

The University of Akron  
College of Fine and Applied Arts  
School of Music  
**Clarinet & Saxophone Methods**  
7500:277:001  
7500:697  
Spring 2008  
T Th 11:00 – 11:50  
Room 09 Guzzetta Hall  
Dr. Laurie Lafferty, Instructor  
Phone: 330.972.5761 Email: [laffert@uakron.edu](mailto:laffert@uakron.edu)  
Office (Room 254)  
<http://gozips.uakron.edu/~laffert/>

## Syllabus

### Course Description

This course is a comprehensive approach to the pedagogy and performance of clarinet & saxophone for the music education major in preparation for teaching instrumental music. Students will study basic playing techniques for clarinet & saxophone. Emphasis will be placed on pedagogical techniques for teaching tone production, playing position, breathing, technique, articulation, note reading, and rhythm. Procedures for basic Instrument care, maintenance and reed selection will also be included in the coursework.

### Rationale

As in any profession, the ability to work within the parameters of that profession is a critical factor in determining ones effectiveness. Therefore, students will be expected to demonstrate certain “non teaching” skills necessary for success in the public schools: (1) e., being on time and prepared for class; (2) a professional demeanor during student observations, peer teaching, and class discussions; (3) the ability to organize materials and personal/professional schedules, and (4) initiative.

### Course Objectives

Students will

- 1) Demonstrate the ability to teach the following on clarinet & saxophone: (a) assembly, (b) posture, (c) playing position, (d) tone production, (e) articulation, (f) rhythms, (g) note reading;
- 2) Play the clarinet & saxophone accurately with acceptable technique, tone quality, articulation, posture, and playing position;
- 3) Know and use the correct fingerings for clarinet & saxophone;
- 4) Demonstrate the ability to tune both the clarinet & saxophone;
- 5) Acquire knowledge of the proper mouthpieces, instruments, and accessories for individual students' needs;
- 6) Learn to select proper reeds;
- 7) Demonstrate the ability to visually and aurally diagnose performance errors and prescribe effective strategies for improvement;
- 8) Begin to develop good teaching and classroom management strategies during peer teaching episodes;
- 9) Demonstrate the ability to provide basic maintenance and emergency repairs;
- 10) Acquire a working knowledge of appropriate methods, solos, ensembles, and band compositions suitable for students, grades 5-12; and,

### Student Ethics And Other Policy Information

For information about The University of Akron's policies regarding student ethics and conduct, please consult the following sources: <http://www3.uakron.edu/gradsch/gradbull.html>, then select "General Information" (academic honesty); or [www.uakron.edu/studdev/conduct.html](http://www.uakron.edu/studdev/conduct.html) (Student Code of Conduct). Any student who feels she/he may need an accommodation based on the impact of a disability please consult [www.uakron.edu/access](http://www.uakron.edu/access) and the Office of Accessibility at (330) 972-7928.

## **Selected Course Topics**

1. Pedagogical techniques for teaching: (a) beginners, (b) posture, (c) playing position, (d) embouchure, (e) breathing, (f) articulation, (g) a steady pulse, (h) note reading, (i) rhythms
2. Diagnosing common faults
3. Warm-up exercises and techniques
4. Practice techniques
5. Developing endurance and range
6. Selecting mouthpieces
7. Fingerings
8. Selecting reeds
9. Care and maintenance
10. Qualities to consider when purchasing an instrument
11. Selecting solo & ensemble literature
12. Classroom management and discipline

## **Texts**

### **Required Text**

Colwell, R. J. and Goolsby, T. (2002). *The teaching of instrumental music* (3rd ed.). Englewood Cliffs, NJ: Prentice Hall.

### **Required Books/Solos**

Belwin Book 1 - Clarinet

Belwin Book 1 – Alto Saxophone (Clarinet majors only)

Feldstein, S. and O'Reilly, J. *Yamaha band student, Book 1*. (Teachers' manual). Van Nuys, CA: Alfred Publishing

Williams, R. & King, J. (eds.) (2001) *The complete reference guide for band directors*. San Diego, CA: Kjos

### **Required Periodicals**

Music Educators Journal\*

Teaching Music\*

The Triad\*

\* included with your OCMEA membership

## **Additional Resources**

Dietz, W. (Ed). (1998). *Teaching woodwinds*. NY: Schirmer Books

Stein, K. (1958). *The art of clarinet playing*. Evanston, IL: Summy-Birchard.

Teal, L. (1963). *The art of saxophone playing*. Evanston, IL: Summy-Birchard.

Westphal, F. (1965). *Guide to teaching woodwinds*. (4th ed.). Dubuque, IA: W.C. Brown

## Undergraduate Course Requirements

**Performance Exams:** Students will demonstrate the ability to perform the following using a steady beat, correct playing position, correct fingerings, appropriate articulation, and acceptable tone quality:

<b>Clarinet</b> (mid-term)	<b>Clarinet</b> (final)	<b>Saxophone</b> (final)
2 columns arpeggios	3 columns arpeggios	2 columns arpeggios
7 major scales	12 major scales	7 major scales
Chalumeau etudes	Concert Bb Chromatic Scale	Concert Bb Chromatic Scale
Concert Eb chromatic scale		Selected etudes, Yamaha
Selected etudes, Belwin	Selected etudes, Yamaha	

### Midterm exam

### Midterm & final playing exams

### Final written exam

**Field Observations** All students must observe **two hours** of Elem/MS/JrH clarinet and/or saxophone classes. Observations will be checked during the final exam. **Failure to complete the observation hours before the end of the semester will result in failure for the course.** Although observations can be done with other students, observations must be written independently (see attached sheet).

### Fingering/transposition assignments, & in-class quizzes

**Tabbed resource notebook** containing all class handouts (must be tabbed & labeled by 3<sup>rd</sup> class).

**Participation** In order to participate fully, texts and method books must be purchased and assignments must be read. Method books and resource notebooks must be kept up to date and brought to class as needed. **All music education majors are required to join OCMEA.**

### Grading

Fingering/transposition & in class quizzes	15%
Midterm exam	5%
Midterm playing exam	15%
Final playing exams	35% (20%Clarinet, 15% Saxophone)
Final written exam	15%
Resource notebook	5%
Field observations	5%
Participation*	5%

\* In order to participate fully, texts and method books must be purchased and assignments must be read. Method books and resource notebooks must be kept up to date and brought to class as needed.

All assignments will be graded on the following scale:

A	90 – 100	(A+ = 99 - 100)	(A = 93 - 98)	(A- = 90 - 92)
B	80 - 89	(B+ = 88 - 89)	(B = 83 - 87)	(B- = 80 - 82)
C	70 - 79	(C+ = 78 - 79)	(C = 73 - 77)	(C- = 70 - 72)
D	60 - 69	(D+ = 68 - 69)	(D = 63 - 67)	(D- = 60 - 62)
F	59 and below			

### Points of procedure:

- § After two absences student's grade will be lowered one increment (A to A-, A- to B+, etc.) for each additional absence.
- § Tardies over 25 minutes will count as an absence. Three tardies of less than 25 minutes will equal one absence.
- § All fingering/transposition assignments must be turned in at the beginning of class on the date due (even if not in class). No late homework assignments will be accepted. Other late assignments will be penalized one letter grade for each school day they are late.
- § Quizzes will be given at the beginning of class. Missed quizzes, except for rare exceptions, cannot be made up.
- § Do not bring book bags, etc. to your seat. Bring instrument, pencil, method book, reeds, reed cases, method book, and notebook only.
- § Please do not wear hats in class.
- § Please make sure cell phones are turned off or in silent mode.

## Graduate Course Requirements

**Performance Exams:** Students will demonstrate the ability to perform the following using a steady beat, correct playing position, correct fingerings, appropriate articulation, and acceptable tone quality:

<b>Clarinet</b> (mid-term)	<b>Clarinet</b> (final)	<b>Saxophone</b> (final)
2 columns arpeggios	3 columns arpeggios	2 columns arpeggios
7 major scales	12 major scales	7 major scales
Chalumeau etudes	Concert Bb Chromatic Scale	Concert Bb Chromatic Scale
Concert Eb chromatic scale	Selected etudes, Yamaha	Selected etudes, Yamaha
Selected etudes, Belwin		

### Midterm exam

### Midterm & final playing exams

### Final written exam

**Field Observations** All students must observe **two hours** of Elem/MS/JrH clarinet and/or saxophone classes. Observations will be checked during the final exam. **Failure to complete the observation hours before the end of the semester will result in failure for the course.** Although observations can be done with other students, observations must be written independently (see attached sheet).

### Fingering/transposition assignments, & in-class quizzes

**Tabbed Resource Notebook** containing all class handouts (must be tabbed & labeled by 3<sup>rd</sup> class).

**Participation** In order to participate fully, texts and method books must be purchased and assignments must be read. Method books and resource notebooks must be kept up to date and brought to class as needed. **All music education majors are required to join OCMEA.**

**Grad Projects 1 & 2** (see attached sheet)

### Grading

Fingering/transposition & in class quizzes	10%
Midterm take home exam	5%
Midterm playing exam	10%
Final playing exams	35% (20% clarinet, 15% Saxophone)
Final written exam	10%
Field observations	5%
Participation/resource notebook*	5%
Grad projects	20%

\* In order to participate fully, texts and method books must be purchased and assignments must be read. Method books and resource notebooks must be kept up to date and brought to class as needed

All assignments will be graded on the following scale:

A	90 - 100	(A+ = 99 - 100)	(A = 93 - 98)	(A- = 90 - 92)
B	80 - 89	(B+ = 88 - 89)	(B = 83 - 87)	(B- = 80 - 82)
C	70 - 79	(C+ = 78 - 79)	(C = 73 - 77)	(C- = 70 - 72)
D	60 - 69	(D+ = 68 - 69)	(D = 63 - 67)	(D- = 60 - 62)
F	59 and below			

Points of procedure:

- § After two absences student's grade will be lowered one increment (A to A-, A- to B+, etc.) for each additional absence.
- § Tardies over 25 minutes will count as an absence. Three tardies of less than 25 minutes will equal one absence.
- § All fingering/transposition assignments must be turned in at the beginning of class on the date due (even if not in class). No late homework assignments will be accepted. Other late assignments will be penalized one letter grade for each school day they are late.
- § Quizzes will be given at the beginning of class. Missed quizzes, except for rare exceptions, cannot be made up.
- § Do not bring book bags, etc. to your seat. Bring instrument, pencil, method book, reeds, reed cases, and notebook only.
- § Please do not wear hats in class. Please make sure cell phones are turned off or in silent mode.

**Graduate Projects  
Clarinet & Saxophone Methods  
Spring 2008**

**Project # 1**

Design a graduate level project that will increase your ability to teach clarinet and saxophone. Instructor approval required.

Due: Tuesday, April 22

**Project # 2**

**Part 1**

Attend two studio and/or master classes and/or private lessons for clarinet and two for saxophone. Take notes.

**Part 2**

Write a paper describing what you saw, heard, and learned.

Notes and paper due: Tuesday, April 29

Additional Sources For Textbooks And Method Books

If you are having difficulty getting texts/method books, you may want to contact the following retailers:

**Stanton's Sheet Music**

330 S. 4<sup>th</sup> St  
Columbus, OH  
614.224.4257

**J.W. Peppers**

<http://www.jwpepper.com/catalog/welcome.jsp>

1.800.345.6296

**Amazon.com**