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### MUS 251.05: Major Performance Area - Applied Clarinet II

Maxine Ramey

*The University Of Montana*

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# **Clarinet Syllabus**

**MUS 100-551**

## **Academic Year 2005-2006**

University of Montana  
Missoula, Montana  
*Professor Maxine Ramey*  
Music Building 211  
406-243-2155  
maxine.ramey@umontana.edu

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## I. Course Objectives

- A. To develop in the student the performance skills within the assigned level
- B. To provide a suitable pedagogical background for the student to utilize his/her applied study in music education or studio instruction.
- C. To develop a thorough knowledge of performance literature and instructional materials for clarinet.

## II. Credit Hours

- A. 1 credit hour = one 30 minute lesson per week.
- B. 2 credit hours = one 60 minute lesson per week.
- C. 3-4 credit hours = one 60 minute lesson per week with additional practice time required.

## III. Requirements

### A. Lessons

1. ***Attendance in mandatory.***
  - a. lessons cancelled due to illness or emergencies music be rescheduled and completed within one week.
  - b. if a school function causes a student to miss a lesson, a make up must be arranged.
  - c. there should be no other reason to cancel a lesson.
2. Lessons cancelled for the reasons listed above must be cancelled in advance. You may leave a voice mail (243-2155) or and email [maxine.ramey@umontana.edu](mailto:maxine.ramey@umontana.edu)
3. Lessons skipped or missed without a valid reason will receive a grade of an "F".
4. No more than two make-up lessons are allowed each semester.

### B. Practice Requirements

1. *Music Performance Majors* are required to practice a minimum on 3 hours per day beyond ensemble practice (1/2 hour warm up and 2 ½ hours on lesson materials).
2. *All other music majors* are required to practice a minimum of 2 hours per day beyond ensemble practice (1/2 hour warm-up and 1 ½ hours on lesson materials).
3. *Music minors and non-majors* are required to practice 45 minutes to 1 hour per day beyond ensemble practice.

***Consistent Practice Is The Key!!!!!!***

## C. Materials

1. Fall Semester
  - a. notebook specifically for lessons
  - b. metronome-preferably one with subdivisions
  - c. reed supply: Weiner Music or Muncy Winds**
  - d. mirror
  - e. assigned music: Eble Music Please!!!!**
  - f. sand paper 600 or 400 grit
  - g. reed holder
  - h. screw driver
2. Spring Semester
  - a. all of the above
  - b. tuner

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## D. Clarinet Class

1. The clarinet studio will meet most weeks as a studio for:
  - a. Master classes
  - b. Clarinet Choir

## **E. Other Requirements**

1. Music Majors: Membership in the *International Clarinet Association*
2. Music Majors are expected to attend recitals in which a clarinetist is performing. This should not be unreasonable considering all majors must attend 154 recitals within the 4 year degree plan.\*
  - a. Degree Recitals
  - b. Afternoon Recitals
  - c. Student Chamber Music Recitals
  - d. Appropriate Large Ensemble Concerts
  - e. Faculty Recitals
  - f. Faculty Chamber Music Recitals
  - g. Guest Artist Recitals
3. All music majors will audition for Symphonic Wind Ensemble each year. While the SWE takes only 9-11 players, the audition experience is invaluable and part of your education as a musician. Students should expect to make the SWE by their Junior year!

*\*A list of required clarinet recitals for each semester will be posted on the studio door*

## **IV. Lesson Approach**

- A. Evaluation of physical aspects of playing
  1. embouchure and hand position exercises designed to correct and reinforce proper physical attributes/ warm up exercises.
- B. Evaluation of fundamentals
  1. tone, technique, tonguing and intonation exercises
- C. Etudes
- D. Solo and Chamber Music Literature
- E. Orchestral Excerpts
- F. Reed Adjusting

## **V. Grading**

- A. Each lesson is graded as to:
  1. preparation of assigned material
  2. improvement during lesson
  3. attitude
  4. punctuality
  5. attendance
- B. The jury grade cannot affect the lesson grade by more than one letter

### **GRADING CRITERIA:**

*Regardless of your degree program, each lesson should demonstrate careful preparation of assigned material. Based on a student's ability level, degree program and practice time for each level, each lesson should reflect PROGRESSIVE improvement in technical and musical ability as established by me for each student. Each student is expected to be warmed up and mentally prepared for each lesson so the time can be used in the most efficient and productive way.*

**A = HIGHEST LEVEL OF ACHIEVMENT.** The student has consistently prepared for each lesson, has displayed professionalism, and has made superior progress in all aspects of technique, musicality and creativity. The student has completed the amount of material the teacher feels is necessary for substantial progress.

**B = EXCELLENT ACHIEVMENT.** The student has displayed very high levels of preparation and progress, and has completed an acceptable amount of literature.

**C = IMPROVEMENT IS RECOMMENDED.** The student is making some progress, but given reasonable expectations, the student is not working completely to his or her potential.

**D = POOR.** Although a D is considered passing in some areas of student at the University of Montana, it is not considered adequate for a student with professional aspirations in the music field (music education and music performance). Much more practice is recommended and the grade must be brought up in order to remain in the program. Probationary status in the clarinet studio will be in effect until progress is made.

**F = FAILING.** A student receiving the grade of "F" will not be permitted to remain in the clarinet studio and a change of major will be advised.

## **VI. Recital Requirements**

A. All music majors are required to perform an **UPPER DIVISION RECITAL PERFORMANCE (UDRP)** during the sophomore year. The recital will be performed during an Afternoon Recital Hour (Tuesday or Thursday at 2pm).

1. UDRP will consist of at least two contrasting works.
2. Performance Majors must memorize one selection.
3. The UDRP will be about 15 minutes in length.

B. **Junior recital:** required of all Performance Majors.

1. 30-40 minutes of music
2. *Shared with another student*

C. **Senior recital:** required of all Performance Majors.

1. Full recital of at least one hour of music

D. **Student recital:** any BME music major or minor may give a recital in their senior year. This is highly recommended for the BME student.

1. *The recital must be shared with another music student.*
2. This is an extremely valuable experience for the BME student.
3. Students may present solo, chamber music, original compositions

E. Students are encouraged to play on the recitals of fellow music students including participation in the **Composer's Showcase, Student Chamber Recitals, and the New Music Ensemble.**

## **VII. Juries**

A. Juries are held at the end of each semester. This is an opportunity for you to perform for the woodwind faculty for comments. The jury is graded and the semester grade may be affected by the jury grade by one letter. The jury is required for all enrolled in the 151-551 series.

**1. Juries consist of scales, a prepared selection and sight reading**

### **Proficiency Levels for Clarinet Major and Non-Major Level Study**

#### **MUS 100/300/music minor 151-451:**

For the non-major or music major with clarinet as a secondary instrument.

Emphasis: handling and care on the instrument, proper hand position, Embouchure, and articulation. Reading music is stressed.

Methods: based on the needs of student. Scale studies.

Literature: Selections based on the specific needs of the student.

#### **MUS 151 (BME/BM Music Theory Composition):**

##### **Freshman Year**

Emphasis:

tone, embouchure, pitch, articulation, hand position and elements of musicianship

Methods:

Baermann, part III, ed by Jack Snavely, Kendor/Southern Pub.

Melodious and Progressive Studies book 1 by D. Hite

40 Studies Book 1 by C. Rose

32 Studies by C. Rose

Representative Literature:

Concertino by Weber

Rhapsody for Clarinet Alone by Osborne

Six Studies in English Folksong by Vaughan-Williams

Petite Piece by Debussy

Sonata by Hindemith

Five Bagatelles by Finzi

Scales: All major scales memorized for juries

1. 16<sup>th</sup> notes at M.M. 108

2. Extended Ranges

## Requirements for completion of MUS 151-BME/BM Theory Composition:

1. Good basic sound
2. Clean technique
3. Clear articulation
4. Developing musicianship
5. Developing good sense of pitch
6. Performance on an afternoon recital, student chamber recital and related required large ensemble performances.

**\*All MUS 151-551 Music Majors must audition for Symphonic Wind Ensemble**

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### **MUS 251 (Music Education-BME/BM Theory Composition):**

#### **Sophomore Year**

##### Emphasis:

tone, embouchure, pitch, articulation, hand position, elements of musicianship. *Preparation for Upper Division Recital Performance.*

##### Methods:

Staccato Studies by Kell  
Baermann, part III  
32 Studies by Rose  
30 Caprices by Cavallini

##### Representative Literature:

Sonata by Saint Saens  
Fantasie Pieces by Schumann  
Deuxieme Sonata by Devienne  
Solo de Concours by Messenger  
Sonata by Bernstein  
Sonata by Hindemith  
Grand Duo Concertante by Weber

Scales: All Major Scales and All forms of Minor Scales: M.M 108  
Memorized for juries

## Requirements for completion of MUS 251-BME/BM Theory Composition

1. Solid foundation with tone, technique, and articulation.
2. Developing sense of musicianship
3. Performance in Afternoon Recital Hour: solo or chamber work
4. Successful completion of Upper Division Recital Performance

**\*All MUS 151-551 Music Majors must audition for Symphonic Wind Ensemble**

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**MUS 351 (Music Education-BME/ BM Theory Composition):**  
**Junior Year**

Emphasis:

Same as MUS 251

Methods:

Baermann, part III

30 Caprices

Preliminary Studies by Caravan

Orchestral Studies

Representative Literature:

Concerto by Mozart

Sonata by Poulenc

Concerto No. 2 by Weber

Five Dance Preludes by Lutoslawski

Trio in Eb by Mozart

Der Hirt auf dem Felsen by Schubert

**Requirements for completion of MUS 351-BME/BM Theory**

Successful performances in ensembles/Afternoon Recital/Jury

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**MUS 451 (Music Education-BME/BM Theory Composition)**  
**Senior Year**

Emphasis:

Same as 351; *Possible optional senior recital preparation*

Methods:

Baermann part IV and V

18 etudes by JeanJean

Selected orchestral studies

Representative Literature:

Sonatina by Martinu

Capriccio by Sutermeister

Sonatas by Brahms