list is easy to use, visually appealing, & formatted like the résumé; spelling is correct

Your Repertoire List will be factored in to the Written Work portion of the grade, weighted equally with your other required assignments. It is due approximately one month into the semester, on the same day as your Résumé; the specific date is listed on the Clarinet Calendar near the end of the Handbook. **You must submit an electronic version of your Repertoire List, via Canvas, to Dr. Aleksander by the beginning of Woodwind / Clarinet Class (due by 2:00 on Wednesday).**

Summary of Expectations for Written Work

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<thead>
<tr>
<th>Minor</th>
<th>Music Ed &amp; B.A. in Music</th>
<th>Performance &amp; Pedagogy</th>
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</thead>
<tbody>
<tr>
<td>Written Work</td>
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<tr>
<td><strong>Program Notes</strong></td>
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<td>x</td>
</tr>
<tr>
<td><strong>Album Review</strong></td>
<td>x (except senior recital)</td>
<td>x (2 required)</td>
</tr>
<tr>
<td><strong>Résumé</strong></td>
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<tr>
<td><strong>Repertoire List</strong></td>
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<td>x</td>
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<tr>
<td><strong>Musician's Practice Planner</strong> (see below)</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>
Other Requirements

Musicians’ Practice Planner

Purpose
One of the most important skills for a musician is to practice mindfully. To this end, you must use the MPP to keep a practice journal detailing the amount of time practiced, material worked on, metronome markings, reeds used, and specific goals for each practice session. (Note: There is no specific place for this in the MPP, so make sure to write it in.) The intent is to encourage students to set goals and plan their practicing to achieve these goals, as well as to monitor the time students spend practicing.

Grading & Due Date
Grading will be based on the following areas:

- **Thoroughness (45 points)** – a practice record is included for every week (-3 per week missing)
- **Daily Warm-Up (15 points)** – a complete warm-up (in order: long tones, scales, articulation) is present each day
- **Specificity (30 points)** – includes specific pieces worked on & goals for each
- **Time (10 points)** – averages the required number of hours per week

The MPP will be factored in to the Written Work portion of the grade, weighted equally with your other required assignments. It is due in your jury; if you are presenting a recital (and thus not performing a jury), your MPP is due by 5pm on the Monday of finals week. Dr. Aleksander will make every effort to grade and return your MPP by Wednesday so that you can continue using it over break.

Goal List
In order to help you stay organized and ensure they are on track throughout the semester, you will set goals for the semester in your first lesson; these will be recorded and tracked on your Google Drive. There will be two check-ins throughout the semester, and progress toward these goals will be worth 10% of your final grade.

Clarinet Choir
All students enrolled in clarinet lessons are required to participate in Clarinet Choir (MUEN 368), either for credit or not, unless there is an unavoidable class conflict. If you do not register for Clarinet Choir, failure to fully participate will be reflected in the lesson grade as follows:

- Not participating in Clarinet Choir: 10% deduction from the final lesson grade
- Missing a Clarinet Choir performance: 5% deduction from the final lesson grade
- Missing a Clarinet Choir rehearsal or coming unprepared: 2% deduction from the final lesson grade

The Clarinet Choir syllabus is included in the Handbook.

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Woodwind Students’ Association

Membership in the UTM Woodwind Students’ Association is required of ALL students taking lessons, regardless of major. The purpose of the WSA is to:

- Further the pursuit of music education and standards of performance with regards to woodwind instruments at the University of Tennessee at Martin.
- Support woodwind music and musicians in local, regional and national communities.
- Encourage participation of students in all disciplines of study at the University of Tennessee at Martin who hold interest in woodwind instruments.

The WSA requires dues of $25 per semester. Members are required to attend all meetings, participate in WSA-hosted activities (including fundraisers and service events), and serve on one committee. The Executive Committee will distribute a calendar each semester.
Grading Procedures & Attendance

Grading Procedures

Weekly Lesson Grades

Each lesson will be graded on a 5-point scale:

5: Student is on time, warmed up, and enthusiastic. Material assigned is performed well, both technically and musically. There is considerable improvement, especially regarding concepts covered.

4: Student is on time, warmed up, and mostly enthusiastic. Good progress is shown in both technique and musicianship. There is some improvement, including some of the concepts covered.

3: Student is late or not warmed up and somewhat enthusiastic. Some progress is made in both technique and musicianship. There is some improvement, but not regarding concepts covered.

2: Student is late or not warmed up and unenthusiastic. There are numerous inaccuracies, and/or little musicality is shown. There is little improvement.

1: Student is late or not warmed up and has a bad attitude. There is no progress musically or technically. There is no improvement.

0: Unexcused absence.

Grade Breakdown (Applied Lessons; possibly Junior Recital*)

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Component</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>40%</td>
<td>Lessons</td>
<td></td>
</tr>
<tr>
<td>30%</td>
<td>Weekly lesson grades</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>Progress toward goals set at the beginning of the semester</td>
<td></td>
</tr>
<tr>
<td>40%</td>
<td>Performances</td>
<td></td>
</tr>
<tr>
<td>30%</td>
<td>Jury</td>
<td></td>
</tr>
<tr>
<td>10%</td>
<td>Technique Jury</td>
<td></td>
</tr>
</tbody>
</table>

*Note that the Studio Recital performance, Honors Recital audition, & Clarinet Class performance are not graded.*

20% Written Work

All assignments are weighted equally. These include:

- **Musicians' Practice Planner**
- Program Notes
- Album Review
- Résumé (majors only)
- Repertoire List

Please see the section on each assignment for information on how it is graded. Grade information is also available on Google Drive.
Grade Breakdown (Senior Recital; possibly Junior Recital*)

Note that the recital itself is not graded. The grades are weighted the same as they were in MUAP 162/164/362/364, which results in weird fractions:

- 57% Lessons
  - 43% Individual lesson grades
  - 14% Progress toward goals set at the beginning of the semester
- 14% Technique Jury
- 29% Written Work

All assignments are weighted equally. These include:
- Musicians’ Practice Planner
- Program Notes (for every piece on the recital)
- Résumé
- Repertoire List

Note that an album review is not required of students giving a senior recital. Please see the section on each assignment for information on how it is graded. Grade information is also available on Google Drive.

Note that if you do not pass your recital hearing, you will receive an F for the semester.

* Junior Recital Grading

Students completing a Junior Recital may be required to complete a jury, or the jury may be waived at the instructor’s discretion; as such, the Grade Breakdown will vary depending on whether a jury is required.

Possible Deductions

- Not performing as required (Studio Recital, Clarinet Class, & Honors Recital Audition): 5% for each performance lacking
- Not covering enough repertoire: 5% per page of missing music
- Not remaining in good standing with the Woodwind Students’ Association: 5%
- Not participating in Clarinet Choir: 10%
- Missing an event listed on the Clarinet Calendar (inc. Wednesday classes): 2% per event
- Missing a performance for Clarinet Choir or Clarinet Quartet (if a member), if not enrolled: 5%
- Missing rehearsal for Clarinet Choir or Clarinet Quartet (if a member), if not enrolled: 2%

Grading Scale

- 90 – 100 A
- 80 – 89 B
- 70 – 79 C
- 60 – 69 D
- 0 – 59 F
**Attendance Policy**

Attendance is required at all lessons, Woodwind / Clarinet Classes, clarinet choir rehearsals, and clarinet events, as listed on the [Clarinet Calendar](#) near the end of the Handbook. **Failure to attend any required event without a valid excuse and at least 24 hours’ notice will result in a 5% deduction from the final grade.** Valid excuses are:

- Family emergencies
- Personal illness (with a doctor’s note)
- Jury/guard duty
- Sanctioned Department of Music functions/trips (NOT fraternity and sorority functions)

If a student notifies Dr. Aleksander **in advance** of an absence, and the reason can be verified to her satisfaction, then his/her grade will not be affected. If Dr. Aleksander has to miss a lesson (for performance or illness), she will reschedule at a time that is convenient for the student. If a student misses a lesson for any reason, (s)he is not guaranteed a make-up lesson.

**Recital Attendance (majors only)**

Applied students who are music majors must attend a minimum of 12 departmental recitals/concerts each semester. Master classes, studio/area classes, and Honors Recitals do **not** count toward the 12 required events; however, Paducah and Jackson Symphony concerts **do count** (bring a program to Dr. Aleksander). If in doubt about whether an event counts, check with Dr. Aleksander. Attendance at UTM music events is tracked by swiping in and out of recitals, so make sure to bring your student ID.

Failure to complete this requirement will result in a grade of Incomplete for applied lessons; if missed recitals are not made up in the following semester, the grade will turn to an F. Missed recitals must be made up before starting the tally for the subsequent semester.
Junior & Senior Recitals

All senior music education, performance, and pedagogy majors must perform a full recital. In the junior year, a half recital is required of music performance majors and strongly encouraged for pedagogy majors, as it prepares students to perform a senior recital.

Timeline

It is your responsibility to make sure all recital deadlines are met! The following comes from the “Recital Planning” Google Doc, which will be added to your folder as you begin preparing for your recital.

<table>
<thead>
<tr>
<th>Date</th>
<th>Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 1</td>
<td>Reserve recital date (in consultation with the woodwind faculty, Miss Delana, any chamber musicians, and the recital venue)</td>
</tr>
<tr>
<td>6 months prior</td>
<td>Finalize recital repertoire</td>
</tr>
<tr>
<td>beginning of semester</td>
<td>Arrange for streaming of recital, if desired</td>
</tr>
<tr>
<td>2-3 months prior</td>
<td>Begin rehearsing cornerstone piece with Miss Delana</td>
</tr>
<tr>
<td>6-7 weeks prior</td>
<td>Begin rehearsing all pieces with Miss Delana</td>
</tr>
<tr>
<td>6-7 weeks prior</td>
<td>Begin lessons with Miss Delana (starting with your cornerstone work)</td>
</tr>
<tr>
<td>6 weeks prior</td>
<td>Schedule dress rehearsal AND hearing (in consultation with the woodwind faculty, Miss Delana, any chamber musicians, and the recital venue)</td>
</tr>
<tr>
<td>4-5 weeks prior</td>
<td>Deadline for Dr. Aleksander to have heard all pieces with piano</td>
</tr>
<tr>
<td>4-5 weeks prior</td>
<td>Start complete run-throughs in your personal practicing</td>
</tr>
<tr>
<td>4 weeks prior</td>
<td>Program Notes are due (all pieces)</td>
</tr>
<tr>
<td>2-3 weeks prior</td>
<td>Deadline for Recital Hearing; your program is due at this time</td>
</tr>
<tr>
<td>1 week prior</td>
<td>Hold your Dress Rehearsal</td>
</tr>
<tr>
<td>---</td>
<td>Enjoy your Recital! :-)</td>
</tr>
</tbody>
</table>

Securing Your Recital Date

When selecting your recital date, you need to take several factors into account: when you will have the repertoire ready for performance, venue availability, and of course many people’s schedules (yours, the woodwind faculty’s, Miss Delana’s, any chamber musicians, and of course
your family’s!). Because you have to coordinate a number of schedules before you can secure a date, you’re urged to being this process in mid-February so that you can sign up for a date on March 1 or as close to it as possible.

After talking with Dr. Aleksander to narrow down your timeframe to a few weeks, you should check on venue availability on both the Calendar of Events and Room Schedule (both available on the department’s website). Once you’ve selected several potential dates, please contact Dr. Aleksander and Miss Delana to confirm that they are available before conferring with family and other students.

As soon as you have settled on a date, let Dr. Aleksander know so that she can reserve the hall for your recital. **All recital reservations must be made by Dr. Aleksander.** Please let her know as soon as you know your date so that another event doesn’t get scheduled during that time.

If you are interested in presenting your recital outside of Fine Arts, you must secure Dr. Aleksander’s approval before beginning the process of selecting a date!

**Repertoire**

Repertoire will be selected with the help of Dr. Aleksander no later than six months before the recital. Works studied in a previous semester may be included on the recital, but at least half of the recital must feature new material. Potential recital repertoire and timing will be tracked in the “Recital Planning” Google Doc. Dr. Aleksander has final approval of all recital repertoire.

A half recital consists of at least 25 minutes of music, not including chamber ensembles; an unaccompanied work and/or an auxiliary instrument may be included, if the student has had at least one semester of lessons prior to semester of the recital. A half recital may be shared with another student from any studio.

A full recital consists of at least 45 minutes of music, including chamber music; performance and pedagogy majors must include at least one auxiliary instrument. Music education majors have the option of including one, provided they have had at least two semesters of lessons prior to semester of the recital. An unaccompanied work is also required of performance and pedagogy majors, and it is encouraged for music education students. Performance and pedagogy majors are also urged to program a work using extended techniques.

**Auxiliary Instruments**

Students may choose to include an auxiliary instrument on their recital; however, to do so, they must have taken lessons on the instrument for at least two semesters prior to the semester of the recital. For music education majors, this means beginning lessons on the instrument in their junior year, and only one auxiliary instrument can be included on the Senior Recital. Since performance and pedagogy majors study Eb and bass for a full year each, they have the option of including either or both on their Senior Recital (at least one auxiliary instrument must be included); the Junior Recital may include whichever instrument was studied in the sophomore year.
**Program Notes**

You must prepare program notes for each piece presented on your recital, as discussed in the Written Work section below. **The program notes (with footnotes) must be turned in to Dr. Aleksander at least 4 weeks before your recital.** You are strongly encouraged to turn these into a PowerPoint to display during your recital; Dr. Aleksander will work with you in preparing the final version.

**Recital Hearing**

At least two weeks prior to the recital date, you will have a recital hearing wherein you will perform your entire recital, with piano, for the woodwind faculty. The recital hearing allows you to perform in front of an audience prior to the recital, and it also allows the faculty to ensure that you are prepared for the recital.

Dr. Aleksander’s approval is required to schedule your Recital Hearing. At least two faculty must be in attendance, though it’s preferred that all woodwind faculty are able to attend.

The possible outcomes of the Recital Hearing are:

- **Pass**: You have permission to perform the recital program as submitted.
- **Pass with Provisions**: The panel may require changes in the program, such as reordering the program or removing pieces and/or movements. If all provisions are not implemented, you will receive an F for the course and must re-enroll in the course for credit.
- **Continuance**: With a continuance, the panel may require you to reschedule your recital for later in the semester and/or to replay the hearing, either all or in part. A continuance may only be granted once per semester and is not offered for hearings during the last three weeks of class.
- **Fail**: You do not have permission to give the recital and will receive an F for the course. You must re-enroll in the course for credit.

**Dress Rehearsal**

You should schedule their dress rehearsal in consultation with Dr. Aleksander, Miss Delana, any chamber musicians, and the schedule for the recital venue. **Because of busy schedules, you should start looking for a dress rehearsal time long before the dress rehearsal is to take place!**
Technique Requirements

Requirements for ALL Music Majors
All music majors are required to perform the following scales and/or chords in their technique jury each semester:

<table>
<thead>
<tr>
<th>Semester</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>chromatic scale &amp; major scales</td>
</tr>
<tr>
<td>2nd</td>
<td>ADD natural, harmonic, &amp; melodic minor scales</td>
</tr>
<tr>
<td>3rd</td>
<td>ADD major &amp; minor triads</td>
</tr>
<tr>
<td>4th</td>
<td>ADD M\textsuperscript{m7} chords, fully-diminished 7\textsuperscript{th} chords (vii\textsuperscript{07}), &amp; augmented chords</td>
</tr>
<tr>
<td>5th</td>
<td>ADD whole tone scales &amp; major scales in 3\textsuperscript{rd}s</td>
</tr>
<tr>
<td>6th</td>
<td>ADD octatonic scales</td>
</tr>
<tr>
<td>7th</td>
<td>ADD melodic minor scales in 3\textsuperscript{rd}s</td>
</tr>
</tbody>
</table>

Subsequent semesters are at the discretion of the instructor.

B.A. and music education majors should begin and end on the tonic or root of each scale/chord. Pedagogy and performance majors must play each scale/chord the full range of the instrument (chalumeau E to altissimo G), with the exception of minor scales and chords, which should be extended but should not end on the 6\textsuperscript{th} or 7\textsuperscript{th} scale degree.

Note that no technique will be required in end-of-semester juries. However, for any student who’s performing an upper-division jury OR who has provisional acceptance, the faculty will also consider performance in the technique jury when making their decision.

Requirements for Music Minors
All music minors are required to learn the following scales and/or chords each semester, beginning and ending on the tonic or root of each scale/chord:

<table>
<thead>
<tr>
<th>Semester</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1\textsuperscript{st}</td>
<td>chromatic scale &amp; major scales</td>
</tr>
<tr>
<td>2\textsuperscript{nd}</td>
<td>ADD melodic minor scales</td>
</tr>
<tr>
<td>3\textsuperscript{rd} (if continuing lessons)</td>
<td>ADD major chords</td>
</tr>
<tr>
<td>4\textsuperscript{th} (if continuing lessons)</td>
<td>ADD minor chords</td>
</tr>
</tbody>
</table>

Requirements for Secondary Instruments
A plan will be developed with the instructor. If a student has little to no experience, (s)he may be exempt from the scale jury for the first semester of lessons.
Information for Everyone

All scales must be memorized and performed at a minimum tempo of mm=60.

Each week, you will perform selections from your assigned technique in your lesson. Early in the semester, you will play a technique jury for the woodwind faculty. For more information, please see Performance Requirements – Technique Jury. Here’s information on the Ultimate Scale Jury.
Repertoire Requirements

The following outline details expectations of each program of study (music minor, music education major, B.A. in Music, pedagogy major, and performance major), including how much repertoire is required and information on expectations in specific semesters.

I. Music Minor
   A. Entrance Audition
      1. Technique
         a. Chromatic & all major scales
      2. Repertoire
         a. 1 solo OR etude with contrasting sections
         b. For repertoire options, please see Suggested Repertoire.
   B. Lesson Expectations
      1. Technique
         a. For specific expectations by semester, please see Technique Requirements.
      2. Repertoire
         a. 3+ pages of repertoire per semester, including 1+ page(s) of solo repertoire and 1+ page(s) of etudes
         b. For repertoire options, please see Suggested Repertoire.
   C. Notes
      1. Note that Upper Division study & a Senior Recital are not required for Music Minors

II. Music Education Major
   A. Entrance Audition
      1. Technique
         a. Chromatic & all major scales
      2. Repertoire
         a. 2 contrasting solos OR etudes
         b. For repertoire options, please see Suggested Repertoire.
      3. Notes
         a. Auxiliary instruments will not be included in lessons EXCEPT for bass clarinet majors - beginning in the 2nd semester of study, half the lesson will be on Bb. These students must provide their own instrument, reeds, reed case, mouthpiece, mouthpiece cap, and ligature.
   B. Lower Division Lessons (generally 4 semesters; maximum of 6 semesters)
      1. Technique
         a. For specific expectations by semester, please see Technique Requirements.
      2. Repertoire
         a. 5+ pages of repertoire per semester, including 2+ pages of solo repertoire and 2+ pages of etudes
         b. At least one unaccompanied solo (generally during the sophomore year)
         c. For repertoire options, please see Suggested Repertoire.
   C. Upper Division Audition (generally at the end of the 4th semester; may only be attempted 3 times)
      1. Technique

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Repertoire Requirements

a. Technique will not be heard as part of the Upper Division Audition, but the faculty will consider the student’s performance in his/her Technique Jury.

2. Repertoire
a. 3 selections representing at least 2 styles, inc. at least 1 unaccompanied & 1 with piano

D. Upper Division Lessons (generally 2 semesters)
1. Technique
   a. For specific expectations by semester, please see Technique Requirements.

2. Repertoire
   a. 8+ pages of repertoire per semester, including 3+ pages of solo repertoire and 3+ pages of etudes
   b. With the instructor's approval, excerpts may be substituted for up to 1 page of etudes, if desired
   c. For repertoire options, please see Suggested Repertoire.

3. Notes
   a. Auxiliary instrument(s) may be included in lessons, if desired (maximum of 1 auxiliary instrument per semester). Students taking lessons on an auxiliary instrument must provide their own reeds, reed case, mouthpiece, mouthpiece cap, and ligature.

E. Senior Recital (generally in the 7th semester)
1. Technique
   a. For specific expectations by semester, please see Technique Requirements.

2. Repertoire
   a. 40 minutes of music are required; at least 25 need to be solo (either with piano or unaccompanied)
   b. Performing an unaccompanied work is encouraged
   c. Auxiliary instrument(s) may be included, if desired; at least two semesters of lessons prior to the semester of the recital are required for an auxiliary instrument to be included on the recital
   d. Etudes may be omitted this semester, at the instructor’s discretion
   e. For repertoire options, please see Suggested Repertoire.

III. B.A. in Music

A. Entrance Audition
1. Technique
   a. Chromatic & all major scales

2. Repertoire
   a. 2 contrasting solos OR etudes
   b. For repertoire options, please see Suggested Repertoire.

B. Lower Division Lessons
1. Technique
   a. For specific expectations by semester, please see Technique Requirements.

2. Repertoire
   a. 5+ pages of repertoire per semester, including 2+ pages of solo repertoire and 2+ pages of etudes
   b. At least one unaccompanied solo (generally during the sophomore year)
Repertoire Requirements

c. Beginning in the third year and with the instructor's approval, students may substitute excerpts for up to 1 page of etudes, if desired
d. For repertoire options, please see Suggested Repertoire.

3. Notes
a. Auxiliary instruments will not be included in the first 2 years of lessons EXCEPT for bass clarinet majors - beginning in the 2nd semester of study, half the lesson will be on Bb. These students must provide their own instrument, reeds, reed case, mouthpiece, mouthpiece cap, and ligature.
b. After the first 2 years of study, students may include auxiliary instrument(s) in lessons, if desired (maximum of 1 auxiliary instrument per semester). Students taking lessons on an auxiliary instrument must provide their own reeds, reed case, mouthpiece, mouthpiece cap, and ligature.

C. Upper Division Audition & Lessons
a. Upper Division Study is not required of BAM students; if it is desired, students will follow the Audition & Lesson expectations for Music Education majors.

D. Senior Recital
a. A Senior Recital is not required for BAM students; instead, they present a Senior Project. More information on that is available on the UTM Music website, under Current Students.

IV. Pedagogy Major
A. Entrance Audition
1. Technique
   a. Chromatic & all major scales
2. Repertoire
   a. 2 contrasting solos OR etudes
   b. For repertoire options, please see Suggested Repertoire.

B. Lower Division Lessons (generally 4 semesters; maximum of 6 semesters)
1. Technique
   a. For specific expectations by semester, please see Technique Requirements. Note that pedagogy majors are required to perform all scales & chords the full range of the instrument.
2. Repertoire
   a. 12+ pages of repertoire per semester, including 4+ pages of solo repertoire, 4+ pages of etudes, and 2+ pages of excerpts
   b. At least one unaccompanied solo (generally during the sophomore year)
   c. For repertoire options, please see Suggested Repertoire.
3. Notes
   a. Auxiliary instruments will not be included in lessons EXCEPT for bass clarinet majors - beginning in the 2nd semester of study, half the lesson will be on Bb. These students must provide their own instrument, reeds, reed case, mouthpiece, mouthpiece cap, and ligature.

C. Upper Division Audition (generally at the end of the 4th semester; may only be attempted 3 times)
1. Technique
a. Technique will *not* be heard as part of the Upper Division Audition, but the faculty will consider the student’s performance in his/her Technique Jury.

2. Repertoire
   a. 3 selections representing at least 2 styles, inc. at least 1 unaccompanied & 1 with piano

D. Upper Division Lessons (generally 3 semesters)
   1. Technique
      a. For specific expectations by semester, please see Technique Requirements. Note that pedagogy majors are required to perform all scales & chords the full range of the instrument.
   2. Repertoire
      a. 14+ pages of repertoire per semester, including 6+ pages of solo repertoire, 4+ pages of etudes, and 2+ pages of excerpts
      b. 1 extended technique piece is required during the junior or senior year
      c. 1 self-taught piece is required during the second-to-last semester
      d. For repertoire options, please see Suggested Repertoire.

3. Notes
   a. Bass and Eb will be included in lessons (1 per semester). Students must provide their own reeds, reed case, mouthpiece, mouthpiece cap, and ligature.

E. Junior Recital (may be substituted for the 6th semester of Upper Division Lessons)
   1. A Junior Recital is optional but encouraged; follow Performance guidelines (below)

F. Senior Recital (generally the 8th semester)
   1. Technique
      a. For specific expectations by semester, please see Technique Requirements.
   2. Repertoire
      a. 45 minutes of music are required; at least 30 need to be solo (either with piano or unaccompanied)
      b. At least one auxiliary instrument must be included
      c. At least one unaccompanied work is required
      d. Extended techniques may be incorporated, if desired
      e. Etudes & excerpts may be omitted this semester, at the instructor’s discretion
      f. For repertoire options, please see Suggested Repertoire.

V. Performance Major
A. Entrance Audition
   1. Technique
      a. Chromatic & all major scales
   2. Repertoire
      a. 2 contrasting solos OR etudes
      b. For repertoire options, please see Suggested Repertoire.

B. Lower Division Lessons (generally 4 semesters; maximum of 6 semesters)
   1. Technique
      a. For specific expectations by semester, please see Technique Requirements. Note that performance majors are required to perform all scales & chords the full range of the instrument.
   2. Repertoire
Repertoire Requirements

a. 12+ pages of repertoire per semester, including 4+ pages of solo repertoire, 4+ pages of etudes, and 2+ pages of excerpts
b. At least one unaccompanied solo (generally during the sophomore year)
c. For repertoire options, please see Suggested Repertoire.

3. Notes
   a. Bass clarinet majors are required to begin study on Bb: beginning in the 2nd semester of study, half the lesson will be on Bb. These students must provide their own instrument, reeds, reed case, mouthpiece, mouthpiece cap, and ligature.
   b. Bb majors will be required to begin studying either bass or Eb in the sophomore year (one instrument for the entire year), with half of each lesson on Bb and half on bass/Eb. Students must provide their own reeds, reed case, mouthpiece, mouthpiece cap, and ligature.

C. Upper Division Audition (generally at the end of the 4th semester; may only be attempted 3 times)
   1. Technique
      a. Technique will not be heard as part of the Upper Division Audition, but the faculty will consider the student’s performance in his/her Technique Jury.
   2. Repertoire
      a. 3 selections representing at least 2 styles, inc. at least 1 unaccompanied & 1 with piano

D. Upper Division Lessons (generally the 5th & 7th semesters)
   1. Technique
      a. For specific expectations by semester, please see Technique Requirements.
   2. Repertoire
      a. 16+ pages of repertoire per semester, including 6+ pages of solo repertoire, 4+ pages of etudes, and 4+ pages of excerpts
      b. 1 extended technique piece is required during the junior or senior year
      c. 1 self-taught piece is required during the second-to-last semester
      d. For repertoire options, please see Suggested Repertoire.
   3. Notes
      a. Bass or Eb (whichever was not studied in the sophomore year) will be required in lessons, with half the lesson on Bb and half on the auxiliary instrument

E. Junior Recital (generally the 6th semester)
   1. Technique
      a. For specific expectations by semester, please see Technique Requirements.
   2. Repertoire
      a. 25 minutes of music are required; at least 15 need to be solo (either with piano or unaccompanied)
      b. Performing an unaccompanied work is encouraged
      c. An auxiliary instrument may be included, if desired
      d. Etudes & excerpts will also be studied this semester; the number will vary depending on the amount & difficulty of the recital repertoire
      e. For repertoire options, please see Suggested Repertoire.

F. Senior Recital (generally the 8th semester)
   1. Technique
a. For specific expectations by semester, please see Technique Requirements.

2. Repertoire
   a. 45 minutes of music are required; at least 30 need to be solo (either with piano or unaccompanied)
   b. At least one auxiliary instrument must be included
   c. At least one unaccompanied work is required
   d. Extended techniques may be incorporated, if desired
   e. Etudes & excerpts may be omitted this semester, at the instructor’s discretion
   f. For repertoire options, please see Suggested Repertoire.
Suggested Repertoire

The following section contains a list of suggested repertoire for entering, lower-division, and upper-division students. Of course, there is a lot of potential repertoire, and you should not feel limited to what’s on this list.

I. Entering Students

A. Concertos

Wolfgang Amadeus Mozart  Concerto, mvmt. II or III (mvmt. II is available in Rubank Concert & Contest Solos)

Carl Maria von Weber  Concertino

B. Sonatas

Luigi Bassi  Nocturne (available in Rubank Concert & Contest Solos)
Jean Becker  Romance (available in Rubank Concert & Contest Solos)
Michael Bergson  Scene and Air (available in Rubank Concert & Contest Solos)
Arthur Bliss  Pastoral
Johannes Brahms  Intermezzo, op. 117, no. 1
Johannes Brahms  Sonata No. 1, mvmt. III (available in Rubank Concert & Contest Solos)
Ernesto Cavallini  Adagio and Tarentella
Ernesto Cavallini  Adagio Sentimentale
Randall Cunningham  Gypsy Moods
Randall Cunningham  Variations on a Theme of Haydn
Marc Delmas  Promenade (available in Rubank Concert & Contest Solos)
Francois Devienne  Sonata in Bb, op. 70, no. 1
Gerald Finzi  Five Bagatelles
Agostino Gabucci  Aria and Scherzo (available in Rubank Concert & Contest Solos)
Niels Gade  Fantasy Pieces (mvmt. I is available in Rubank Concert & Contest Solos)
Reinhold Gliere  Chanson (available in Rubank Concert & Contest Solos)
Paul Koepke  Scherzo (available in Rubank Concert & Contest Solos)
Jean Xavier Lefèvre  Sonata No. 1
Carl Nielsen  Fantasy Piece (Fantasiestykke)
Sextus Miskow  Allegretto Fantasia (available in Rubank Concert & Contest Solos)
Wolfgang Amadeus Mozart  Menuet from Divertimento, K. 334 (available in Rubank Concert & Contest Solos)
Gabriel Pierne  Canzonetta (available in Rubank Concert & Contest Solos)
Max Reger  Two Pieces (Albumleaf & Tarantella)
Camille Saint-Saëns  Sonata
Robert Schumann  Fantasiestücke (any of the three; No. 1 is available in Rubank Concert & Contest Solos)
Robert Schumann  Three Romances, op. 94
Suggested Repertoire

Theodor Verhey  
Nocturne (available in Rubank Concert & Contest Solos)

Johann Baptist Wanhal  
Sonata

Leo Weiner  
Two Movements (Woeful Shepherd & Barndance)

C. Unaccompanied
Malcolm Arnold  
Fantasy for Clarinet, op. 87
Paul Harvey  
Pets
Gordon Jacob  
Five Pieces
Kalmen Opperman  
Un Seul
Willson Osborne  
Rhapsody

D. Etudes Books
Leon Lester  
The Advancing Clarinetist
Cyrille Rose  
32 Studies
Cyrille Rose  
40 Studies

II. Lower-Division Students

A. Concertos
Norman Dello Joio  
Concertante (Clarinet & Orchestra)
Paul Hindemith  
Concerto (Clarinet & Orchestra)
Frans Anton Hoffmeister  
Concerto in Bb Major (Clarinet & Orchestra)
Alfred Reed  
Rahoon (Clarinet & Band)
Carl Stamitz  
Concerto No. 3 (Clarinet & Orchestra)
Carl Maria von Weber  
Concertino (Clarinet & Orchestra or Band)
Carl Maria von Weber  
Concerto No. 2 (Clarinet & Orchestra)

B. Sonatas
Maurice Baron  
American Gothic
Max Bruch  
Swedish Dances
Ernesto Cavallini  
Adagio and Tarentella (also arr. for Clarinet & Band)
Ernesto Cavallini  
Adagio Sentimentale
Randall Cunningham  
Gypsy Moods
Randall Cunningham  
Variations on a Theme of Haydn
Norman Dello Joio  
Three Essays
Marc Delmas  
Fantaisie Italienne
Francois Devienne  
Sonata in Bb, op. 70, no. 1
Francois Devienne  
Sonata in Eb, op. 70, no. 2
Gerald Finzi  
Five Bagatelles
Niels Gade  
Fantasy Pieces
Carlos Guastavino  
Tonada y cueca
Arthur Honegger  
Sonatine
William Yates Hurlstone  
Four Characteristic Pieces
Jean Xavier Lefèvre  
Sonata No. 1
Witold Lutoslawski  
Dance Preludes
Felix Mendelssohn  
Sonata
André Messager  
Solo de Concours (also arr. for Clarinet & Band)
Darius Milhaud  Sonatine
Jean Mouquet  Solo de Concours
Henri Rabaud  Solo de Concours (also arr. for Clarinet & Band)
Max Reger  Two Pieces (Albumleaf & Tarantella)
Camille Saint-Saëns  Sonata
Robert Schumann  Fantasiestücke
Robert Schumann  Three Romances, op. 94
Charles Stanford  Sonata
Alexander Tcherepnin  Sonata in One Movement
Alec Templeton  Pocket-Size Sonata No. 1
Johann Baptist Wanhal  Sonata
Leo Weiner  Two Movements (Woeful Shepherd & Barndance)

C. Unaccompanied Works
Malcolm Arnold  Fantasy for Clarinet, op. 87
Gordon Jacob  Five Pieces
Michael Kibbe  Sonata for Clarinet Alone, op. 8
Erland von Koch  Monolog 3
Koh Okumura  Two Pieces
Kalmen Opperman  Un Seul
Willson Osborne  Rhapsody
William Prunty  Sketches
Henri Tomasi  Sonatine Attique

D. Etude Books
Claude Crousier  20 Etudes Progressives
Randall Cunningham  Petite Pieces
John Davies & Paul Harris  80 Graded Studies, book 2
Agostino Gabucci  21 Caprices
John Gibson  Advanced Clarinet Technique
Cyrille Rose  32 Studies
Cyrille Rose  40 Studies

III. Upper-Division Students

A. Concertos
Malcolm Arnold  Concerto No. 1 (Clarinet & String Orchestra)
Aaron Copland  Concerto (Clarinet & String Orchestra)
Gerald Finzi  Concerto (Clarinet & Orchestra)
Morton Gould  Derivations (Clarinet & Jazz Band)
George Gershwin  Rhapsody in Blue (arr. for Clarinet & Band)
George Kleinsinger  Street Corner Concerto (Clarinet & Orchestra)
Franz Krommer  Concerto in E Minor, op. 86 (Clarinet & Orchestra)
Karl Kurpinski  Concerto (Clarinet & Orchestra)
Scott McAllister  Black Dog (Clarinet & Orchestra or Wind Ensemble)
Scott McAllister  X (Clarinet & Orchestra or Wind Ensemble)
Darius Milhaud  Concerto (Clarinet & Orchestra)
Wolfgang Amadeus Mozart  Concerto (Clarinet & Orchestra or Band)
Nikolai Rimsky-Korsakov  Concerto (Clarinet & Band)
Gioacchino Rossini  Introduction, Theme, and Variations (Clarinet & Orchestra or Band)
Pablo de Sarasate  Zigeunerweisen, arr. Opperman (Clarinet & Orchestra)
Artie Shaw  Concerto (Clarinet & Band or Jazz Band)
Louis Spohr  Concerto No. 1 (Clarinet & Orchestra)
Louis Spohr  Concerto No. 4 (Clarinet & Orchestra)
Igor Stravinsky  Ebony Concerto (Clarinet & Jazz Ensemble)
Carl Maria von Weber  Concerto No. 1 (Clarinet & Orchestra or Band)

B. Sonatas
Robert Baksa  Hummingbird Scherzo
Luigi Bassi  Concert Fantasia on themes from Verdi’s "Rigoletto"
Richard Rodney Bennett  Ballad in Memory of Shirley Horne
Leonard Bernstein  Sonata
André Bloch  Denneriana
Johannes Brahms  Sonata No. 1
Johannes Brahms  Sonata No. 2
Mario Castelnuovo-Tedesco  Sonata
Claude Debussy  Prémiére Rhapsodie (also for Clarinet & Orchestra or Band)
Francois Devienne  Sonata in Bb, op. 70, no. 3
Amanda Harburg  Sonata
Paul Hindemith  Sonata
Joseph Horovitz  Sonatina
Michael Kibbe  Four Pieces
Donato Lovreglio  Concert Fantasia on Themes from Verdi’s La Traviata
Witold Lutoslawski  Dance Preludes
Graham Lyons  Sonata
Francis Poulenc  Sonata
Thomas Rajna  Dialogues
Paul Reade  Suite from The Victorian Kitchen Garden
Simon Sargon  Deep Ellum Nights: Three Sketches
James Stephenson  Fantasie
James Stephenson  Sonata (inc. an optional movement for Eb clarinet)
Carl Maria von Weber  Grand Duo Concertant
Carl Maria von Weber  Introduction, Theme, and Variations
Leo Weiner  Peregi Verbunk
Charles Marie Widor  Introduction et Rondo
Miquel Yuste  Capricho Pintoresco, op. 41

C. Unaccompanied Works
Johann Sebastian Bach  Chromatic Fantasia
Paul Harvey  Three Etudes on Themes of Gershwin
Bela Kovacs  Hommages (Hommage a de Falla is the most popular & is also arr. for Clarinet & Band)
### Suggested Repertoire

<table>
<thead>
<tr>
<th>Libby Larsen</th>
<th>Dancing Solo</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Mayer</td>
<td>Raga Music</td>
</tr>
<tr>
<td>Oliver Messiaen</td>
<td>“Abyss of the Birds” from <em>Quartet for the End of Time</em></td>
</tr>
<tr>
<td>Krzysztof Penderecki</td>
<td>Prelude for Solo Clarinet</td>
</tr>
<tr>
<td>Miklós Rózsa</td>
<td>Sonatina</td>
</tr>
<tr>
<td>Igor Stravinsky</td>
<td>Three Pieces</td>
</tr>
<tr>
<td>Heinrich Sutermeister</td>
<td>Capriccio</td>
</tr>
<tr>
<td>Joan Tower</td>
<td>Wings</td>
</tr>
<tr>
<td>Edward Yadzinski</td>
<td>a Paganini</td>
</tr>
</tbody>
</table>

#### D. Avant-Garde Works

<table>
<thead>
<tr>
<th>Leslie Bassett</th>
<th>Soliloquies (Unaccompanied)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valentino Bucchi</td>
<td>Concerto (Unaccompanied)</td>
</tr>
<tr>
<td>Deborah Kavasch</td>
<td>Celestial Dreamscape (Unaccompanied)</td>
</tr>
<tr>
<td>Scott McAllister</td>
<td>Four Preludes on Playthings of the Wind (Unaccompanied)</td>
</tr>
<tr>
<td>Nikola Resanovic</td>
<td>alt.music.ballistix (Clarinet &amp; Electronics)</td>
</tr>
<tr>
<td>Adolf Schreiner</td>
<td>Immer Kleiner (Clarinet &amp; Band)</td>
</tr>
<tr>
<td>Jorg Widmann</td>
<td>Fantasie (Unaccompanied)</td>
</tr>
</tbody>
</table>

#### E. Etude Books

<table>
<thead>
<tr>
<th>Ronald Caravan</th>
<th>Preliminary Exercises &amp; Etudes in Contemporary Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ernesto Cavallini</td>
<td>30 Caprices</td>
</tr>
<tr>
<td>Franz Wilhelm Ferling</td>
<td>144 Preludes &amp; Etudes</td>
</tr>
<tr>
<td>Bill Holcombe</td>
<td>24 Jazz Etudes</td>
</tr>
<tr>
<td>Alfred Prinz</td>
<td>25 Etudes</td>
</tr>
<tr>
<td>Sam Sadigursky</td>
<td>25 Etudes (modern elements)</td>
</tr>
<tr>
<td>Alfred Uhl</td>
<td>48 Etudes</td>
</tr>
</tbody>
</table>

### IV. Senior Recital

#### A. Concertos

<table>
<thead>
<tr>
<th>Malcolm Arnold</th>
<th>Concerto No. 1 (Clarinet &amp; String Orchestra)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aaron Copland</td>
<td>Concerto (Clarinet &amp; String Orchestra)</td>
</tr>
<tr>
<td>Gerald Finzi</td>
<td>Concerto (Clarinet &amp; Orchestra)</td>
</tr>
<tr>
<td>Paul Hindemith</td>
<td>Concerto (Clarinet &amp; Orchestra)</td>
</tr>
<tr>
<td>George Kleinsinger</td>
<td>Street Corner Concerto (Clarinet &amp; Orchestra)</td>
</tr>
<tr>
<td>Franz Krommer</td>
<td>Concerto in E Minor, op. 86 (Clarinet &amp; Orchestra)</td>
</tr>
<tr>
<td>Karol Kurpinski</td>
<td>Concerto (Clarinet &amp; Orchestra)</td>
</tr>
<tr>
<td>Scott McAllister</td>
<td>Black Dog (Clarinet &amp; Orchestra or Wind Ensemble)</td>
</tr>
<tr>
<td>Scott McAllister</td>
<td>X (Clarinet &amp; Orchestra or Wind Ensemble)</td>
</tr>
<tr>
<td>Darius Milhaud</td>
<td>Concerto (Clarinet &amp; Orchestra)</td>
</tr>
<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>Concerto (Clarinet &amp; Orchestra or Band)</td>
</tr>
<tr>
<td>Gioacchino Rossini</td>
<td><em>Introduction, Theme, and Variations</em> (Clarinet &amp; Orchestra or Band)</td>
</tr>
<tr>
<td>Artie Shaw</td>
<td>Concerto (Clarinet &amp; Band or Jazz Band)</td>
</tr>
<tr>
<td>Louis Spohr</td>
<td>Concerto No. 1 (Clarinet &amp; Orchestra)</td>
</tr>
</tbody>
</table>
Carl Stamitz  
Carl Maria von Weber  
Carl Maria von Weber  

B. Sonatas

Luigi Bassi  
Leonard Bernstein  
Johannes Brahms  
Johannes Brahms  
Mario Castelnuovo-Tedesco  
Claude Debussy  
Francois Devienne  
Francois Devienne  
Norman Dello Joio  
Niels Gade  
Amanda Harburg  
Paul Hindemith  
Arthur Honegger  
Joseph Horovitz  
William Yates Hurlstone  
Donato Lovreglio  
Witold Lutoslawski  
Graham Lyons  
Felix Mendelssohn  
Darius Milhaud  
Francis Poulenc  
Camille Saint-Saëns  
William Sargon  
Robert Schumann  
Charles Stanford  
James Stephenson  
James Stephenson  
Alec Templeton  
Carl Maria von Weber  
Carl Maria von Weber  
Miquel Yuste  

C. Unaccompanied Works

Johann Sebastian Bach  
Paul Harvey  
Erland von Koch  
Bela Kovacs  
Libby Larsen  
John Mayer  
William Prunty  

Première Rhapsodie (also for Clarinet & Orchestra or Band)  
Chromatic Fantasia  
Three Essays  
Fantasiestücke  
Fantasies  
Chromatic Fantasia  
Three Etudes on Themes of Gershwin  
Monolog 3  
Hommages (Hommage a de Falla is the most popular & is also arr. for Clarinet & Band)  
Dancing Solo  
Raga Music  
Sketches
Miklós Rózsa  
Igor Stravinsky  
Henri Tomasi  
Joan Tower  
Edward Yadzinski  
D. Avant-Garde Works

Leslie Bassett  
Scott McAllister  
Nikola Resanovic  
Jorg Widmann

Sonatina  
*Three Pieces*  
Sonatine Attique  
Wings  
a Paganini  
Soliloquies (Unaccompanied)  
Four Preludes on Playthings of the Wind (Unaccompanied)  
alt.music.ballistix (Clarinet & Electronics)  
Fantasie (Unaccompanied)
Resources

**Recommended Suppliers**

**Supplies**

Bronze Studios (located at Soleil Garden Center, in Union City) carries a small amount of music supplies, including V12 reeds (sold by the box); you may also purchase mouthpiece cushions, single Eb reeds, and single bass reeds from Dr. Aleksander. Here are other reputable sources:

- Amro Music: [http://www.amromusic.com](http://www.amromusic.com)
- Just for Winds: [http://www.justforwinds.com](http://www.justforwinds.com) (**10% discount with code: ALEKSANDER**)
- Muncy Winds: [http://www.muncywinds.com](http://www.muncywinds.com)
- Sam Ash: [http://www.samash.com](http://www.samash.com)
- Woodwind and Brasswind: [http://www.wwbw.com](http://www.wwbw.com)

**Sheet Music**

Ordering sheet music through Amazon can be tricky – MANY students have had very slow **turnaround times or never received their music, in spite of being charged for it!** Students are encouraged to form a relationship with actual music stores, which will behoove them as they advance to less common repertoire:

- UTM Library (**legal downloads**): [http://libguides.utm.edu/music/scores](http://libguides.utm.edu/music/scores)
- Inter-Library Loan (**free borrowing of music, books, etc… that aren’t in our library**): [http://www.utm.edu/departments/library/ill.php](http://www.utm.edu/departments/library/ill.php)
- IMSLP (**free public domain music**): [http://www.imslp.org](http://www.imslp.org)
- Just for Winds: [http://www.justforwinds.com](http://www.justforwinds.com) (**10% discount with code: ALEKSANDER**)
- Los Angeles Clarinet Institute (**legal downloads**): [http://www.clarinetinstitute.com](http://www.clarinetinstitute.com)
- Luyben Music (**lots of clarinet music**): [http://www.luybenmusic.com](http://www.luybenmusic.com)
- Stanton’s Sheet Music (**fast; 10% student discount**): [http://www.stantons.com](http://www.stantons.com)
- Van Cott (**large selection of books - no sheet music**): [http://www.vcisinc.com](http://www.vcisinc.com)

**Recordings**

In addition to sources like iTunes, Amazon, and Spotify, the following sites can be helpful:

- UTM Library (**free streaming**): [http://libguides.utm.edu/music/recordings](http://libguides.utm.edu/music/recordings)
- H&B Direct (**great for purchasing obscure recordings**): [http://www.hbdirect.com](http://www.hbdirect.com)

**Note:** **YouTube is usually not a good source for recordings because anyone can post there. Because many videos don’t feature established clarinetists, you’ll need to research who you’re listening to.**
Equipment

Before purchasing any new equipment, students should always consult with their instructor!

- Clarinets By Copeland (sells overhauled used Buffets): [https://clarinetsbycopeland.wordpress.com](https://clarinetsbycopeland.wordpress.com)
- David McClune (mouthpiece maker & professor at Union): [http://www.mcclunemouthpiece.com](http://www.mcclunemouthpiece.com)

Repairs

Dr. Owens can make minor repairs, but major work will need to be outsourced:

- Amro Music (only use them if you have their insurance): [http://www.amromusic.com](http://www.amromusic.com)
- Onks Woodwind Specialists (Smyrna): [http://www.onksws.com](http://www.onksws.com)

Websites & Blogs

**Websites**

- International Clarinet Association: [http://www.clarinet.org](http://www.clarinet.org)
- Woodwind.org: [http://www.woodwind.org](http://www.woodwind.org)

**Clarinet Blogs**

- Clarinet Cache (lots of information about technology & the clarinet): [http://www.clarinetcache.com](http://www.clarinetcache.com)
- Mike Lowenstern's site (esp. great for bass clarinet): [http://www.earspasm.com](http://www.earspasm.com)
- Brett Pimentel's woodwinds site: [http://bretpimentel.com](http://bretpimentel.com)
- Paula Corley's site: [http://www.clarinetcity.com](http://www.clarinetcity.com)
- Sherman Friedland's blog: [http://clarinetcorner.wordpress.com](http://clarinetcorner.wordpress.com)
- Adam Ballif's site (repertoire database & practicing with technology): [http://www.adamballif.com](http://www.adamballif.com)
- The Buzzing Reed (David H. Thomas's blog): [http://blog.davidhthomas.net](http://blog.davidhthomas.net)

**Music Blogs**


The Musician's Way (Gerald Klickstein's blog): http://musiciansway.com/blog/

A little humor! http://whatshouldwecallclarinet.tumblr.com

**Musicians’ Wellness Resources**

*Print & DVD*


*Online*

“Musicians and Injuries.” University of Nebraska-Lincoln. http://rsi.unl.edu/music.html

Musicians’ Health UK. http://www.musicianshealth.co.uk

*Local*

Kate Healy, LMT, E-RYT500. Owner of Martin Yoga and clinician on posture and breathing. https://martinyoga.wordpress.com
Clarinet Calendar (Fall 2017)

**Required Events & Due Dates**

Note that WSA committee & full membership meetings (day & time TBD) are also required, even though they aren’t included on this list; the WSA calendar will be posted on my bulletin board and in the WSA’s Google Drive folder.

Friday, Sept. 8  
All sheet music & supplies must be ordered

Wednesday, Sept. 20  
Resume & Repertoire List due  
*These must be submitted as docx files on Canvas before Clarinet Class begins.*

Thursday, Sept. 21  
Technique Jury (Recital Hall, 4:00-6:00)

Friday, Sept. 22  
Name of pianist must be emailed to Dr. Aleksander

Friday, Sept. 29  
Visiting Artist: Dr. Jackie McIlwain (Master Class & Vandoren Clinic)  
5:00-6:30 in the Recital Hall

Saturday, Sept. 30  
What Every Musician Needs to Know about the Body  
Clinic with Dr. Jackie McIlwain (9:00-4:30 in the Recital Hall, with a lunch break)  
*This is optional but strongly encouraged!*

Sunday, Oct. 1  
Caitlyn King’s Senior Recital  
3:00 pm in the Recital Hall

Week of Oct. 23  
Begin rehearsing with your pianist

Wednesday, Oct. 25  
Program Notes due  
*This must be submitted as a docx file on Canvas before Clarinet Class begins.*

Friday, Nov. 3  
Brooke Howard’s Senior Recital  
7:30 pm in the Recital Hall

Week of Nov. 6  
Lesson with your pianist

Sunday, Nov. 19  
Clarinet Studio Recital  
3:00 pm in the Recital Hall

Wednesday, Nov. 29  
Album Review due  
*This must be submitted as a docx file on Canvas before Clarinet Class begins.*

Monday, Dec. 11  
Juries (Recital Hall, 12:00-6:00)  
*Your Practice Planner is due in your jury. Any borrowed items must be returned by 6:00pm.*

**Note that any clarinet student working an event for ΣAI or ΦMA must be in the hall for the duration of the performance!**
**Wednesday Schedule**

TBD

An updated Clarinet Calendar will be posted on Dr. Aleksander’s bulletin board and on Canvas once the schedule is set.

**Dates Lessons Will Be RESCHEDULED:**

- Monday, Sept. 4 (Labor Day)
- Monday, Nov. 13 (Chamber Ensembles Tour)

  *Lessons will NOT be rescheduled for Fall Break & Thanksgiving Break.*

**Optional Events**

**What Every Musician Needs to Know about the Body** (clinic with Dr. Jackie McIlwain)
  Saturday, Sept. 30 (9:00-4:30 in the Recital Hall, with a lunch break)

**Faculty Musicales** (12:15-12:50 in the Recital Hall):
- TBD
  An updated Clarinet Calendar will be posted on Dr. Aleksander’s bulletin board and on Canvas once the schedule is set.

**Paducah Symphony concerts** ($10 student tickets):
- Saturday, September 9 @ 7:30 (Bernstein, *Candide*; Gershwin, *Porgy & Bess*; Sgambati, Symphony No. 1)
- Saturday, October 14 @ 7:30 (Hanson, Symphony No. 3; Tchaikovsky, Piano Concerto No. 1; Liszt, Piano Concerto No. 2; Ravel, *Bolero*)
- Saturday, November 18 @ 7:30 (Williams, *Summon the Heroes*; Copland, *An Outdoor Overture*; Persichetti, *A Lincoln Address*)
- Saturday, December 9 @ 7:30 (A Holiday Celebration)

**Students will be notified immediately if it is necessary to change any dates.**
Syllabus for MUAP 161: Minor & Secondary Instrument Lessons

Fall 2017
University of Tennessee at Martin
Department of Music

Basic Information

Course Sections:
MUAP 161, Section 001

Course Title: Clarinet Lessons (Minors)

Meeting Times & Places:
Lessons: as arranged, in room 235
Clarinet Class, Woodwind Class, & Honors Recitals: 2:00-2:50 Wednesdays, location variable (see Clarinet Calendar)
Woodwind Students’ Association meetings: time & location TBD
Membership in the WSA is required of all students taking clarinet lessons. A meeting schedule will be distributed at the beginning of the semester by the WSA Executive Committee.
Additional events as listed on the Clarinet Calendar (times & locations vary). Note that working the event for SAI or PMA only counts if the student is in the hall for the duration of the performance!

Course Credit Hours: 1

Corequisites: Participation in MUEN 368: Clarinet Choir (register for 0 or 1 credit) and membership in the Woodwind Students’ Association.

Faculty Contact Information
Dr. Elizabeth Aleksander
Contact Information: 731.881.7413, ealeksan@utm.edu
Note that emails will typically not be answered after 7pm.
Office: Fine Arts 235
Office Hours: Mondays & Tuesdays (11:00-12:00), or by appointment

Textbooks & Required Materials

Required Equipment
- Wood clarinet in working condition with necessary accessories (ligature, swab, etc….)
- Reeds: at least 4 in good playing condition, in a case (not what they came in)
- Metronome (or app)
- Tuner (or app) with pitch-sounding capabilities
• Pencil
• Reed rush, super-fine grit sandpaper, or reed knife (with sharpening stone)

**Required Texts**

- *Musician’s Practice Planner* (published by Molto Music)
- Kelly Burke, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*
- Binder containing Course Packet (beginning Fall 2016) or Warm-Up Packet (for students who entered prior to Fall 2016)
- Music as assigned at the beginning of the semester, based on each student’s playing level and potential. **Photocopies are not acceptable unless the piece is out of print.**
- Handouts, available on Canvas
- **Personal Planner** – All students are required to maintain a planner (physical or electronic) that lists assignments and dates of performances, required events, major projects, tests, etc… Students should **schedule** their practice time each week.

**Suggested Text**


**Course Information**

**Course Description**

Study of technique and repertoire appropriate to the instrument. Music minors receive a weekly 30-minute lesson and are required to practice five hours per week. Students from non-music curricula must have permission of the instructor to register for private instruction. May be repeated for credit. Applied music fee required.

**Course Resources**

This course will make use of several online resources:

- Canvas ([utm.instructure.com](http://utm.instructure.com)), or available through MyUTM) will be used for its gradebook, to turn in written assignments, and to distribute assignment information, sample assignments, and handouts, including those from previous semesters.
- Google Drive ([www.drive.google.com](http://www.drive.google.com)) will be used to maintain student records, including grading, progress, repertoire, and goals. Students will be able to edit some documents; others, they will only be able to view.
- **All** resources used for the Program Notes **must** come from the UTM Paul Meek Library ([libguides.utm.edu/c.php?g=164940&p=1083154](http://libguides.utm.edu/c.php?g=164940&p=1083154)). **Note:** The only exception is websites of living composers, which are valid sources for this assignment.

In addition, the following resources are helpful for listening to repertoire:

- Free streaming sources
  - Spotify ([www.spotify.com](http://www.spotify.com))
  - UTM Library’s streaming resources ([libguides.utm.edu/music/recordings](http://libguides.utm.edu/music/recordings))
• Recording retailers
  o Amazon (www.amazon.com)
  o iTunes (www.apple.com/itunes)
  o Arkiv Music (www.arkivmusic.com)
  o H&B Direct (www.hbdirect.com)

Objectives
In order to equip students with the skills to make informed musical decisions and to execute them without technique getting in the way, the following specific objectives will be addressed as needed:

• solid fundamentals, enabling the student to perform without being hindered by technique
  o tone: air, embouchure, posture
  o fingers: hand position, finger motion, rhythmic fingers
  o articulation: tongue position & motion, speed, variety of articulation styles
  o other: rhythm, sight-reading
• refined tonal concept through listening, both live & recorded
• mature musicianship, especially using theory & history to make informed interpretive decisions
• techniques & tools for individual practice and chamber rehearsals
• knowledge of instrument history & repertoire through reading & discussions
• care & adjustment of reeds
• familiarity with pedagogical approaches in one-on-one setting (everyone teaches at some level)

Course Communications
Most course communications should be accomplished via email, using your UTM email address, which you should check daily. Emails will be returned within 24 hours during the week but generally not after 7pm. If you experience technical issues, you should contact the UTM Help Desk at 731.881.7900 or http://www.utm.edu/helpdesk.

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Course Feedback
All end-of-semester music course evaluations will be completed online, and music majors are required to complete these. The written comments are particularly important, so students are encouraged to put extra thought into that section.
Grading & Attendance Policies

Students may view their current grade at any time on Canvas. Note that the app sometimes displays the grade in an unusual way, so students are encouraged to visit the website instead of using the app. In addition, the Canvas gradebook takes into account the weighting of the grade (as detailed below), which results in a different (but correct!) percentage than simply dividing total points earned by total points possible.

Grade Breakdown

<table>
<thead>
<tr>
<th>%</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>40</td>
<td>Lessons</td>
</tr>
<tr>
<td>30</td>
<td>Weekly lesson grades</td>
</tr>
<tr>
<td>10</td>
<td>Progress toward goals set at the beginning of the semester</td>
</tr>
<tr>
<td>40</td>
<td>Performances</td>
</tr>
<tr>
<td>30</td>
<td>Jury</td>
</tr>
<tr>
<td>10</td>
<td>Technique Jury</td>
</tr>
</tbody>
</table>

Note that the Studio Recital performance, Honors Recital audition, & Clarinet Class performance are not graded.

20% Written Work

All assignments are weighted equally. These include:
- Musicians’ Practice Planner
- Program Notes
- Repertoire List

Please see the section on each assignment for information on how it is graded. Grade information is also available on Google Drive.

Possible Deductions

- Not covering enough repertoire: 5% per page of missing music (see Repertoire Requirements in the Handbook)
- Not performing in Clarinet Class: 5%
- Not remaining in good standing with the Woodwind Students’ Association: 5%
- Not participating in Clarinet Choir: 10%
- Missing an event listed on the Clarinet Calendar (inc. Wednesday classes): 2% per event
- Missing a performance for Clarinet Choir, if not enrolled: 5%
- Missing rehearsal for Clarinet Choir, if not enrolled: 2%

Grading Scale

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
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</thead>
<tbody>
<tr>
<td>90 – 100</td>
<td>A</td>
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<tr>
<td>60 – 69</td>
<td>D</td>
</tr>
<tr>
<td>0 – 59</td>
<td>F</td>
</tr>
</tbody>
</table>

Attendance Policy

Attendance is required at all lessons, Woodwind / Clarinet Classes, clarinet choir rehearsals, and clarinet events, as listed on the Clarinet Calendar. Failure to attend any required event without
a valid excuse and at least 24 hours’ notice will result in a 5% deduction from the final grade. Valid excuses are:

- Family emergencies
- Personal illness (with a doctor’s note)
- Jury/guard duty
- Sanctioned Department of Music functions/trips (NOT fraternity and sorority functions)

If a student notifies Dr. Aleksander in advance of an absence, and the reason can be verified to her satisfaction, then his/her grade will not be affected. If Dr. Aleksander has to miss a lesson (for performance or illness), she will reschedule at a time that is convenient for the student. If a student misses a lesson for any reason, (s)he is not guaranteed a make-up lesson.

**Major Assignments & Exams**

Music minors are required to complete a technique jury early in the semester and a jury at the end of the semester. They will also write program notes, maintain a practice planner, and create and update their repertoire list.

Specific expectations for assignments, technique, and amount of repertoire covered each semester are contained in the Clarinet Handbook.

**Statement of Professionalism**

All faculty, staff, and students in the UTM Department of Music have the right to work in an environment conducive to learning and creativity. As a music major/minor at the University of Tennessee at Martin, I understand the expectation to represent myself and our department in a professional and positive manner at all times. Communication with faculty, staff, and student colleagues will always be conducted in the spirit of mutual respect. Furthermore, public displays of behavior deemed unprofessional (either in person and/or electronically, including social media applications) will result in departmental reprimand. Failure to comply may result in, but is not limited to, contacting the Office of Student Conduct, the Department of Public Safety, and/or the loss of scholarship funding.

**University Policies**

*Academic Integrity*

The University of Tennessee at Martin has chosen as its primary objective quality undergraduate education. Commitment to this objective must include an obligation by all members of the University community to promote and protect the highest standards of integrity in study, research, instruction and evaluation. Dishonesty or unethical behavior does not belong at an institution dedicated to the promotion of knowledge and learning. Integrity of the academic process requires fair and impartial evaluation by faculty and honest academic conduct by students. Specific integrity attributes can be found:

[http://www.utm.edu/departments/conduct/new_academic_integrity.php](http://www.utm.edu/departments/conduct/new_academic_integrity.php)
Standard of Conduct

When persons enroll in The University of Tennessee at Martin, they retain the rights and duties of a citizen. Additionally, they must assume the duties and observe the regulations imposed by the University community. Specific conduct attributes can be found: http://www.utm.edu/departments/conduct/conduct.php

Disability Services

The University of Tennessee provides reasonable accommodations (academic adjustments and auxiliary aids) to ensure equal access to educational content and university programs for students with disabilities. Students who are eligible for and who request accommodations through the Disability Services office must provide instructors with a letter of accommodation. The Disability Services office is located in the Student Success Center, 203 Clement Hall, 731.881.7605.

The instructor reserves the right to revise, alter, or amend this syllabus as necessary. Students will be notified of any such changes via email and Canvas.
Syllabus for MUAP 162 & 362: B.A. in Music & Music Education Lessons

Fall 2017
University of Tennessee at Martin
Department of Music

Basic Information

Course Sections:
 MUAP 162, Section 001
 MUAP 362, Section 001

Course Title: Clarinet Lessons (B.A. & Music Education Majors)

Meeting Times & Places:

Lessons: as arranged, in room 235
Clarinet Class, Woodwind Class, & Honors Recitals: 2:00-2:50 Wednesdays, location variable (see Clarinet Calendar)
Woodwind Students’ Association meetings: time & location TBD

Membership in the WSA is required of all students taking clarinet lessons. A meeting schedule will be distributed at the beginning of the semester by the WSA Executive Committee.

Recital attendance: times & locations vary

All music majors are required to attend 12 or 2/3 (whichever is fewer) of all evening or weekend recitals sponsored by the Department of Music. (This was formerly listed as Recital Class, MUAP 110/310.)

Additional events as listed on the Clarinet Calendar (times & locations vary). Note that working the event for SAI or PMA only counts if the student is in the hall for the duration of the performance!

Course Credit Hours: 1

Corequisites: Participation in MUEN 368: Clarinet Choir (register for 0 or 1 credit) and membership in the Woodwind Students’ Association.

Faculty Contact Information

Dr. Elizabeth Aleksander

Contact Information: 731.881.7413, ealeksan@utm.edu
Note that emails will typically not be answered after 7pm.

Office: Fine Arts 235
Office Hours: Mondays & Tuesdays (11:00-12:00), or by appointment
Textbooks & Required Materials

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc…)
- Reeds: at least 4 in good playing condition, in a case (not what they came in)
- Metronome (or app)
- Tuner (or app) with pitch-sounding capabilities
- Pencil
- Reed rush, super-fine grit sandpaper, or reed knife (with sharpening stone)

Required Texts

- Thomas Ridenour, Clarinet Fingerings: A Guide for the Performer and Educator
- Musician’s Practice Planner (published by Molto Music)
- Kelly Burke, Clarinet Warm-Ups: Materials for the Contemporary Clarinetist
- Binder containing Course Packet (beginning Fall 2016) or Warm-Up Packet (for students who entered prior to Fall 2016)
- Music as assigned at the beginning of the semester, based on each student’s playing level and potential. Photocopies are not acceptable unless the piece is out of print.
- Handouts, available on Canvas
- Personal Planner – All students are required to maintain a planner (physical or electronic) that lists assignments and dates of performances, required events, major projects, tests, etc… Students should schedule their practice time each week.

Course Information

Course Description

Study of technique and repertoire appropriate to the instrument. Students receive a weekly 60-minute lesson and are expected to practice 10 hours per week. Permission from the woodwind faculty is required for students to advance to the upper-division level, which is required of Music Education majors. A Bachelor of Music major may not study more than six semesters in the lower-division of the major applied voice or instrument. May be repeated for credit. Applied music fee required.

Course Resources

This course will make use of several online resources:

- Canvas (utm.instructure.com, or available through MyUTM) will be used for its gradebook, to turn in written assignments, and to distribute assignment information, sample assignments, and handouts, including those from previous semesters.
- Google Drive (www.drive.google.com) will be used to maintain student records, including grading, progress, repertoire, and goals. Students will be able to edit some documents; others, they will only be able to view.
• **All** resources used for the Program Notes **must** come from the UTM Paul Meek Library (libguides.utm.edu/c.php?g=164940&p=1083154). Note: The only exception is websites of living composers, which are valid sources for this assignment.

In addition, the following resources are helpful for listening to repertoire:

- **Free streaming sources**
  - Spotify ([www.spotify.com](http://www.spotify.com))
  - UTM Library’s streaming resources ([libguides.utm.edu/music/recordings](http://libguides.utm.edu/music/recordings))

- **Recording retailers**
  - Amazon ([www.amazon.com](http://www.amazon.com))
  - Arkiv Music ([www.arkivmusic.com](http://www.arkivmusic.com))
  - H&B Direct ([www.hbdirect.com](http://www.hbdirect.com))

**Objectives**

In order to equip students with the skills to make informed musical decisions and to execute them without technique getting in the way, the following specific objectives will be addressed as needed:

- solid fundamentals, enabling the student to perform without being hindered by technique
  - tone: air, embouchure, posture
  - fingers: hand position, finger motion, rhythmic fingers
  - articulation: tongue position & motion, speed, variety of articulation styles
  - other: rhythm, sight-reading

- refined tonal concept through listening, both live & recorded

- mature musicianship, especially using theory & history to make informed interpretive decisions

- techniques & tools for individual practice and chamber rehearsals

- knowledge of instrument history & repertoire through reading & discussions

- care & adjustment of reeds

- familiarity with pedagogical approaches in one-on-one setting (everyone teaches at some level)

**Course Communications**

Most course communications should be accomplished via email, using your UTM email address, which you should check daily. Emails will be returned within 24 hours during the week but generally not after 7pm. If you experience technical issues, you should contact the UTM Help Desk at 731.881.7900 or [http://www.utm.edu/helpdesk](http://www.utm.edu/helpdesk).
Texting is acceptable when time is a factor; it can be utilized by both yourself and Dr. Aleksander. Canvas may be used for course announcements, but Dr. Aleksander will not check its inbox on a regular basis, so email should be used to correspond with her.

Course Feedback
All end-of-semester music course evaluations will be completed online, and music majors are required to complete these. The written comments are particularly important, so students are encouraged to put extra thought into that section.

Grading & Attendance Policies
Students may view their current grade at any time on Canvas. Note that the app sometimes displays the grade in an unusual way, so students are encouraged to visit the website instead of using the app. In addition, the Canvas gradebook takes into account the weighting of the grade (as detailed below), which results in a different (but correct!) percentage than simply dividing total points earned by total points possible.

Grade Breakdown

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>40%</td>
<td>Lessons</td>
</tr>
<tr>
<td>30%</td>
<td>Weekly lesson grades</td>
</tr>
<tr>
<td>10%</td>
<td>Progress toward goals set at the beginning of the semester</td>
</tr>
<tr>
<td>40%</td>
<td>Performances</td>
</tr>
<tr>
<td>30%</td>
<td>Jury</td>
</tr>
<tr>
<td>10%</td>
<td>Technique Jury</td>
</tr>
</tbody>
</table>

*Note that the Studio Recital performance, Honors Recital audition, & Clarinet Class performance are not graded.*

<table>
<thead>
<tr>
<th>Percentage</th>
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</tr>
</thead>
<tbody>
<tr>
<td>20%</td>
<td>Written Work</td>
</tr>
<tr>
<td></td>
<td>All assignments are weighted equally. These include:</td>
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<tr>
<td></td>
<td>• Musicians’ Practice Planner</td>
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<td>• Program Notes</td>
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<td></td>
<td>• Album Review</td>
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<td></td>
<td>• Résumé</td>
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<tr>
<td></td>
<td>• Repertoire List</td>
</tr>
</tbody>
</table>

Please see the section on each assignment for information on how it is graded. Grade information is also available on Google Drive.

Possible Deductions

- Not performing as required (Studio Recital, Clarinet Class, & Honors Recital Audition): 5% for each performance lacking
- Not covering enough repertoire: 5% per page of missing music (see Repertoire Requirements in the Handbook)
- Not remaining in good standing with the Woodwind Students’ Association: 5%
- Not participating in Clarinet Choir: 10%
- Missing an event listed on the Clarinet Calendar (inc. Wednesday classes): 2% per event
• Missing a performance for Clarinet Choir or Clarinet Quartet (if a member), if not enrolled: 5%
• Missing rehearsal for Clarinet Choir or Clarinet Quartet (if a member), if not enrolled: 2%

Grading Scale

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<tbody>
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<td>D</td>
<td>60 – 69</td>
</tr>
<tr>
<td>F</td>
<td>0 – 59</td>
</tr>
</tbody>
</table>

Attendance Policy

Attendance is required at all lessons, Woodwind / Clarinet Classes, clarinet choir rehearsals, and clarinet events, as listed on the Clarinet Calendar. Failure to attend any required event without a valid excuse and at least 24 hours’ notice will result in a 5% deduction from the final grade. Valid excuses are:

• Family emergencies
• Personal illness (with a doctor’s note)
• Jury/guard duty
• Sanctioned Department of Music functions/trips (NOT fraternity and sorority functions)

If a student notifies Dr. Aleksander in advance of an absence, and the reason can be verified to her satisfaction, then his/her grade will not be affected. If Dr. Aleksander has to miss a lesson (for performance or illness), she will reschedule at a time that is convenient for the student. If a student misses a lesson for any reason, (s)he is not guaranteed a make-up lesson.

Recital Attendance

Applied students who are music majors must attend a minimum of 12 departmental recitals/concerts each semester. Master classes, studio/area classes, and Honors Recitals do not count toward the 12 required events; however, Paducah and Jackson Symphony concerts do count (bring a program to Dr. Aleksander). If in doubt about whether an event counts, check with Dr. Aleksander. Attendance at UTM music events is tracked by swiping in and out of recitals, so make sure to bring your student ID.

Failure to complete this requirement will result in a grade of Incomplete for applied lessons; if missed recitals are not made up in the following semester, the grade will turn to an F. Missed recitals must be made up before starting the tally for the subsequent semester.

Major Assignments & Exams

BA and music education majors are required to complete a technique jury early in the semester and a jury at the end of the semester; at the end of their fourth semester, music education majors must pass an Upper-Division Jury in order to be admitted to upper-division study (BA in Music students have the option of taking upper-division lessons but are not required to do so). During the semester, all BA and music education majors must perform on the Studio Recital, in Clarinet
Class, and on one Honors Recital audition. They will also write program notes, evaluate clarinet recordings, maintain a practice planner, and create and update their résumé and repertoire list. Specific expectations for assignments, technique, and amount of repertoire covered each semester are contained in the Clarinet Handbook.

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The instructor reserves the right to revise, alter, or amend this syllabus as necessary. Students will be notified of any such changes via email and Canvas.
Syllabus for MUAP 495: Senior Recital (Clarinet)

Fall 2017
University of Tennessee at Martin
Department of Music

Basic Information

Course Section: MUAP 495

Course Title: Senior Recital (Clarinet)

Meeting Times & Places:

Lessons: as arranged, in room 235

Clarinet Class, Woodwind Class, & Honors Recitals: 2:00-2:50 Wednesdays, location variable (see Clarinet Calendar)

Woodwind Students’ Association meetings: time & location TBD

Membership in the WSA is required of all students taking clarinet lessons. A meeting schedule will be distributed at the beginning of the semester by the WSA Executive Committee.

Recital attendance: times & locations vary

All music majors are required to attend 12 or 2/3 (whichever is fewer) of all evening or weekend recitals sponsored by the Department of Music. (This was formerly listed as Recital Class, MUAP 110/310.)

Additional events as listed on the Clarinet Calendar (times & locations vary). Note that working the event for SAI or PMA only counts if the student is in the hall for the duration of the performance!

Course Credit Hours: 1

Corequisites: Participation in MUEN 368: Clarinet Choir (register for 0 or 1 credit) and membership in the Woodwind Students’ Association.

Faculty Contact Information

Dr. Elizabeth Aleksander

Contact Information: 731.881.7413, ealeksan@utm.edu
Note that emails will typically not be answered after 7pm.

Office: Fine Arts 235

Office Hours: Mondays & Tuesdays (11:00-12:00), or by appointment
Textbooks & Required Materials

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc.)
- Reeds: at least 4 in good playing condition, in a case (not what they came in)
- Metronome (or app)
- Tuner (or app) with pitch-sounding capabilities
- Pencil
- Reed rush, super-fine grit sandpaper, or reed knife (with sharpening stone)

Required Texts

- Thomas Ridenour, Clarinet Fingerings: A Guide for the Performer and Educator
- Musician’s Practice Planner (published by Molto Music)
- Kelly Burke, Clarinet Warm-Ups: Materials for the Contemporary Clarinetist
- Binder containing Course Packet (beginning Fall 2016) or Warm-Up Packet (for students who entered prior to Fall 2016)
- Music as assigned at the beginning of the semester, based on each student’s playing level and potential. Photocopies are not acceptable unless the piece is out of print.
- Handouts, available on Canvas
- Personal Planner – All students are required to maintain a planner (physical or electronic) that lists assignments and dates of performances, required events, major projects, tests, etc… Students should schedule their practice time each week.

Course Information

Course Description

Study of technique and repertoire appropriate to the instrument. Music education majors will receive a one-hour lesson each week and are expected to practice at least 10 hours per week.

Applied music fee required.

Course Resources

This course will make use of several online resources:

- Canvas (utm.instructure.com, or available through MyUTM) will be used for its gradebook, to turn in written assignments, and to distribute assignment information, sample assignments, and handouts, including those from previous semesters.
- Google Drive (www.drive.google.com) will be used to maintain student records, including grading, progress, repertoire, and goals. Students will be able to edit some documents; others, they will only be able to view.
- All resources used for the Program Notes must come from the UTM Paul Meek Library (libguides.utm.edu/c.php?g=164940&p=1083154). Note: The only exception is websites of living composers, which are valid sources for this assignment.

In addition, the following resources are helpful for listening to repertoire:
• Free streaming sources
  o Spotify (www.spotify.com)
  o Apple Music (www.apple.com/music)
  o UTM Library’s streaming resources (libguides.utm.edu/music/recordings)
• Recording retailers
  o Amazon (www.amazon.com)
  o iTunes (www.apple.com/itunes)
  o Arkiv Music (www.arkivmusic.com)
  o H&B Direct (www.hbdirect.com)

Objectives
In order to equip students with the skills to make informed musical decisions and to execute them without technique getting in the way, the following specific objectives will be addressed as needed:

• solid fundamentals, enabling the student to perform without being hindered by technique
  o tone: air, embouchure, posture
  o fingers: hand position, finger motion, rhythmic fingers
  o articulation: tongue position & motion, speed, variety of articulation styles
  o other: rhythm, sight-reading
• refined tonal concept through listening, both live & recorded
• mature musicianship, especially using theory & history to make informed interpretive decisions
• techniques & tools for individual practice and chamber rehearsals
• knowledge of instrument history & repertoire through reading & discussions
• care & adjustment of reeds
• familiarity with pedagogical approaches in one-on-one setting (everyone teaches at some level)

Course Communications
Most course communications should be accomplished via email, using your UTM email address, which you should check daily. Emails will be returned within 24 hours during the week but generally not after 7pm. If you experience technical issues, you should contact the UTM Help Desk at 731.881.7900 or http://www.utm.edu/helpdesk.

Texting is acceptable when time is a factor; it can be utilized by both yourself and Dr. Aleksander. Canvas may be used for course announcements, but Dr. Aleksander will not check its inbox on a regular basis, so email should be used to correspond with her.
Course Feedback

All end-of-semester music course evaluations will be completed online, and music majors are required to complete these. The written comments are particularly important, so students are encouraged to put extra thought into that section.

Grading & Attendance Policies

Students may view their current grade at any time on Canvas. Note that the app sometimes displays the grade in an unusual way, so students are encouraged to visit the website instead of using the app. In addition, the Canvas gradebook takes into account the weighting of the grade (as detailed below), which results in a different (but correct!) percentage than simply dividing total points earned by total points possible.

Grade Breakdown

Note that the recital itself is not graded. The grades are weighted the same as they were in MUAP 162/164/362/364, which results in weird fractions:

- 57% Lessons
- 43% Individual lesson grades
- 14% Progress toward goals set at the beginning of the semester
- 14% Technique Jury
- 29% Written Work

All assignments are weighted equally. These include:

- Musicians’ Practice Planner
- Program Notes (for every piece on the recital)
- Résumé
- Repertoire List

Note that an album review is not required of students giving a senior recital. Please see the section on each assignment for information on how it is graded. Grade information is also available on Google Drive.

Note that if you do not pass your recital hearing, you will receive an F for the semester.

Possible Deductions

- Not performing as required (Studio Recital, Clarinet Class, & Honors Recital Audition): 5% for each performance lacking
- Not remaining in good standing with the Woodwind Students’ Association: 5%
- Not participating in Clarinet Choir: 10%
- Missing an event listed on the Clarinet Calendar (inc. Wednesday classes): 2% per event
- Missing a performance for Clarinet Choir or Clarinet Quartet (if a member), if not enrolled: 5%
- Missing rehearsal for Clarinet Choir or Clarinet Quartet (if a member), if not enrolled: 2%

Grading Scale

- 90 – 100 A
- 80 – 89 B
Attendance Policy

Attendance is required at all lessons, Woodwind / Clarinet Classes, clarinet choir rehearsals, and clarinet events, as listed on the Clarinet Calendar. **Failure to attend any required event without a valid excuse and at least 24 hours’ notice will result in a 5% deduction from the final grade.** Valid excuses are:

- Family emergencies
- Personal illness (with a doctor’s note)
- Jury/guard duty
- Sanctioned Department of Music functions/trips (NOT fraternity and sorority functions)

If a student notifies Dr. Aleksander in advance of an absence, and the reason can be verified to her satisfaction, then his/her grade will not be affected. If Dr. Aleksander has to miss a lesson (for performance or illness), she will reschedule at a time that is convenient for the student. If a student misses a lesson for any reason, (s)he is not guaranteed a make-up lesson.

Recital Attendance

Applied students who are music majors must attend a minimum of 12 departmental recitals/concerts each semester. Master classes, studio/area classes, and Honors Recitals do not count toward the 12 required events; however, **Paducah and Jackson Symphony concerts do count** (bring a program to Dr. Aleksander). If in doubt about whether an event counts, check with Dr. Aleksander. Attendance at UTM music events is tracked by swiping in and out of recitals, so make sure to bring your student ID.

Failure to complete this requirement will result in a grade of Incomplete for applied lessons; if missed recitals are not made up in the following semester, the grade will turn to an F. Missed recitals must be made up before starting the tally for the subsequent semester.

Major Assignments & Exams

The Senior Recital is the primary major assignment in this course; students are not required to complete a jury. They must also perform a technique jury early in the semester, in Clarinet Class, and on one Honors Recital audition; performance on the Studio Recital is not required. They will also write program notes, evaluate clarinet recordings, maintain a practice planner, and create and update their résumé and repertoire list. Note that an album review is not required because students will be writing additional program notes.

Specific expectations for assignments, technique, and amount of repertoire covered each semester are contained in the Clarinet Handbook.

Statement of Professionalism

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**University Policies**

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Syllabus for MUEN 368: Chamber Ensemble (Clarinet Choir & Quartet)

Fall 2017
University of Tennessee at Martin
Department of Music

Basic Information

Course Section: MUEN 368, Section 003

Course Title: Clarinet Choir & Quartet

Meeting Time: Thursdays, 2:30-3:30

This hour will be divided between clarinet quartet and clarinet choir, based on the needs and upcoming performances of both ensembles. Students will be notified of the week’s plans in the weekly reminder email.

Please make every effort to get instruments out and the ensemble set up as quickly as possible so that the ensemble has maximum rehearsal time.

Meeting Place: TBD

Course Credit Hours: 0 or 1

Note that if a student is not enrolled for credit, the MUAP lesson grade will reflect his/her preparation and attendance.

Faculty Contact Information

Dr. Elizabeth Aleksander

Contact Information: 731.881.7413, ealeksan@utm.edu
Note that emails will typically not be answered after 7pm or on weekends.

Office: Fine Arts 235

Office Hours: Mondays & Tuesdays (11:00-12:00), or by appointment

Textbooks & Other Required Materials

No textbooks are required for this course. However, all students must have:

- Clarinet in working order and all necessary accessories (reeds, ligature, swab, etc…)
- Music as distributed throughout the semester.
- Plain black folder to hold music. (This must be purchased by the student.)

In addition, concert dress is detailed below (under Scheduled Performances).
**Course Information**

*Course Description*

Study and performance of music appropriate to the ensemble, including both traditional repertoire and music of diverse cultures. Membership is open to all students. May be repeated for credit. There are no prerequisites or corequisites for this course, but everyone taking Clarinet Lessons (MUAP 161, 162, 164, 362, 363, or 364) and Clarinet Recital (MUAP 395 or 495) must also participate in Clarinet Choir.

*Course Purpose*

Clarinet choir is intended to provide performance opportunities for UTM clarinetists from within the clarinet studio, as well as from other areas and departments. One of the primary goals of clarinet choir is to enhance section playing in large ensembles by providing clarinet-specific guidance in rehearsals. Clarinet choir will also offer students the opportunity to take an active role in musical decisions during rehearsals and to familiarize themselves with the auxiliary clarinets.

Clarinet Quartet is intended to provide performance opportunities for UTM clarinet majors in a small chamber ensemble setting (as opposed to a larger chamber ensemble like clarinet choir or jazz band). Clarinet Quartet offers students the opportunity to take an active role in all musical decisions, from repertoire selection to rehearsal strategies; it allows them to develop their own voice as a musician and to refine their ear, particularly regarding blend and musical nuances.

*Course Resources*

Canvas will only be used to make this syllabus available to students. Students are encouraged to listen to this semester’s repertoire via Spotify, Apple Music, or resources available through the Paul Meek Library (including free streaming): [http://libguides.utm.edu/music/recordings](http://libguides.utm.edu/music/recordings)

For clarinet quartet, Google Drive ([www.drive.google.com](http://www.drive.google.com)) will be used to maintain notes from coachings and rehearsals, as well as scores for all repertoire. All ensemble members will have access to these documents, and the Secretary should update them as needed.

*Objectives*

Throughout this course, students will continue to improve their skills in the following areas:

- Working professionally and collaboratively with their peers;
- Demonstrating mastery of tone, articulation, tuning, style, phrasing, and sensitivity; and
- Integrating concepts from music theory, aural skills, music history, and applied lessons into ensemble performance.

*Course Communications*

Most course communications will be accomplished via email; schedules and notes will also be posted on Dr. Aleksander’s office door or bulletin board. Emails will be returned within 24 hours during the week but generally not after 7pm. If students experience technical issues, they should contact the UTM Help Desk at 731.881.7900 or [http://www.utm.edu/helpdesk](http://www.utm.edu/helpdesk).
Texting is acceptable when time is a factor; it can be utilized by both yourself and Dr. Aleksander. Canvas may be used for course announcements, but Dr. Aleksander will not check its inbox on a regular basis, so email should be used to correspond with her.

Course Feedback

Students’ feedback on the progress of the ensemble is important! Dr. Aleksander welcomes student suggestions and insight, either in person or via email. All end-of-semester music course evaluations will be completed online; while music majors are required to complete these, all students are encouraged to do so. The written comments are particularly important, so students should put extra thought into that section.

Grading & Attendance Policies

Grading Procedures

Students enrolled for credit will be graded based on attendance and preparation:

- **60%** Preparation, execution, and attitude
- **40%** Attendance at rehearsals

**Missing a performance will result in lowering the final grade by one letter grade.**

If a student is not enrolled, the lesson grade will reflect his/her preparation and attendance.

Grading Scale

- 90 – 100 A
- 80 – 89 B
- 70 – 79 C
- 60 – 69 D
- 0 – 59 F

Attendance Policy

Attendance is required for all rehearsals and performances. Attendance is defined as being present for the entire class period. Students who do not have their instrument assembled and ready to play within the first five minutes of class will be marked tardy. Tardiness will lower the final grade by 2 percent per instance.

Absences may be excused only under the following conditions:

- Family emergencies
- Personal illness (with a doctor’s note)
- Jury/guard duty
- Sanctioned Department of Music functions/trips (NOT fraternity and sorority functions)

Being over 5 minutes late to rehearsal is considered an absence. Unexcused absences will lower the final grade by 5 percent per instance. **Missing a performance will result in lowering the final grade by one letter grade.**
Assignments & Exams
Due to the performance-based nature of this course, there will not be any tests, quizzes, or specific assignments. However, students are expected to practice their parts outside of rehearsal to allow for more effective use of rehearsal time; in addition, the clarinet quartet is expected to average one hour per week of rehearsal, outside of this timeslot and the Contemporary Music Group rehearsal time.

In particular, all students are expected to do the following, regardless of whether they are enrolled in the class:

- Learn and practice their parts during their own practice time, not in rehearsals.
- Attend all scheduled rehearsals and performances.
- Arrive at all rehearsals and performances promptly, with all instruments assembled and warmed up.
- Organize and retain all sheet music. Students will be charged for replacing lost music.

Scheduled Performances
While attendance is required at all rehearsals, it is especially imperative for performances.

This semester’s CLARINET CHOIR performance dates are:
- WSA Halloween Spooktacular (Tuesday, Oct. 31 @ 7:30)
- Student Chamber Recital (either Thursday, Nov. 9 @ 7:30 OR Tuesday, Nov. 14 @ 7:30)
  OR Clarinet Studio Recital (Sunday, Nov. 19 @ 3:00)

Concert dress for the Student Chamber Recital or Studio Recital is black shoes, a black skirt or pants, and a solid-colored shirt. Students may wear a costume to the Spooktacular.

This semester’s CLARINET QUARTET performance dates are:
- Caitlyn King’s Senior Recital (Sunday, Oct. 1 @ 3:00)
- Brooke Howard’s Senior Recital (Friday, Nov. 3 @ 7:30)
- Chamber Ensembles Tour (Monday, Nov. 13)

Concert dress will be decided on by members of the quartet and may differ for each performance, at the discretion of the ensemble.

Students need to add these dates to their calendar now to avoid conflicts. As a reminder: Missing a performance will result in lowering the final grade by one letter grade!

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Handbook Statement

Student’s Name: ____________________________________________ (please print legibly)

I have downloaded and read the Clarinet Handbook. I am aware that it contains important
information about many policies and procedures that I will need to access throughout the course
of my college career. I will also download and review the updated Handbook each semester.

Signature: ________________________________________________

Turn in by 3pm on the 2nd Wednesday of the semester to receive 20 points extra credit.
Turn in any time before 5pm on the last Friday of class to receive 10 points extra credit.

Date Received: ____________________________ (completed by instructor)