Instrumental Applied Music Syllabus MUS 161-179

Course Number and Name: MUS 172 Applied Clarinet

Instructor: Dr. Laura McLaughlin

Instructor Contact Information: lmclaugh@carrollu.edu

Applied music fee to be paid per credit:

Course Description

This course provides private music instruction on your instrument to assist you in developing technical and musical skills. Students enrolled for 1 credit will receive twelve 25-minute lessons. Students enrolled for 2 credits will receive twelve 50-minute lessons.

Admission to any of the applied music courses is by approval of the instructor. The ability to read music and demonstration of a high school level of skill is required.

Private lesson times are arranged directly with the instructor by phone or email. Contact must be made within the first week of classes. Phone numbers and/or emails of instructors are available in the music office.

Student Learning Outcomes (SLOs)

The student will...

1. Demonstrate improvement in technical ability on the instrument studied
2. Be able to describe the application of various techniques to the performance of repertoire.
3. Explore a wide selection of musical literature, with an emphasis on the principle eras, genres, and cultural sources of the instrument.
4. Develop, express, and defend musical judgments.
5. Express artistic and musical messages through performance.
6. Enhance basic musicianship skills, including sight-reading and basic harmonic understanding.
**Required Materials**

1. Metronome and tuner
2. Lesson notebook
3. Clarinet in working condition
4. Performance quality reeds
5. Lesson materials (warm-up exercises, technique patterns, technical and interpretive etudes, solo and chamber repertoire)
6. Active email account that is checked DAILY

**Course Expectations**

Students majoring or minoring in music are required to perform on their principle instrument on the departmental recital each semester they take lessons, as well as perform a jury for the faculty at the end of the semester. One piece is required for the recital and 2 pieces (one accompanied and one unaccompanied) are required for the jury. Students not majoring or minoring in music are not required to perform a jury or recital, but are encouraged to play on the non-major recital scheduled in the spring each year.

On-time attendance at all lessons in the semester does not guarantee an A grade but will be required in order to achieve that grade.

If a student misses a scheduled lesson, no make-up lesson will be given.

Students are required to purchase their own copies of music for study each semester and provide a copy to the staff accompanist of solo repertoire.

Timely submission of program information for Department Recitals and Juries must be strictly observed. Students should consult with lesson teachers early in the semester to decide on jury and recital repertoire. Music is due to the staff accompanist by midterm.

For each credit of lessons, students are expected to spend a minimum of 2 hours practicing per week.

<table>
<thead>
<tr>
<th>Assessment</th>
<th>% of final grade</th>
<th>SLO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly lesson grade</td>
<td>60</td>
<td>1-6</td>
</tr>
<tr>
<td>Recital participation</td>
<td>10</td>
<td>1, 4, 5</td>
</tr>
<tr>
<td>End of semester jury</td>
<td>30</td>
<td>1, 4, 5</td>
</tr>
</tbody>
</table>

*Music majors and minors who fail to perform a jury and/or recital will receive an F for the semester for this course.*

**Grading Scale**

A 95-100%  AB 90-94.99%  B 85-89.99%  BC 80-84.99%  C 70-79.99%  D 60-69.99%  F 0-59.99%
The following is a generalized listing of the typical course of study for an undergraduate clarinetist at Carroll University. This curriculum will vary according to individual needs, ability and background of the student at first enrollment, amount of progress the student makes each term, number of semesters the student is enrolled, and a student’s goals upon graduation.

<table>
<thead>
<tr>
<th>Semester One:</th>
<th>Semester Two:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concepts:</strong></td>
<td><strong>Concepts:</strong></td>
</tr>
<tr>
<td>• Fundamentals of tone production</td>
<td>• Fundamentals of technique (hand position, finger action)</td>
</tr>
<tr>
<td>• Breathing/Breath Support</td>
<td>• Development of technique: trill studies/scale segments or fragments</td>
</tr>
<tr>
<td>• Embouchure fundamentals/review</td>
<td>• Fundamentals of altissimo</td>
</tr>
<tr>
<td>• Technical Requirements: Level One</td>
<td>• More tone production…</td>
</tr>
<tr>
<td><strong>Materials:</strong></td>
<td>• Technical Requirements: Level Two</td>
</tr>
<tr>
<td>• Long tone studies</td>
<td>• Long tone studies</td>
</tr>
<tr>
<td>• Applied Clarinet Course Pack</td>
<td>• Applied Clarinet Course Pack</td>
</tr>
<tr>
<td>• Baermann Complete Method, Book 3</td>
<td>• Baermann Complete Method, Book 3</td>
</tr>
<tr>
<td>• Etude studies: Rose 32 or 40 Etudes: concentration on slow etudes</td>
<td>• Etude studies: Rose 32 or 40 Etudes: concentration on technical etudes or Cavallini 30 Caprices</td>
</tr>
<tr>
<td>• One to two solos from Level One of the Master Repertoire List</td>
<td>• One to two solos from Level One of the Master Repertoire List</td>
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<table>
<thead>
<tr>
<th>Semester Three:</th>
<th>Semester Four:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concepts:</strong></td>
<td><strong>Concepts:</strong></td>
</tr>
<tr>
<td>• Fundamentals of articulation</td>
<td>• Fundamentals of Intonation</td>
</tr>
<tr>
<td>• More technical dexterity: major and minor scales in segments</td>
<td>• Legato finger action.</td>
</tr>
<tr>
<td>• Left/right hand and pinkie finger studies as necessary</td>
<td>• More technical dexterity: 3rds in segments, review previous term work as needed.</td>
</tr>
<tr>
<td>• Technical requirements: Level Three</td>
<td>• Articulation studies as necessary</td>
</tr>
<tr>
<td><strong>Materials:</strong></td>
<td>• Technical requirements: Level Four</td>
</tr>
<tr>
<td>• Long tone studies</td>
<td>• Legato finger studies</td>
</tr>
<tr>
<td>• Applied Clarinet Course Pack</td>
<td>• “Tuning CD”</td>
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<tr>
<td>• Baermann Complete Method, Book 3</td>
<td>• Etude studies: as needed from before and Uhl 48 Etudes, book 1.</td>
</tr>
<tr>
<td>• Articulation studies</td>
<td>• One to two solos from Level One or Two of the Master Repertoire List</td>
</tr>
<tr>
<td>• Etude studies: Rose 32, Rose 40, Cavallini Caprices, Kell Staccato Studies, Stark Staccato Studies</td>
<td>• Long tone studies</td>
</tr>
<tr>
<td>• One to two solos from Level One or Two of the Master Repertoire List</td>
<td>• Applied Clarinet Course Pack</td>
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<tr>
<td></td>
<td>• Legato finger studies</td>
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<tr>
<td></td>
<td>• “Tuning CD”</td>
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<tr>
<td></td>
<td>• Etude studies: as needed from before and Uhl 48 Etudes, book 1.</td>
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<tr>
<td></td>
<td>• One to two solos from Level One or Two of the Master Repertoire List</td>
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<tr>
<td>Semester Five:</td>
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<tr>
<td>Concepts:</td>
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<tr>
<td>• Review of fundamentals as needed including:</td>
<td></td>
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<tr>
<td>• Long tone studies</td>
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<tr>
<td>• Further technical/articulation/intonation studies as necessary</td>
<td></td>
</tr>
<tr>
<td>• Technical requirements: Level Five</td>
<td></td>
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<tr>
<td>• Orchestral Excerpts</td>
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| Semester Six: |
| Concepts: |
| • Long tone studies |
| • Further technical/articulation/intonation studies as necessary |
| • Technical requirements: Level Six |
| • Orchestral Excerpts |
| • Etude studies: Uhl 48 Etudes Book I and/or II |
| • One to two solos from Level Two or Three of the Master Repertoire List |
| • Junior Recital, if required. |
| Materials: |
| • Applied Clarinet Course Pack |
| • “The Working Clarinetist” |
| • Etude studies: Uhl 48 Etudes Book I |
| • One to two solos from Level Two or Three of the Master Repertoire List |

| Semester Seven: |
| Concepts: |
| • Further Long tone studies |
| • Further technical/articulation/intonation studies as necessary |
| • Contemporary/extended techniques |
| • Orchestra excerpts |
| Materials: |
| • “The Working Clarinetist” |
| • Etude studies from Uhl 48 Etudes Book II or Jeanjean 18 Etudes or Jeanjean 25 Etudes or Rueff 15 Etude or Caravan “Preliminary Exercises.” |
| • One to two solos from Level Three or Four of the Master Repertoire List |

| Semester Eight: |
| Concepts: |
| • Further refinement as necessary |
| Materials: |
| • One to two solos from Level Three or Four of the Master Repertoire List |
Minimum Technical Skill Requirements
Carroll Clarinet Studio
2016–2017

<table>
<thead>
<tr>
<th>Semester 1</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>_____All extended range major scales, slurred, memorized. Look to Baermann major scales for reference.</td>
<td></td>
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<tr>
<td>_____Chromatic scale, chalumeau E to altissimo G, slurred, memorized.</td>
<td></td>
</tr>
</tbody>
</table>

Semester 2
Above exercises plus:
_____All major arpeggios, slurred, memorized. Look to Langenus arpeggio page for reference.
_____Klose scale page.

Semester 3
Above exercises plus:
_____All extended natural minor scales, slurred, memorized. Look to Baermann natural minor scales for reference.
_____All minor arpeggios, slurred, memorized. Langenus arpeggio page for reference.

Semester 4
Above exercises plus:
_____All extended melodic minor scales, slurred, memorized. Baermann melodic minor scales for reference.

Semester 5
Above exercises plus:
_____All extended harmonic minor scales, slurred, memorized. Baermann harmonic minor scales for reference.

Semester 6
Above exercises plus:
_____Major scales in thirds, slurred, memorized. See Klose scales in thirds for a reference.

Semester 7
Above exercises plus:
_____Whole tone scales, extended range, slurred.
_____Augmented arpeggios, extended range, slurred.

Semester 8
Above exercises plus:
_____Half diminished arpeggios, slurred.
_____Fully diminished arpeggios, slurred.
Levels are determined on an individual basis as opposed to year of study.

Level I

Solo Clarinet
Adler, Samuel. *Harobed* (Southern)
Jacob, Gordon. *Five Pieces* (Oxford University Press)
Levin, Daniel. *Inner Light* (Woodwindiana)
Okamura, Koh. *Two Pieces* (Southern)

Concerti
Kozeluh, Jan Evangelista. *Concerto in Eb* (Boosey and Hawkes)
Riotte, Philipp Jakob. *Concerto, Op. 24* (Sikorski)
Rossler, Franz. *Concerto in Eb Major* (Rubank)
Stamitz, Carl. *Concerto No. 3 in Bb Major* (International)

Sonatas
Wanhal, Johann Baptiste. *Sonata in Bb Major* (Musica Rara)
Wanhal, Johann Baptiste. *Sonata in Eb Major* (Schott)

Solo Clarinet with Piano
Baermann, Heinrich. *Adagio* (Belwin Mills or Kalmus)
Baermann, Heinrich. *Divertimento* (Southern)
Barat, Ed. *Piece in G Minor* (Kendor Music)
Bassi, Luigi. *Lamento* (Rubank)
Bellini, Davis. *La Sonnambula* (Rubank)
Bliss, Arthur. *Pastoral* (Novello)
Bozza, Eugene. *Aria* (Leduc)
Coquard, Arthur. *Melodie and Scherzetto* (Southern)
Cunningham, Randall. *Gypsy Moods* (Woodwindiana)
Delmas, Marc. *Fantaisie Italienne* (Billaudot)
Ferguson, Howard. *Four Short Pieces* (Boosey and Hawkes)
Finzi, Gerald. *Five Bagatelles* (Boosey and Hawkes)
Gade, Niels. *Fantasy Pieces* (Musikforlag)
Reinecke, Carl. *Introduction and Allegro, Op. 256* (Carl Fisher)
Szalowski, Antoni. *Sonatina* (Omega Music)
Tailleferre, Germaine. *Arabesque* (Leduc)
Tartini/Jacob. *Concertino* (Boosey and Hawkes)
Vaughan Williams, Ralph. *Six Studies on English Folk Song* (Galaxy Music)
Weber, Carl Maria. *Concertino* (Carl Fischer)
Weber, Carl Maria. *Introduction, Theme and Variations* (International)
Weiner, Leo. *Ballata, Op. 8*
Williams, John. *Victor’s Tale.* (Hal Leonard)

**Level II**

**Solo Clarinet**
Cahuzac, Louis. *Arlequin* (Billaudot)
Bennett, Richard Rodney. *Sonatina* (Novello)
Donizetti, Gaetano. *Studie* (Henry Litolff)
Giron, Arsenio. *Three Bagatelles* (Southern)
Mandat, Eric. *Etude for Barney* (Cirrus)

**Concerti**
Krommer, F. V. *Concerto in Eb Major, Op. 36* (Southern)

**Sonatas**
Bernstein, Leonard. *Sonata* (Witmark)
Danzi, Franz. *Sonata Concertante in Bb Major* (Simrock)
Hindemith, Paul. *Sonata* (Associated)
Saint-Saens, Camille. *Sonata* (Durand)

**Solo Clarinet with Piano**
Arnold, Malcolm. *Sonatina* (Lengnick)
Cahuzac, Louis. *Cantilene* (Billaudot)
Cavallini, E/Hite. *Adagio e Tarantella* (Southern)
Cavallini, E. *Adagio Sentimentale* (Southern)
Debussy, Claude. *Petite Piece* (Durand)
Dello-Joio, Norman. *Three Essays* (Marks)
Guilhaud, Georges. *First Concertino* (Carl Fischer)
Heiden, Bernhard. *Sonatina* (Associated)
Hurlstone, William. *Four Characteristic Pieces* (Emerson Edition)
Kibbe, Michael. *Four Pieces* (Woodwindiana)
Larsson, Lars-Erik. *Tre Stycken, Op. 61*
Messager, Andre. *Solo de Concours* (Southern)
Milhaud, Darius. *Duo Concertante* (Heugel)
Milhaud, Darius. *Sonatine* (Durand)
Pierne, Gabriel. *Canzonetta, Op. 19* (Southern)
Rabaud, Henri. *Solo de Concours* (Southern)
Reade, Paul. *Suite from the Victorian Kitchen Garden* (Weinberger)
Schickele, Peter. *Elegies* (Elkan-Vogel)
Stanford, Charles. *Three Intermezzi, op. 13* (Chester Music)
Level III

Solo Clarinet
Arnold, Malcolm. *Fantasy for Clarinet* (Faber Music)
Harvey, Paul. *Three Etudes on Gershwin* (Chappell)
Kibbe, Michael. *Sonate* (Seesaw)
Mayer, John. *Raga Music* (Lengnick)
Rosza, Miklos. *Sonatina* (Rongwen)
Stravinsky, Igor. *Three pieces* (International)
Von Koch, Erland. *Monolog nr 3* (Carl Gehrmans)

Concerti
Arnold, Malcolm. *Concerto* (Lengnick)
Crussell, Bernard. *Concerto in Eb Major* (Universal)
Crussell, Bernard. *Concerto in f minor* (Southern)
Finzi, Gerald. *Concerto* (Boosey and Hawkes)
Mozart, W.A. *Concerto in A Major* (Barenreiter)
Weber, Carl Maria. *Concertos 1 and 2* (Carl Fischer)

Sonatas
Devienne, Francois. *Deuxieme Sonatas* (Editions Musicales Transatlantiques)
Howells, Herbert. *Sonata* (Boosey and Hawkes)
Poulenc, Francis. *Sonata* (Chester)

Solo Clarinet with Piano
Babin, Victor. *Hillendale Waltzes* (Eble)
Bassi, Luigi. *Rigoletto Fantasy* (Ricordi)
Burgmuller, Norbert. *Duo in E-flat Major* (Schott)
Bloch, Andre. *Denneriana* (Charles Gras)
Busoni, Ferruccio. *Concertino, Op. 48* (Kalmus)
Cahuzac, Louis. *Variations sur un Air du Pays d’Oc* (Leduc)
Gaubert, Philippe. *Fantasie* (Southern)
Honneger, Arthe. *Sonatine* (Editions Salabert)
JeanJean, Paul. *Arabesques* (Alfred Music)
JeanJean, Paul. *Scherzo Brillante* (Southern)
Lefebvre, Charles. *Fantasie Caprice, op. 118* (Southern)
Lutoswalski, Witold. *Dance Preludes* (Chester)
Rossini, G. *Introduction, Theme and Variations* (Oxford)
Spohr, Louis. *Theme and Variations on ‘Alruna’* (Musica Rara)
Weiner, Leo. *Peregi Verbunk* (EMB)
Weiner, Leo. *Zwei Teitel* (EMB)
Widor, Charles Marie. *Introduction et Rondo* (Masters)
Level IV

Solo Clarinet
Bassett, Leslie. *Soliloquies* (Theodore Presser)
Goddæter, Norbert. *Clarinet Unlimited* (Woodwindiana)
Larsen, Libby. *Dancing Solo* (Oxford)
Sierra, Roberto. *Cinco Bocetos* (Theodore Presser)
Smith, William. *Five Pieces* (Universal)
Sutermeister, Heinrich. *Capriccio* (Schott)

Concerti
Copland, Aaron. *Concerto* (Boosey and Hawkes)
Milhaud, Darius. *Concerto* (Elkan and Vogel)
Nielsen, Carl. *Concerto* (Dansk Music)
Spohr, Louis. *Concerto No. 1* (Carl Fischer)

Sonatas
Bax, Arnold. *Sonata* (Chappell)
Brahms, Johannes. *Sonatas 1 and 2* (Carl Fischer)
Copland, Aaron. *Sonata* (Boosey and Hawkes)
Karg-Elert, Sigfrid. *Zweite Sonate* (Wilhelm Zimmermann)
Templeton, Alec. *Pocket-Size Sonatas 1 and 2* (Leeds)

Other
Berg, Alban. *Four Pieces* (Universal)
Bozza, Eugene. *Bucolique* (Leduc)
Bozza, Eugene. *Fantasie Italienne* (Leduc)
Debussy, Claude. *Premiere Rhapsody* (Durand)
Horowitz, Joseph. *Sonatina* (Novello)
Krenek, Ernst. *Suite* (Rongwen)
Milhaud, Darius. *Scaramouche* (Editions Salabert)
Kalliwoda, J. Wenzeslaus. *Morceau de Salon, op. 229* (Chester)
Martinu, Bohuslav. *Sonatina* (Leduc)
Academic Standards and Integrity

All submitted work must be original and conform to high academic standards of style, ownership, and citation. I encourage you to review the Carroll University Academic Integrity Policy located in your student handbook at https://my.carrollu.edu/ICS/Departments/Student_Affairs. Plagiarism is subject to severe consequences, ranging from a failing grade on a particular assignment to failure and ejection from the course. If you are ever in doubt about the acceptability of your work, talk to your instructor in advance of the assignment's due date.

Carroll Music Program Handbook

In addition to this syllabus, students are responsible for the information contained in the Carroll Music Program Handbook.

Disability Services

If you have a documented physical, emotional, or learning disability, the instructor will make every reasonable effort to accommodate your educational needs, but you must first speak to Ms. Martha Bledsoe, Director of Services for Students with Disabilities, to complete the necessary paperwork. This must be completed as early as possible in the semester. She can be reached by calling 262-524-7335 or by email at mbledsoe@carrollu.edu.

*The instructor and the university reserve the right to modify, amend, or change the syllabus (course requirements, grading policy, etc.) as the curriculum and/or program require(s).*