

UTM Clarinet Handbook

2021-2022

For

MUAP 160/161/162/164/362/363/364: Clarinet Lessons

MUAP 395/495: Clarinet Recitals

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General Information

Faculty Contact Information

Dr. Elizabeth Aleksander

Email: ealeksan@utm.edu

Note that emails will typically not be answered after 5pm or on weekends.

Office Phone: 731.881.7413 *Please do not call this number if Dr. A is working remotely.*

Cell Phone: 419.346.8624

Office: Fine Arts 235 *Please don't leave anything in Fine Arts for Dr. A to pick up when she's working remotely.*

Zoom Room: <https://tennessee.zoom.us/j/8987785859>

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 5pm. 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; since she also won't be in her office in Fine Arts, **email should be used for all correspondence.**

Required Equipment & Maintenance

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc....)
- Mouthpiece patches
- Mouthpiece cap
- d'Addario reed case with working humidity control packet
- Reeds: **at least 6** in good playing condition
- Metronome (or app) that can do subdivisions and meter
- Tuner (or app) with pitch-sounding capabilities
- Humistat humidifier for your case – 2 for a double case
- ETY Plugs high-fidelity earplugs
- Clarinet stand for each instrument owned
- Pencil
- Reed rush, Vandoren reed resurfacer, 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're required to have a humidifier in your case.
- **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

- Thomas Ridenour, *Clarinet Fingerings: A Guide for the Performer and Educator* (required ONLY for music majors)
- *Musician's Practice Planner* (published by Molto Music)
- Kelly Burke, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist* (required ONLY for music majors)
- Binder containing Course Packet
- 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:
 - *Articulation Development for Clarinetists*
 - *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 will not be loaning out any of her personal supplies, music, etc...

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); 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 Drs. Oelrich and Aleksander, 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 & Selmer
 - 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)
 - Mouthpieces are a stock mouthpiece & a Selmer C*.
 - Dr. Aleksander has free alto reeds (Vandoren 3 & 3.5) for those playing alto clarinet in an ensemble.
- 3 bass clarinets: the new bass (bass 1), bass 2, & the brown-case bass (bass 3)
 - **The new bass can only be used after meeting with Dr. Aleksander so that she can show you how to assemble and disassemble the instrument.**
 - Mouthpieces are McClune, Ridenour, Selmer C*, Selmer C85, & Yamaha 4C.
 - Ligatures include stock ligatures and Vandoren Optimums.

- A humidifier is included in each case. **Whenever you use on of the bass clarinets, you MUST check to make sure there's water in the humidifier (and fill it if it's empty).**
- We also own a Legere bass reed (3).
- There are 2 bass clarinet stands in the instrument storage room, off the band room.
- 1 contraalto clarinet
 - The mouthpiece is a stock mouthpiece.
 - We also own 2 Legere contraalto reeds (2.5 & 2.75).
- 1 contrabass clarinet (stored in the instrument storage room, off the band room)
 - Mouthpieces are the stock mouthpiece & a Fobes Debut.
 - Ligatures are the stock ligature & a Vandoren Optimum.
 - We also own 3 Legere contrabass reeds (2.75, 3, & 3.25).
 - 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 others are usually kept with bass 2 and one of the Ebs. **This sanitizing spray is not suitable for killing the Covid virus! As such, NO instruments will be shared during Covid; if students must switch to an instrument that someone else has been using, the instrument needs a four-day quarantine period between people.**

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.

The following policies apply to all university-owned instruments:

- Any student using a UTM instrument must pay a rental fee of \$25, which will be posted to Banner.
- Instrumental Rental Contracts are available online and should be filled out only upon approval from a faculty member. If a student is using multiple school-owned instruments, (s)he must submit a separate contract for each instrument; however, only one fee will be assessed per student.
- Students using UTM instruments are responsible for completing the Instrument Rental Contract. **Any student who possesses or uses a UTM instrument without the proper forms on file may be subject to disciplinary action by the University and/or prosecution by law enforcement authorities.**
- It is the student's responsibility to make sure the correct serial number is recorded on the instrument check out form. All UTM instruments that are checked out to students must have correct serial numbers on file.
- **Any time a student uses one of the bass clarinets, (s)he MUST check to make sure there's water in the humidifier (and fill it if it's empty).**
- All instruments must be returned in the same condition as issued. **Any damage to the instrument will be the responsibility of the student who checked out the instrument.**

- UTM instruments will be returned to the course professor after the final use of the semester, whether that be at the final exam, upon completion of end-of-semester jury, after the last concert, etc... The course professor will arrange a time with students to collect instruments each semester.

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 cane reed when playing Eb, you will need to purchase your own. In addition, you will need to purchase your own bass clarinet reeds.

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.

Anytime someone uses a UTM-owned bass clarinet, they MUST check to make sure there's water in the humidifier (and fill it if it's empty).

UTM's clarinets *must* be stored in the location they've been assigned to. Locker combinations can be obtained from Jerry Emmons after you have completed your Instrument Rental Contract for that instrument.

Unless for a UTM ensemble rehearsal or 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. (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. During Covid, regulations for the practice rooms are fluid; students need to abide by all posted, emailed, and/or announced rules.
- **Chamber Music Room (224):** The Chamber Room does need to be signed out, and it may be locked (all faculty & staff have the key). To sign out the Chamber Room, use the online request form. 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 our office staff, 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, or available through MyUTM) will be used extensively.
- Zoom (<https://tennessee.zoom.us/j/8987785859>) will be used for if lessons and/or studio classes need to take place virtually.
- 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. **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.*
- Sight Reading Factory (www.sightreadingfactory.com) should be used to practice sight reading.

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

- Free streaming sources
 - Spotify (www.spotify.com)
 - Apple Music (www.apple.com/music)
 - UTM Library's streaming resources (libguides.utm.edu/music/recordings)
 - Medici TV (**free** videos, interviews, livestreams, & more!): <http://www.medici.tv>
Username: lnunnel@euronet.nl – password: medicilcn!
This resource is funded by the generous support of UTM alum Lester Nunelee.
- Recording retailers
 - Amazon (www.amazon.com)
 - iTunes (www.apple.com/itunes)
 - Arkiv Music (www.arkivmusic.com)
 - H&B Direct (www.hbdirect.com)

Course Numbers*Lessons*

MUAP 161: lessons for minors (2 semesters required; maximum of 4 semesters count toward the minor)

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 (required)

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 only)

Chamber Ensembles

MUEN 368: Clarinet Choir

(other MUEN 368 sections can be added for trios, quartets, etc...)

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-reading

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 Videos

Purpose & Format

To allow you to hear yourself play, as well as to provide additional feedback and performance experience, you will record a 1-5 minute performance in the weeks listed on the [Clarinet Calendar](#). You'll need to post your video to Canvas **at least 36 hours prior to your lesson time**; you will also provide constructive criticism for yourself and other students.

For each practice video week, you must comment on you own video PLUS:

- Music minors: self PLUS 2 additional videos
- BA students & music ed majors: self PLUS 4 additional videos
- Performance & pedagogy majors: self PLUS 6 additional videos

Grading & Due Dates

Comments will be graded based on comment timeliness, comment quality, video timeliness, and grammar & spelling. Please consult the rubric on Canvas for specifics.

If you ever have a concern about your comment quality or grades, please ask Dr. Aleksander.

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 state 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 playing 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.

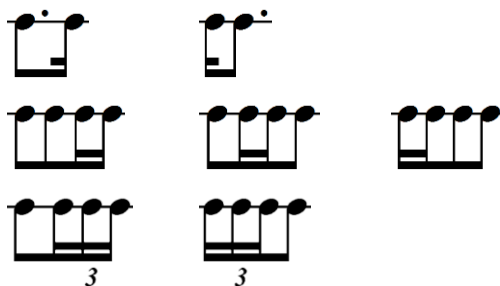
- **Practice with a metronome.** Period. I cannot over-emphasize how important a metronome is in developing your sense of rhythm and overall musicality! Make sure, though, that you listen carefully while you're playing to make sure that you stay with the metronome. If you notice that you're off, stop 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.

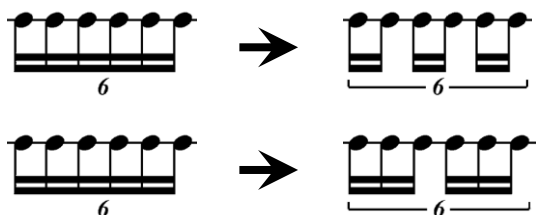
- **Work backwards.** We practice the beginning of a tricky passage many times, but the end gets relatively few repetitions. So, start from the end: play the last note group until it's comfortable, then add the note group before that and play until comfortable, then add another note group, etc...
- **Repeat.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



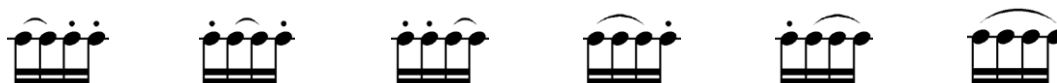
If the passage is triplets, try these rhythms:



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:



- **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:



For triplets or sextuplets, these patterns are helpful:



Performance Requirements

Studio Recital (majors only)

During the Fall, instead of our normal Studio Recital, we will record videos of each member of the studio performing their jury solo, and we will feature these on Facebook.

In the Spring, we will hopefully 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 (or submit the required video) will result in a 5% deduction from the final grade.

Clarinet Class (ALL students)

All music majors and minors must perform in at least one Clarinet Class per semester (more often is encouraged 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.

Woodwind Class (majors only)

All music majors must perform in at least one Woodwind Class per semester (more often is encouraged for performance and pedagogy majors), as assigned by Dr. Aleksander.

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

Recital Class (majors only)

All music majors must perform in at least one Recital Class per semester: BAM and music education majors must perform at least once, and music performance and pedagogy majors must perform at least twice. At the discretion of the instructor, first-semester students are exempt from this requirement.

Failure to perform on at least one Recital 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. Together, the Technique Jury and Sight-Reading Jury are worth 15% of the final grade.

Ultimate Technique 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 Technique 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 Technique Jury only once in a semester; if you do not pass, it will not affect your overall grade.

If you do pass your Ultimate Technique 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.

Sight-Reading Jury (ALL students)

All students are required to perform a sight-reading jury for the entire woodwind faculty mid-semester, on the date listed on the [Clarinet Calendar](#) near the end of the Handbook. The level of the sight reading will be personalized for each student and will become more difficult as the student progresses through the degree. Each student will sight-read two examples in different meters; a rubric (available on Canvas) will be used to score the sight-reading jury. Together, the Sight-Reading Jury and Technique Jury are worth 15% of the final grade.

Jury (ALL students, unless giving a senior recital)

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 25% 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:

- **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 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.**

Solo Competition (optional)

UTM holds an annual Solo Competition open to music majors who will be enrolled in lessons in the spring; previous winners and students who student teach in the spring aren't eligible. Fall semester juries serve as the preliminary round, with all students considered for the competition (an application form is not required). The woodwind area advances two finalists and one alternate based on performance of the solo selection only (not the overall jury grade). The final round takes place in the spring semester, and the winner may perform on the Wind Ensemble concert at the end of spring semester (possibly with the Wind Ensemble or other appropriate ensemble, at the discretion of the ensemble director).

Summary of Expectations for Performances

	Minor	B.A. in Music	Music Education, Performance, & Pedagogy	Senior Recital
Practice Videos	x	x	x	x
Studio Recital	optional	x	x	optional
Clarinet Class	x	x	x	x
Woodwind Class		x	x	x
Recital Class		1	1	2
Technique Jury	x	x	x	x
Sight-Reading Jury	x	x	x	x
Jury	x	x	x	
Other			Upper-Division Jury (4th semester) Senior Recital (7th or 8th semester) Junior Recital (6th semester) – <i>performance only</i>	

Pianists

When playing a piece with piano, it is your job to complete the Accompanist Request Form (www.utm.edu/music - Current Students - Forms) in order to secure a pianist for your jury AND the Studio Recital. Upper-Division students are generally accompanied by Dr. Jean, while Lower-Division students are usually assigned to Dr. Harriss. **After you submit your request form, you need to promptly submit your music to Dr. Jean.** 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 your 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. They do *not* have to attend the entire lesson.)

Attire

Attire for performances (juries, Honors Recitals, Studio Recitals, Recital Class, 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, sight-reading jury, or for Woodwind / Clarinet Class.

Scholarship

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 sections and common listings for students at UTM. Please consult this 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

Please consult the rubric, available on Canvas. Your résumé will be factored in to the Scholarship 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.

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 categories (solos, etudes, excerpts (if applicable), and chamber music; if a category is large, consider dividing it into subcategories (ie, chamber music could be split into clarinet choir, clarinet quartet, mixed chamber music, etc...)). All works must be listed in alphabetical order by the composer's last name.

A template for the repertoire list is available on Google Drive, including potential categories and. For a sample repertoire list, refer to Canvas.

Grading & Due Date

Please consult the rubric, available on Canvas. Your Repertoire List will be factored in to the Scholarship 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.

Program Notes (ALL students; 2 for performance & pedagogy; ALL pieces on a recital)

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); and students presenting a recital will write program notes for ALL pieces on the recital.

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.

Organization

The notes should consist of three sections:

History: Give a *brief* overview of the history of the era or composer, and then **focus on the history of that particular work**. This section will come from library sources, as well as general knowledge about music history.

Stylistic Analysis: Describe what the audience can expect to hear (if a multi-movement work, focus on the movement). This section will primarily consist of the student's own observations, and the expected level of detail will vary depending on the student's progress through theory and history classes.

Effect on Interpretation: Discuss how this project has impacted decisions regarding style, interpretation, and performance. This section will consist of the student's own observations. (Note: This paragraph is only for the purpose of this assignment; it should be *omitted* from any program notes distributed to an audience.)

Program notes must be at least 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 are expected to turn their program notes into a PowerPoint to be displayed during their recital.

Grading & Due Date

Please consult the rubric, available on Canvas. Your Program Notes will be factored in to the Scholarship portion of the grade, weighted equally with your other required assignments.

Except for students giving a recital, 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.

Curated Playlist (majors only)

Purpose

All music majors must compile a curated playlist consisting of at least 6 complete works; performance and pedagogy majors must compile at least 9 complete works. Spotify will be used for compiling and disseminating the playlists. Students will sign up for a topic via the Google Doc linked from Canvas, and topics may not be repeated during a student's collegiate career. In the required 6 (or 9) pieces, students may not repeat performers or composers unless there is a limited amount of performers or repertoire to choose from (and this must be addressed in the presentation).

Presentation

In Clarinet Class, each student will take approximately 8 minutes to tell the studio about their playlist in an informal presentation. Date(s) for the presentation are listed on the [Clarinet Calendar](#). Students must address the following points in their presentation:

- Why they chose that topic
- Why they chose to include these specific pieces, performers, and/or specific recordings
- What else they listened to but left off – and WHY

NO handout or Powerpoint should be used for this presentation.

Grading

Please consult the rubric, available on Canvas. Your Curated Playlist will be factored into the Scholarship portion of the grade, weighted equally with your other required assignments. Grading will be via the rubric posted on Canvas, focusing on the areas listed above.

Clarinet Class Presentation (performance & pedagogy majors only) – fall semester only

Purpose

Most career options open to performance and pedagogy majors require you to be comfortable speaking in front of a group, as well as to be knowledgeable about various issues related to the clarinet. The yearly Clarinet Class Presentation is an effort to prepare you for both demands; it should be completed every fall semester. **First-semester performance & pedagogy majors are exempt from this requirement.**

Expectations

The presentation should be 15 minutes long and must include a handout or Powerpoint, which will be made available to the other members of the studio. Sample topics include:

- **Equipment:** maintenance, instrument/mouthpiece selection, reed selection/adjustment
- **Clarinet History:** famous clarinetists, how the instrument has evolved
- **Pedagogy:** how to work with a classroom of beginning clarinetists, how to teach articulation/hand position/breathing/etc...
- **Repertoire:** pieces for a specific instrumentation or by a specific composer

Note: The presentation may not cover repertoire that the student is performing.

Sources & Reference List

At least one source is required for this assignment, and any source used should meet the same guidelines as for the Program Notes: it must be from the library or its databases (university and governmental websites are also acceptable for this assignment), and it must be cited using the Bibliographic form (labeled B:) of Chicago/Turabian style.

Grading & Due Date

Please consult the rubric, available on Canvas. Your presentation will be factored in to the Scholarship portion of the grade, weighted equally with your other required assignments. It will occur on the date listed on the [Clarinet Calendar](#).

Career Paper (performance & pedagogy majors only) – spring semester only*Purpose*

Because performance and pedagogy degrees can lead to a variety of career paths, all performance and pedagogy majors are required to research and write about one possible career each year. This should occur every spring semester.

Organization

Papers should describe the career, its appeal to the student, steps necessary to pursue the career, job salary & outlook, and any other pertinent information. The minimum length is two pages.

Sources & Citations

At least one source is required for this assignment, and any source used should meet the same guidelines as for the Program Notes: it must be from the library or its databases (university and governmental websites are also acceptable for this assignment), and it must be cited using footnotes in Chicago/Turabian style.

Grading & Due Date

Please consult the rubric, available on Canvas. Your Career Paper will be factored in to the Scholarship portion of the grade, weighted equally with your other required assignments. The due date is listed on the [Clarinet Calendar](#).

Summary of Expectations for Scholarship

	Minor	Music ED & B.A. in Music	Performance & Pedagogy	Senior Recital
Practice Video Comments	self + 2	self + 4	self + 6	Ed: self +4 Perf/ped: self +6
Résumé		x	x	x
Repertoire List	x	x	x	x
Program Notes	x	x	x (2 required)	x (required for ALL pieces performed)
Curated Playlist		x (6 pieces)	x (9 pieces)	
<i>Musician's Practice Planner</i> (see below)	x	x	x	x
Other			Fall: Clarinet Class presentation (not in freshman year) Spring: career paper	

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. **Students must bring their *MPP* to every lesson.**

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 the end of juries. 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

Purpose

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.

Grading

Progress for each goal will be graded on a scale of 0-10, taking into account how far the student has come (not just the status at the end of the semester), as well as the scope of the goal (longer-term goals that are in progress may still receive high ratings).

Clarinet Choir – spring semester only

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: 20% deduction from the final lesson grade

- Missing a Clarinet Choir performance: 10% deduction from the final lesson grade
- Missing a Clarinet Choir rehearsal or coming unprepared: 2% deduction from the final lesson grade

In addition, every clarinet major is expected to conduct the Clarinet Choir on one piece before graduating; this includes rehearsing the piece as well as leading the ensemble during any performance(s).

The Clarinet Choir syllabus will be distributed every spring semester.

DRAFT

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 and brings their *Musician's Practice Planner*. 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 and brings their *Musician's Practice Planner*. 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; their *Musician's Practice Planner* is not brought to the lesson. 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; their *Musician's Practice Planner* is not brought to the lesson. 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; their *Musician's Practice Planner* is not brought to the lesson. There is no progress musically or technically. There is no improvement.
- 0: Unexcused absence.

Note that if a student arrives late, doesn't warm up, or doesn't bring their *Musician's Practice Planner*, the maximum grade for that lesson is a 3.

Grade Breakdown (Applied Lessons; possibly Junior Recital)*

- | | |
|------------|---|
| 40% | Lessons (Fall semester) |
| 25% | Weekly lesson grades |
| 10% | Progress toward goals set at the beginning of the semester |
| 5% | Practice Video comments |
| 40% | Lessons (hopefully back to normal for Spring semester) |
| 30% | Weekly lesson grades |
| 10% | Progress toward goals set at the beginning of the semester |
| 40% | Performances |
| 30% | Jury |
| 10% | Technique Jury |

Note that the Studio Recital performance & Woodwind Class performance are not graded.

20% Written Work

All assignments are weighted equally. These include:

- *Musicians' Practice Planner*
- Program Notes

- Curated Playlist
- 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)
- Curated Playlist
- Résumé
- Repertoire List

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, Woodwind Class, & Recital Class): 5% for each performance lacking
- Not covering enough repertoire: 5% per page of missing music (see [Repertoire Requirements](#) in the Handbook)
- Missing an event listed on the Clarinet Calendar (inc. Clarinet Class): 2% per event
- Not participating in Clarinet Choir: 20%
- Missing a performance for Clarinet Choir, if not enrolled: 10% per performance
- Missing rehearsal for Clarinet Choir, if not enrolled: 5% per rehearsal
- Being unprepared for Clarinet Choir rehearsal, if not enrolled: 2% per rehearsal

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
- Illness, including quarantine & self-isolation
- 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 their 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 (ALL students)

Each semester, clarinet students are required to attend all clarinet recitals (including senior recitals, visiting artist recitals, & faculty recitals), as well as all woodwind faculty recitals. These required dates are listed on the [Clarinet Calendar](#).

Applied students who are music majors must attend a minimum of 10 departmental recitals/concerts each semester; applied students who are music minors are required to attend a minimum of five recitals/concerts per semester. Master classes, Clarinet/Woodwind Class, and Recital Class do not count toward the 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 affect your music scholarship(s).

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.

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

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, Dr. Jean’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 begin 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 Dr. Jean 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. During your recital, you need to either present your program notes verbally OR as a PowerPoint; 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, Dr. Jean, 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!**

Student Identity & Well-Being

Identity

In this studio, you have the right to determine your own identity: you have the right to be called by whichever name you wish, to have your name pronounced correctly, and to be referred to by the pronouns you wish. If your name and/or pronouns differ from what's provided on Banner, please let me know; I can also help change your preferred name in Banner, if you'd like. I prefer to be called Dr. Aleksander or Dr. A.

Student Well-Being

The well-being of students is of primary importance to me not only because I care about your success in this class, but moreso because I care about you as a human being. If you're facing any challenges related to your physical or mental health, or obstacles like food or housing insecurity, please do not hesitate to get in touch to discuss ways we can put you in the best possible position to succeed. Here are a few resources that might be useful:

The UTM Center for Women and Gender Equality: Provides free period supplies to any student in need. The Center also provides resources to promote equality on campus. Located on the second floor of Paul Meek Library.

We Care Ministries: We Care offers a thrift store but also food and utilities assistance to anyone residing in Weakley County. You must apply in person. Should you need assistance in getting transportation to We Care, please let me know so we can get you help.

<https://www.wecareministries.net/get-help/>

Skyhawks Share Meal Program: Need temporary assistance in obtaining meals? The Skyhawks Share meal program is a short-term assistance program that can help students in need. Meals added to your Skyhawk Card account can be used in the dining hall in the University Center during normal business hours. Complete the request form here:

<http://www.utm.edu/departments/sga/sharemeal.php>

Captain's Pantry: Captain's Pantry is a food pantry that is open to all UTM students. Students can pick up food items, free of charge, at two locations: Ellington Hall Lobby and Cooper Hall Lobby. The pantries are available 24 hours a day, 7 days a week to all students.

Student Health and Counseling Services: Counseling services' major goal is to provide students with the support they need to grow and to develop emotionally, intellectually, interpersonally, and academically. Students come to see them for a variety of reasons, including problems in relationships, worries about academic performance, depression, anxiety, family concerns, self-esteem and self-confidence, communication difficulties, etc. **To make an appointment call (731) 881-7750**

<http://www.utm.edu/departments/shcs/counselingservices.php>

Hawk Alert: If you are concerned about the mental health a friend or another student and you do not know what to do, you can submit a Hawk Alert that will notify the Care Team on campus that a student is struggling. The team will determine the best way to interact with the student and the services the student in crisis might need.

<https://www.utm.edu/departments/hawkalert/>

Bias Reporting: If you or someone you know is a victim of a bias motivated incident, please report it to campus authorities. You can find out more about bias and the form to report it here: <https://www.utm.edu/bias/report.php>

WRAP: Wo/Men's Rape and Resource Assistance Program is the agency in our area that provides services for sexual assault and domestic violence survivors. Their services are free and confidential. A WRAP advocate holds regular office hours at the Center for Women and Gender Equality to meet with students. www.wraptn.org

Mandatory Reporting

As with any other employee of the University of Tennessee at Martin, I am a mandatory reporter. That means that if you disclose any information about discrimination, harassment, or sexual assault, I have to report it to the appropriate office. While I take student privacy very seriously, reporting these incidents is important for the safety of all members of our university. I tell you this not to discourage you from speaking to me but to empower you to make the best choice for you. Student Health and Counseling services and WRAP (see above), however, are exempt from mandatory reporting. You may speak with them in full confidentiality.

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:

<u>Semester</u>	<u>Technique</u>
1 st	chromatic scale & major scales
2 nd	ADD natural, harmonic, & melodic minor scales
3 rd	ADD major & minor triads
4 th	ADD M ^{m7} chords, fully-diminished 7 th chords (vii ^{o7}), & augmented chords
5 th	ADD whole tone scales & major scales in 3 rd s
6 th	ADD octatonic scales
7 th	ADD melodic minor scales in 3 rd s

Subsequent 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 6th or 7th 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:

<u>Semester</u>	<u>Technique</u>
1 st	chromatic scale & major scales
2 nd	ADD melodic minor scales
3 rd (if continuing lessons)	ADD major chords
4 th (if continuing lessons)	ADD minor chords

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 in 2-3 octaves, as notated in the Technique Packet on Canvas.

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 Technique 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/technical exercises
 - 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](#).
 - 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/technical exercises (not inc. any warm-up etudes)
 - 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 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/technical exercises (not inc. any warm-up 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/technical exercises 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/technical exercises (not inc. any warm-up etudes)

- b. At least one unaccompanied solo (generally during the sophomore year)
- 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/technical exercises (not inc. any warm-up 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/technical exercises (not inc. any warm-up 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/technical exercises & 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
 - a. 12+ pages of repertoire per semester, including 4+ pages of solo repertoire, 4+ pages of etudes/technical exercises (not inc. any warm-up 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 (not inc. any warm-up etudes), and 4+ pages of excerpts/technical exercises
 - 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/technical exercises & 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/technical exercises & 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 <i>Rubank Concert & Contest Solos</i>) |
| Carl Maria von Weber | Concertino |

B. Sonatas

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

Theodor Verhey	<i>Nocturne</i> (available in <i>Rubank Concert & Contest Solos</i>)
Johann Baptist Wanhal	Sonata
Leo Weiner	<i>Two Movements</i> (Woeful Shepherd & Barndance)
C. Unaccompanied	
Malcolm Arnold	Fantasy for Clarinet, op. 87
Paul Harvey	<i>Pets</i>
Gordon Jacob	<i>Five Pieces</i>
Kalmen Opperman	<i>Un Seul</i>
Willson Osborne	<i>Rhapsody</i>
D. Etude Books	
Leon Lester	<i>The Advancing Clarinetist</i>
Cyrille Rose	<i>32 Studies</i>
Cyrille Rose	<i>40 Studies</i>
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	<i>Rahoon</i> (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	<i>American Gothic</i>
Max Bruch	<i>Swedish Dances</i>
Ernesto Cavallini	<i>Adagio and Tarentella</i> (also arr. for Clarinet & Band)
Ernesto Cavallini	<i>Adagio Sentimentale</i>
Randall Cunningham	<i>Gypsy Moods</i>
Randall Cunningham	<i>Variations on a Theme of Haydn</i>
Norman Dello Joio	<i>Three Essays</i>
Marc Delmas	<i>Fantaisie Italienne</i>
Francois Devienne	Sonata in Bb, op. 70, no. 1
Francois Devienne	Sonata in Eb, op. 70, no. 2
Gerald Finzi	<i>Five Bagatelles</i>
Niels Gade	<i>Fantasy Pieces</i>
Carlos Guastavino	<i>Tonada y cueca</i>
Arthur Honegger	Sonatine
William Yates Hurlstone	<i>Four Characteristic Pieces</i>
Jean Xavier Lefèvre	Sonata No. 1
Witold Lutoslawski	<i>Dance Preludes</i>
Felix Mendelssohn	Sonata
André Messager	<i>Solo de Concours</i> (also arr. for Clarinet & Band)

Darius Milhaud	Sonatine
Jules Mouquet	<i>Solo de Concours</i>
Henri Rabaud	<i>Solo de Concours</i> (also arr. for Clarinet & Band)
Max Reger	<i>Two Pieces</i> (Albumleaf & Tarantella)
Camille Saint-Saëns	Sonata
Robert Schumann	<i>Fantasiestücke</i>
Robert Schumann	<i>Three Romances</i> , op. 94
Charles Stanford	Sonata
Alexander Tcherepnin	Sonata in One Movement
Alec Templeton	<i>Pocket-Size Sonata No. 1</i>
Johann Baptist Wanhal	Sonata
Leo Weiner	<i>Two Movements</i> (Woeful Shepherd & Barndance)
C. Unaccompanied Works	
Malcolm Arnold	Fantasy for Clarinet, op. 87
Gordon Jacob	<i>Five Pieces</i>
Michael Kibbe	Sonata for Clarinet Alone, op. 8
Erland von Koch	<i>Monolog 3</i>
Koh Okumura	Two Pieces
Kalmen Opperman	<i>Un Seul</i>
Willson Osborne	<i>Rhapsody</i>
William Prunty	<i>Sketches</i>
Henri Tomasi	<i>Sonatine Attique</i>
D. Etude Books	
Claude Crousier	<i>20 Etudes Progressives</i>
Agostino Gabucci	<i>60 Divertimenti</i>
John Gibson	<i>Advanced Clarinet Technique</i>
Cyrille Rose	<i>32 Studies</i>
Cyrille Rose	<i>40 Studies</i>
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	<i>Derivations</i> (Clarinet & Jazz Band)
George Gershwin	<i>Rhapsody in Blue</i> (arr. for Clarinet & Band)
George Kleinsinger	<i>Street Corner Concerto</i> (Clarinet & Orchestra)
Franz Krommer	Concerto in E Minor, op. 86 (Clarinet & Orchestra)
Karol 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	<i>Introduction, Theme, and Variations</i> (Clarinet & Orchestra or Band)
Pablo de Sarasate	<i>Zigeunerweisen</i> , 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	<i>Ebony Concerto</i> (Clarinet & Jazz Ensemble)
Carl Maria von Weber	Concerto No. 1 (Clarinet & Orchestra or Band)
B. Sonatas	
Robert Baksa	<i>Hummingbird Scherzo</i>
Luigi Bassi	<i>Concert Fantasia on themes from Verdi's "Rigoletto"</i>
Richard Rodney Bennett	<i>Ballad in Memory of Shirley Horne</i>
Leonard Bernstein	Sonata
André Bloch	<i>Denneriana</i>
Johannes Brahms	Sonata No. 1
Johannes Brahms	Sonata No. 2
Mario Castelnuovo-Tedesco	Sonata
Claude Debussy	<i>Première Rhapsodie</i> (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	<i>Concert Fantasia on Themes from Verdi's La Traviata</i>
Witold Lutoslawski	<i>Dance Preludes</i>
Graham Lyons	Sonata
Francis Poulenc	Sonata
Thomas Rajna	<i>Dialogues</i>
Paul Reade	Suite from <i>The Victorian Kitchen Garden</i>
Simon Sargon	<i>Deep Ellum Nights: Three Sketches</i>
James Stephenson	<i>Fantasia</i>
James Stephenson	Sonata (inc. an optional movement for Eb clarinet)
Carl Maria von Weber	<i>Grand Duo Concertant</i>
Carl Maria von Weber	<i>Introduction, Theme, and Variations</i>
Leo Weiner	<i>Peregi Verbunk</i>
Charles Marie Widor	<i>Introduction et Rondo</i>
Miquel Yuste	<i>Capricho Pintoresco, op. 41</i>
C. Unaccompanied Works	
Johann Sebastian Bach	<i>Chromatic Fantasia</i>
Paul Harvey	<i>Three Etudes on Themes of Gershwin</i>
Bela Kovacs	<i>Hommages (Homage a de Falla</i> is the most popular & is also arr. for Clarinet & Band)
Libby Larsen	<i>Dancing Solo</i>
John Mayer	<i>Raga Music</i>

Oliver Messiaen	“Abyss of the Birds” from <i>Quartet for the End of Time</i>
Krzysztof Penderecki	<i>Prelude for Solo Clarinet</i>
Miklós Rózsa	Sonatina
Igor Stravinsky	<i>Three Pieces</i>
Heinrich Sutermeister	<i>Capriccio</i>
Joan Tower	<i>Wings</i>
Edward Yadzinski	<i>a Paganini</i>
D. Avant-Garde Works	
Leslie Bassett	<i>Soliloquies</i> (Unaccompanied)
Valentino Bucchi	Concerto (Unaccompanied)
Deborah Kavasch	<i>Celestial Dreamscape</i> (Unaccompanied)
Scott McAllister	<i>Four Preludes on Playthings of the Wind</i> (Unaccompanied)
Nikola Resanovic	<i>alt.music.ballistix</i> (Clarinet & Electronics)
Adolf Schreiner	<i>Immer Kleiner</i> (Clarinet & Band)
Jorg Widmann	Fantasia (Unaccompanied)
E. Etude Books	
Ronald Caravan	<i>Preliminary Exercises & Etudes in Contemporary Techniques</i>
Claude Crousier	<i>14 Etudes et Duos Contemporains</i>
Franz Wilhelm Ferling	<i>144 Preludes & Etudes</i>
John Gibson	<i>Advanced Clarinet Technique</i>
Bill Holcombe	<i>12 Intermediate Jazz Etudes</i>
Bill Holcombe	<i>24 Jazz Etudes</i>
Alfred Prinz	<i>25 Etudes</i>
IV. Senior Recital	
A. Concertos	
Malcolm Arnold	Concerto No. 1 (Clarinet & String Orchestra)
Aaron Copland	Concerto (Clarinet & String Orchestra)
Gerald Finzi	Concerto (Clarinet & Orchestra)
Paul Hindemith	Concerto (Clarinet & Orchestra)
George Kleinsinger	<i>Street Corner Concerto</i> (Clarinet & Orchestra)
Franz Krommer	Concerto in E Minor, op. 86 (Clarinet & Orchestra)
Karol 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)
Gioacchino Rossini	<i>Introduction, Theme, and Variations</i> (Clarinet & Orchestra or Band)
Artie Shaw	Concerto (Clarinet & Band or Jazz Band)
Louis Spohr	Concerto No. 1 (Clarinet & Orchestra)
Carl Stamitz	Concerto No. 3 (Clarinet & Orchestra)
Carl Maria von Weber	Concerto No. 1 (Clarinet & Orchestra or Band)

Carl Maria von Weber	Concerto No. 2 (Clarinet & Orchestra)
B. Sonatas	
Luigi Bassi	<i>Concert Fantasia on themes from Verdi's "Rigoletto"</i>
Leonard Bernstein	Sonata
Johannes Brahms	Sonata No. 1
Johannes Brahms	Sonata No. 2
Mario Castelnuovo-Tedesco	Sonata
Claude Debussy	<i>Première Rhapsodie</i> (also for Clarinet & Orchestra or Band)
Francois Devienne	Sonata in Bb, op. 70, no. 1
Francois Devienne	Sonata in Bb, op. 70, no. 3
Norman Dello Joio	<i>Three Essays</i>
Niels Gade	<i>Fantasy Pieces</i>
Amanda Harburg	Sonata
Paul Hindemith	Sonata
Arthur Honegger	Sonatine
Joseph Horowitz	Sonatina
William Yates Hurlstone	<i>Four Characteristic Pieces</i>
Donato Lovreglio	<i>Concert Fantasia on Themes from Verdi's La Traviata</i>
Witold Lutoslawski	<i>Dance Preludes</i>
Graham Lyons	Sonata
Felix Mendelssohn	Sonata
Darius Milhaud	Sonatine
Francis Poulenc	Sonata
Camille Saint-Saëns	Sonata
Simon Sargon	<i>Deep Ellum Nights: Three Sketches</i>
Robert Schumann	<i>Fantasiestücke</i>
Charles Stanford	Sonata
James Stephenson	<i>Fantasia</i>
James Stephenson	Sonata (inc. an optional movement for Eb clarinet)
Alec Templeton	<i>Pocket-Size Sonata No. 1</i>
Carl Maria von Weber	<i>Grand Duo Concertant</i>
Carl Maria von Weber	<i>Introduction, Theme, and Variations</i>
Miquel Yuste	<i>Capricho Pintoresco, op. 41</i>
C. Unaccompanied Works	
Johann Sebastian Bach	<i>Chromatic Fantasia</i>
Paul Harvey	<i>Three Etudes on Themes of Gershwin</i>
Erland von Koch	<i>Monolog 3</i>
Bela Kovacs	<i>Hommages (Homage a de Falla is the most popular & is also arr. for Clarinet & Band)</i>
Libby Larsen	<i>Dancing Solo</i>
John Mayer	<i>Raga Music</i>
William Prunty	<i>Sketches</i>
Miklós Rózsa	Sonatina
Igor Stravinsky	<i>Three Pieces</i>

Henri Tomasi
Joan Tower
Edward Yadzinski

Sonatine Attique
Wings
a Paganini

D. Avant-Garde Works

Leslie Bassett
Scott McAllister
Nikola Resanovic
Jorg Widmann

Soliloquies (Unaccompanied)
Four Preludes on Playthings of the Wind (Unaccompanied)
alt.music.ballistix (Clarinet & Electronics)
Fantasie (Unaccompanied)

Resources

Recommended Suppliers

Supplies

Amro Music: <http://www.amromusic.com>

Just for Winds: <http://www.justforwinds.com> (10% discount with code: ALEKSANDER)

Muncy Winds: <http://www.muncywinds.com>

Sam Ash: <http://www.samash.com>

Woodwind and Brasswind: <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>

Inter-Library Loan (free borrowing of music, books, etc... that aren't in our library):
<http://www.utm.edu/departments/library/ill.php>

IMSLP (**free** public domain music): <http://www.imslp.org>

Just for Winds: <http://www.justforwinds.com> (10% discount with code: ALEKSANDER)

Los Angeles Clarinet Institute (legal downloads): <http://www.clarinetinstitute.com>

Luyben Music (lots of clarinet music): <http://www.luybenmusic.com>

Stanton's Sheet Music (fast; **10% student discount**): <http://www.stantons.com>

Van Cott (large selection of books - no sheet music): <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>

Naxos Music Library (www.utm.edu/library; then, **switch to the Catalog tab** and search for Naxos. If you're off campus, you'll need to log in with your UTM ID.)

Medici TV (**free** videos, interviews, livestreams, & more!): <http://www.medici.tv>

Username: lnunnel@euronet.nl – password: medicilcn!

This resource is funded by the generous support of UTM alum Lester Nunelee.

Arkiv Music (large, diverse stock for purchase): <http://www.arkivmusic.com>

H&B Direct (great for purchasing obscure recordings): <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>

David McClune (mouthpiece maker & professor at Union):

<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>

Oaxaca Winds (Memphis): <https://www.facebook.com/OaxacaWinds>

Onks Woodwind Specialists (Smyrna): <http://www.onksws.com>

Websites & Blogs

Websites

International Clarinet Association: <http://www.clarinet.org>

Woodwind.org: <http://www.woodwind.org>

New York Philharmonic Archives: <https://archives.nyphil.org>

Clarinet Blogs

Clarinet Cache (lots of information about technology & the clarinet): <http://www.clarinetcache.com>

Mike Lowenstern's site (esp. great for bass clarinet): <http://www.earspasm.com>

Brett Pimentel's woodwinds site: <http://brettpimentel.com>

Paula Corley's site: <http://www.clarinetcity.com>

Sherman Friedland's blog: <http://clarinetcorner.wordpress.com>

Adam Ballif's site (repertoire database & practicing with technology): <http://www.adamballif.com>

The Buzzing Reed (David H. Thomas's blog): <http://blog.davidhthomas.net>

Anthony McGill's blog: <http://www.anthonymcgill.com/blog/>

Daraja Music Initiative (inc. Clarinets for Conservation): <http://www.darajamusicinitiative.org>

Music Blogs

The Bulletproof Musician (practicing & performing):
<http://www.bulletproofmusician.com/blog/>

Deceptive Cadence (NPR's classical music blog):
<http://www.npr.org/blogs/deceptivecadence/>

Fearless Performance: <http://www.jeffnelsen.com/blogs/fearless-conversations/34278404-whats-driving-your-performance>

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

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

Musicians' Wellness Resources*Print & DVD*

Conable, Barbara. *Move Well, Avoid Injury: What Every Musician Needs to Know about the Body*. [DVD] (Portland: Andover Press, 2009) **QP303.M68 2009 in the UTM Library.**

Conable, Barbara. *What Every Musician Needs to Know about the Body: The Practical Application of Body Mapping to Making Music*. Revised ed. (Portland: Andover Press, 2000). **ML3820.C75 2000 in the UTM Library.**

Conable, Barbara, and William Conable. *How to Learn the Alexander Technique: A Manual for Students*. 3rd ed. (Portland: Andover Press, 1995). **BF172.C66 1995 in the UTM Library.**

Gingras, Michele. "Musicians' Health." Chapter 6 in *More Clarinet Secrets: 100 Quick Tips for the Advanced Clarinetist*. (Lanham, MD: Scarecrow Press, 2011), 121-42. **MT380.G56 2011 in the UTM Library.**

Guy, Larry. *Hand and Finger Development for Clarinetists*. (Larry Guy, 2007). **MT385.G885 2008 in the UTM Library.**

Rosset i Llobet, Jaume, and George Odam. *The Musician's Body: A Maintenance Manual for Peak Performance*. (Burlington: Ashgate, 2007). **ML3820.R67 2007 in the UTM Library.**

Watson, Alan. *The Biology of Musical Performance and Performance-Related Injury*. (Lanham: Scarecrow Press, 2009) **ML3820.W27 2009 in the UTM Library.**

Online

"Musicians and Injuries." University of Nebraska-Lincoln. <http://rsi.unl.edu/music.html>

Musicians' Health UK. <http://www.musicianshealth.co.uk>

Clarinet Calendar (Fall 2021)

Required Events & Due Dates

Friday, Sep. 3	All sheet music & supplies must be ordered
Monday, Sep. 13	Resume & Repertoire List due by 2pm
Friday, Sep. 17	Pianist Request Form submitted AND music turned in
Friday, Oct. 1	Technique Jury (1:15-3:00)
Monday, Oct. 11	Program Notes due by 2pm
Week of Oct. 18	1 st rehearsal with piano (<i>at least</i> 2 rehearsals before 1 st lesson), majors
Friday, Oct. 29	Sight Reading Jury (1:00-3:30)
Sunday, Oct. 31	Claire Foret's Senior Recital (3:00, Recital Hall) <i>The Clarinet Choir will be performing on Claire's recital, so you will be playing today too!</i>
Nov. 1-5	1 st lesson with piano (possibly a 2 nd lesson next week), majors
Week of Oct. 18	1 st rehearsal with piano (<i>at least</i> 2 rehearsals before 1 st lesson), minors
Sunday, Nov. 14	Studio Recital (3:00, Recital Hall)
Monday, Nov. 15 & 22	Curated Playlist due at 2pm (music majors only)
Tuesday, Nov. 16	Visiting Artist Recital , part of Contemporary Music Festival (7:30pm)
Nov. 17-23	1 st lesson with piano (possibly a 2 nd lesson next week), minors
Monday, Dec. 6	Juries (1:00-4:30, Recital Hall) <i>The Practice Planner is due on the day of the jury.</i>

Practice Video Weeks: Sep. 13, Oct. 11, Nov. 1, Nov. 29

- Practice Videos are due 36 hours before your lesson.
- Monday & Tuesday lessons need to plan ahead!
- If your lesson is rescheduled, make sure to submit 36 hours prior to your new lesson time.
- Comments are due by midnight on the Sunday at the end of each Practice Video week.

Lessons will be **RESCHEDULED** on:

- Monday, Sep. 6 – Labor Day
- Tuesday, Sep. 14 (pm only) – Music Career Day
- *Potentially on some Fridays – recruitment trips*

Lessons will not be rescheduled for Fall Break or Thanksgiving Break.

Clarinet/Woodwind Class

Every Monday @ 2pm in the Recital Hall

Students will be notified immediately if it is necessary to change any dates.

Syllabus for MUAP 160 & 161: Minor & Secondary Instrument Lessons

Fall 2021

University of Tennessee at Martin
Department of Music

Basic Information

Course Sections:

MUAP 160, Section 001
MUAP 161, Section 001

Course Title: Clarinet Lessons (Minor or Secondary Instrument)

Meeting Times & Places:

Lessons: as arranged, in Fine Arts 235 OR via Zoom: <https://tennessee.zoom.us/j/8987785859>

Clarinet/Woodwind Class: 2:00-2:50 Mondays in the Recital Hall

Course Credit Hours: 1

Faculty Contact Information

Dr. Liz Aleksander

Email: ealeksan@utm.edu

Note that emails will typically not be answered after 5pm or on weekends.

Office: Fine Arts 235 **Zoom Room:** <https://tennessee.zoom.us/j/8987785859>

Cell Phone: 419.346.8624

Office Hours: Mondays (9:00-10:00), Wednesdays (11:00-12:00), Thursdays (8:00-9:00), or by appointment (in person or via Zoom*)

****If you'd like to meet via Zoom during any of the listed Office Hours, please email Dr. A before that time to let her know.***

Textbooks & Required Materials

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc....)
- Mouthpiece patches
- Mouthpiece cap
- d'Addario reed case with working humidity control packet or 10-reed glass case
- Reeds: **at least 4** in good playing condition, in a case (not what they came in)
- Metronome (or app) that can do subdivisions and meter
- Tuner (or app) with pitch-sounding capabilities
- Humistat humidifier for your case – 2 for a double case
- ETY Plugs high-fidelity earplugs
- Clarinet stand for each instrument owned
- Pencil

- Reed rush, super-fine grit sandpaper, or reed knife (with sharpening stone)

Required Texts

- *Musician's Practice Planner* (published by Molto Music)
- Binder containing Course Packet
- 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, 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 (NOT Required)

- Kelly Burke, *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*
- Thomas Ridenour, *Clarinet Fingerings: A Guide for the Performer and Educator*

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, or available through MyUTM) will be used extensively this semester, including to submit the required practice videos. Students are encouraged to peruse the resources posted from previous semesters.
- Zoom (<https://tennessee.zoom.us/j/8987785859>) will be used for all lessons and studio classes.
- 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.
- Sight Reading Factory (www.sightreadingfactory.com) should be used to practice sight reading.

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

- Free streaming sources
 - Spotify (www.spotify.com)
 - Apple Music (www.apple.com/music)
 - Naxos Music Library (www.utm.edu/library; then, **switch to the Catalog tab** and search for Naxos. If you're off campus, you'll need to log in with your UTM ID.)
 - UTM Library's streaming resources (libguides.utm.edu/music/recordings)
 - Medici TV (**free** videos, interviews, livestreams, & more!): <http://www.medici.tv>
Username: lnunnel@euronet.nl – password: medicilcn!
This resource is funded by the generous support of UTM alum Lester Nunelee.
- Recording retailers
 - Amazon (www.amazon.com)
 - iTunes (www.apple.com/itunes)
 - Arkiv Music (www.arkivmusic.com)
 - 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
 - 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)

Music Theory & History Tutoring

The Music Department provides free tutoring in music theory and history. **Tutors are available in Fine Arts 242 from 6pm-9pm every Monday and Wednesday**, or you can fill out a form to schedule an appointment; this option is available through the Music Student Handbook (www.utm.edu/music >>> Current Students >>> UTM Music Student Handbook/Forms).

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 5pm. 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; since she also won't be in her office in Fine Arts, **email should be used for all correspondence.**

Course Feedback

Students are asked to submit the online course evaluation at the end of the semester, ensuring that students have a voice in ideas for future classes. Students are encouraged to be constructive in all comments in regard to this course. The written comments are particularly important, so students are encouraged to put extra thought into that section.

Major Assignments & Exams

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

Specific expectations for assignments, technique, and amount of repertoire covered each semester are contained in the Clarinet Handbook. **Late assignments will not be accepted** unless the student has made prior arrangements with Dr. Aleksander, for a valid reason (see the section on Late Work, below).

Late Work

All work (assignments, tests, the final exam, and embedded quizzes) must be submitted by the specified deadline. Late work will only be made up except under extreme circumstances, such as illness or death in the family, as documented to the satisfaction of the instructor. **The student must contact the instructor prior to any deadline to request an extension.**

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

40%	Lessons
25%	Weekly lesson grades
10%	Progress toward goals set at the beginning of the semester
5%	Practice video comments
40%	Performances
25%	Jury
15%	Sight-Reading Jury & Technique Jury (weighted equally)
	<i>Note that the Clarinet Class performance is <u>not</u> graded.</i>
20%	Written Work

Syllabus for MUAP 160 & 161: Minor & Secondary Instrument Lessons

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 purchasing required music and/or supplies: 5% per item missing
- Missing an event listed on the Clarinet Calendar (inc. Clarinet/Woodwind Class): 2% per event
- Not participating in Clarinet Choir: 20%
- Missing a performance for Clarinet Choir, if not enrolled: 10% per performance
- Missing rehearsal for Clarinet Choir, if not enrolled: 5% per rehearsal
- Being unprepared for Clarinet Choir rehearsal, if not enrolled: 2% per rehearsal

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. **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
- Illness, including quarantine & self-isolation
- Jury/guard duty
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ensure any and all people associated with our department, as well as any actions carried out on behalf of our department, are both safe and inclusive. Our faculty, staff, and students are committed to working together to make this happen. As a representative of our department and campus, I understand the expectation to represent myself and our department in a professional and positive manner at all times. Communication with faculty, staff, students, and community 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 other appropriate University departments the loss of scholarship funding.

Student Identity & Well-Being

Identity

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Book & Computer “Loans”

All students with pending excess financial aid may get an advance (book and/or computer “loan”) on their financial aid refund to buy books from the UTM Bookstore and/or a computer from the UTM Computer Store.

Book loan funds are only available for use in the UTM Bookstore. **The UTM Bookstore will price match**; [click here for details](#). Computer loan funds are only available for use in the UTM Computer Store. To apply for a book and/or computer “loan:”

1. Logon to your portal at <https://www.utm.edu/myUTMartin>
2. From Students Services, select Student Records
3. Select Book Loan Application or Computer Loan Application
4. Select Application term
5. Enter amount and select I Agree

For more information, visit <https://www.utm.edu/departments/cardoffice/index.php> or call the Bursar’s office at 731.881.7810.

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 2020

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 Fine Arts 235 OR via Zoom: <https://tennessee.zoom.us/j/8987785859>

Clarinet/Woodwind Class: 2:00-2:50 Mondays in the Recital Hall

Course Credit Hours: 1

Faculty Contact Information

Dr. Liz Aleksander

Email: ealeksan@utm.edu

Note that emails will typically not be answered after 5pm or on weekends.

Office: Fine Arts 235 **Zoom Room:** <https://tennessee.zoom.us/j/8987785859>

Cell Phone: 419.346.8624

Office Hours: Mondays (9:00-10:00), Wednesdays (11:00-12:00), Thursdays (8:00-9:00), or
by appointment (in person or via Zoom*)

****If you'd like to meet via Zoom during any of the listed Office Hours, please email Dr. A
before that time to let her know.***

Textbooks & Required Materials

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc....)
- Mouthpiece patches
- Mouthpiece cap
- d'Addario reed case with working humidity control packet or 10-reed glass case
- Reeds: **at least 6** in good playing condition
- Metronome (or app) that can do subdivisions and meter
- Tuner (or app) with pitch-sounding capabilities
- Humistat humidifier for your case – 2 for a double case
- ETY Plugs high-fidelity earplugs
- Clarinet stand for each instrument owned
- Pencil

- Reed rush, Vandoren reed resurfer, 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
- 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:
 - *Articulation Development for Clarinetists*
 - *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*

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 extensively this semester, including to submit the required practice videos. Students are encouraged to peruse the resources posted from previous semesters.

- Zoom (<https://tennessee.zoom.us/j/8987785859> - password is: nopassword) will be used for all lessons and studio classes.
- 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.*
- Sight Reading Factory (www.sightreadingfactory.com) will be used to prepare for and generate music for the Sight Reading Jury.

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

- Free streaming sources
 - Spotify (www.spotify.com)
 - Apple Music (www.apple.com/music)
 - Naxos Music Library (www.utm.edu/library; then, **switch to the Catalog tab** and search for Naxos. If you're off campus, you'll need to log in with your UTM ID.)
 - UTM Library's streaming resources (libguides.utm.edu/music/recordings)
 - Medici TV (**free** videos, interviews, livestreams, & more!): <http://www.medici.tv>
Username: lnunnel@euronet.nl – password: medicilcn!
This resource is funded by the generous support of UTM alum Lester Nunelee.
- Recording retailers
 - Amazon (www.amazon.com)
 - iTunes (www.apple.com/itunes)
 - Arkiv Music (www.arkivmusic.com)
 - 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
 - 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)

Music Theory & History Tutoring

The Music Department provides free tutoring in music theory and history. **Tutors are available in Fine Arts 242 from 6pm-9pm every Monday and Wednesday**, or you can fill out a form to schedule an appointment; this option is available through the Music Student Handbook (www.utm.edu/music >>> Current Students >>> UTM Music Student Handbook/Forms).

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 5pm. 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; since she also won't be in her office in Fine Arts, **email should be used for all correspondence.**

Course Feedback

Students are asked to submit the online course evaluation at the end of the semester, ensuring that students have a voice in ideas for future classes. Students are encouraged to be constructive in all comments in regard to this course. The written comments are particularly important, so students are encouraged to put extra thought into that section.

Major Assignments & Exams

BA and music education majors are required to complete a technique jury early in the semester, a sight reading jury mid-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 students must perform in Clarinet Class and record a video to distribute in lieu of the Studio Recital. They will also write program notes, record and evaluate practice videos, create a curated playlist, 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. **Late assignments will not be accepted** unless the student has made prior arrangements with Dr. Aleksander, for a valid reason (see the section on Late Work, below).

Late Work

All work (assignments, tests, the final exam, and embedded quizzes) must be submitted by the specified deadline. Late work will only be made up except under extreme circumstances, such as illness or death in the family, as documented to the satisfaction of the instructor. **The student must contact the instructor prior to any deadline to request an extension.**

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

40% Lessons

- 25% Weekly lesson grades
- 10% Progress toward goals set at the beginning of the semester
- 5% Practice video comments

40% Performances

- 25% Jury
- 15% Sight-Reading Jury & Technique Jury (weighted equally)

Note that the Studio Recital & any Wednesday Class performances are not graded.

20% Written Work

All assignments are weighted equally. These include:

- *Musicians' Practice Planner*
- Program Notes
- Curated Playlist
- Résumé
- Repertoire List

Please see Canvas & the section on each assignment for more information. Comments & graded assignments from previous semesters are also available on Google Drive.

Possible Deductions

- Not performing as required (Studio Recital, Clarinet Class, & Woodwind Class): 5% for each performance lacking
- Not covering enough repertoire: 5% per page of missing music (see [Repertoire Requirements](#) in the Handbook)
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All students with pending excess financial aid may get an advance (book and/or computer “loan”) on their financial aid refund to buy books from the UTM Bookstore and/or a computer from the UTM Computer Store.

Book loan funds are only available for use in the UTM Bookstore. **The UTM Bookstore will price match**; [click here for details](#). Computer loan funds are only available for use in the UTM Computer Store. To apply for a book and/or computer “loan:”

1. Logon to your portal at <https://www.utm.edu/myUTMartin>
2. From Students Services, select Student Records
3. Select Book Loan Application or Computer Loan Application
4. Select Application term
5. Enter amount and select I Agree

For more information, visit <https://www.utm.edu/departments/cardoffice/index.php> or call the Bursar’s office at 731.881.7810.

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 164, 363, & 364: Music Performance & Pedagogy Lessons

Fall 2020

University of Tennessee at Martin
Department of Music

Basic Information

Course Sections:

MUAP 164, Section 001
MUAP 363, Section 001
MUAP 364, Section 001

Course Title: Clarinet Lessons (Performance & Pedagogy Majors)

Meeting Times & Places:

Lessons: as arranged, in Fine Arts 235 OR via Zoom: <https://tennessee.zoom.us/j/8987785859>

Clarinet/Woodwind Class: 2:00-2:50 Mondays in the Recital Hall

Course Credit Hours: 2

Faculty Contact Information

Dr. Liz Aleksander

Email: ealeksan@utm.edu

Note that emails will typically not be answered after 5pm or on weekends.

Office: Fine Arts 235 **Zoom Room:** <https://tennessee.zoom.us/j/8987785859>

Cell Phone: 419.346.8624

Office Hours: Mondays (9:00-10:00), Wednesdays (11:00-12:00), Thursdays (8:00-9:00), or by appointment (in person or via Zoom*)

****If you'd like to meet via Zoom during any of the listed Office Hours, please email Dr. A before that time to let her know.***

Textbooks & Required Materials

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc....)
- Mouthpiece patches
- Mouthpiece cap
- d'Addario reed case with working humidity control packet or 10-reed glass case
- Reeds: **at least 6** in good playing condition
- Metronome (or app) that can do subdivisions and meter
- Tuner (or app) with pitch-sounding capabilities
- Humistat humidifier for your case – 2 for a double case
- ETY Plugs high-fidelity earplugs
- Clarinet stand for each instrument owned

Syllabus for MUAP 164, 363, & 364: Music Performance & Pedagogy Lessons

- Pencil
- Vandoren reed resurfacers 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
- 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:
 - *Articulation Development for Clarinetists*
 - *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*

In addition, performance and pedagogy majors should account for tickets and gas money to attend at least two professional orchestral performances each semester. Student tickets to the Paducah Symphony cost \$10, and they are \$20 for the Jackson Symphony.

Course Information

Course Description

Study of technique and repertoire appropriate to the instrument. Students receive a weekly 60-minute lesson and are required to practice as follows:

- **Bachelor of Music, Music Performance Option:** 1 hour of instruction and 20 hours of individual practice per week.
- **Instrumental Pedagogy Emphasis:** 1 hour of instruction and 20 hours of individual practice per week for lower-division study OR 15 hours of individual practice per week for upper-division study.

Permission from the woodwind faculty is required for students to advance to the upper-division level. 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 extensively this semester, including to submit the required practice videos. Students are encouraged to peruse the resources posted from previous semesters.
- Zoom (<https://tennessee.zoom.us/j/8987785859> - password is: nopassword) will be used for all lessons and studio classes.
- 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.*
- Sight Reading Factory (www.sightreadingfactory.com) will be used to prepare for and generate music for the Sight Reading Jury.

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

- Free streaming sources
 - Spotify (www.spotify.com)
 - Apple Music (www.apple.com/music)
 - Naxos Music Library (www.utm.edu/library; then, **switch to the Catalog tab** and search for Naxos. If you're off campus, you'll need to log in with your UTM ID.)
 - UTM Library's streaming resources (libguides.utm.edu/music/recordings)
 - Medici TV (**free** videos, interviews, livestreams, & more!): <http://www.medici.tv>
Username: lnunnel@euronet.nl – password: medicilcn!
This resource is funded by the generous support of UTM alum Lester Nunelee.
- Recording retailers
 - Amazon (www.amazon.com)
 - iTunes (www.apple.com/itunes)
 - Arkiv Music (www.arkivmusic.com)
 - 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
 - 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)

Music Theory & History Tutoring

The Music Department provides free tutoring in music theory and history. **Tutors are available in Fine Arts 242 from 6pm-9pm every Monday and Wednesday**, or you can fill out a form to schedule an appointment; this option is available through the Music Student Handbook (www.utm.edu/music >>> Current Students >>> UTM Music Student Handbook/Forms).

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 5pm. 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; since she also won't be in her office in Fine Arts, **email should be used for all correspondence.**

Course Feedback

Students are asked to submit the online course evaluation at the end of the semester, ensuring that students have a voice in ideas for future classes. Students are encouraged to be constructive in all comments in regard to this course. The written comments are particularly important, so students are encouraged to put extra thought into that section.

Major Assignments & Exams

Performance and pedagogy majors are required to complete a jury, a sight reading jury, and a technique each semester; at the end of their fourth semester, they must pass an Upper-Division Jury in order to be admitted to upper-division study. During the semester, all students must perform in Clarinet Class and record a video to distribute in lieu of the Studio Recital. They will also write program notes, record and evaluate practice videos, create a curated playlist, maintain a practice planner, and create and update their résumé and repertoire list; they must also present in Clarinet Class (fall only) or write a career paper (spring only).

Specific expectations for assignments, technique, and amount of repertoire covered each semester are contained in the Clarinet Handbook. **Late assignments will not be accepted** unless the

student has made prior arrangements with Dr. Aleksander, for a valid reason (see the section on Late Work, below).

Late Work

All work (assignments, tests, the final exam, and embedded quizzes) must be submitted by the specified deadline. Late work will only be made up except under extreme circumstances, such as illness or death in the family, as documented to the satisfaction of the instructor. **The student must contact the instructor prior to any deadline to request an extension.**

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.

40% Lessons

- 25% Weekly lesson grades
- 10% Progress toward goals set at the beginning of the semester
- 5% Practice video comments

40% Performances

- 25% Jury
- 15% Sight-Reading Jury & Technique Jury (weighted equally)

Note that the Studio Recital & any Wednesday Class performances are not graded.

20% Written Work

All assignments are weighted equally. These include:

- *Musicians' Practice Planner*
- Program Notes
- Curated Playlist
- Résumé
- Repertoire List
- Clarinet Class Presentation (fall) or Career Paper (spring)

Please see Canvas & the section on each assignment for more information. Comments & graded assignments from previous semesters are also available on Google Drive.

Possible Deductions

- Not performing as required (Studio Recital, Clarinet Class, & Woodwind Class): 5% for each performance lacking
- Not covering enough repertoire: 5% per page of missing music (see [Repertoire Requirements](#) in the Handbook)
- Not purchasing required music and/or supplies: 5% per item missing
- Not remaining in good standing with the Woodwind Students' Association: 5%
- Missing an event listed on the Clarinet Calendar (inc. Wednesday classes): 2% per event
- Missing a performance for Clarinet Choir, if not enrolled: 5% per performance

- Missing rehearsal for Clarinet Choir, if not enrolled: 2% per rehearsal
- Being unprepared for Clarinet Choir rehearsal, if not enrolled: 1% per rehearsal

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. **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
- Illness, including quarantine & self-isolation
- 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.

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. UTM Music is committed to taking steps which ensure any and all people associated with our department, as well as any actions carried out on behalf of our department, are both safe and inclusive. Our faculty, staff, and students are committed to working together to make this happen. As a representative of our department and campus, I understand the expectation to represent myself and our department in a professional and positive manner at all times. Communication with faculty, staff, students, and community 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 other appropriate University departments the loss of scholarship funding.

Student Identity & Well-Being

Identity

In this classroom, you have the right to determine your own identity: you have the right to be called by whichever name you wish, to have your name pronounced correctly, and to be referred

to by the pronouns you wish. If your name and/or pronouns differ from what's provided on Banner, please let me know; I can also help change your preferred name in Banner, if you'd like. I prefer to be called Dr. Aleksander or Dr. A.

Student Well-Being

The well-being of students is of primary importance to me not only because I care about your success in this class, but moreso because I care about you as a human being. If you're facing any challenges related to your physical or mental health, or obstacles like food or housing insecurity, please do not hesitate to get in touch to discuss ways we can put you in the best possible position to succeed. Here are a few resources that might be useful:

The UTM Center for Women and Gender Equality: Provides free period supplies to any student in need. The Center also provides resources to promote equality on campus. Located on the second floor of Paul Meek Library.

We Care Ministries: We Care offers a thrift store but also food and utilities assistance to anyone residing in Weakley County. You must apply in person. Should you need assistance in getting transportation to We Care, please let me know so we can get you help.

<https://www.wecareministries.net/get-help/>

Skyhawks Share Meal Program: Need temporary assistance in obtaining meals? The Skyhawks Share meal program is a short-term assistance program that can help students in need. Meals added to your Skyhawk Card account can be used in the dining hall in the University Center during normal business hours. Complete the request form here: <http://www.utm.edu/departments/sga/sharemeal.php>

Captain's Pantry: Captain's Pantry is a food pantry that is open to all UTM students. Students can pick up food items, free of charge, at two locations: Ellington Hall Lobby and Cooper Hall Lobby. The pantries are available 24 hours a day, 7 days a week to all students.

Student Health and Counseling Services: Counseling services' major goal is to provide students with the support they need to grow and to develop emotionally, intellectually, interpersonally, and academically. Students come to see them for a variety of reasons, including problems in relationships, worries about academic performance, depression, anxiety, family concerns, self-esteem and self-confidence, communication difficulties, etc. **To make an appointment call (731) 881-7750**

<http://www.utm.edu/departments/shcs/counselingservices.php>

Hawk Alert: If you are concerned about the mental health a friend or another student and you do not know what to do, you can submit a Hawk Alert that will notify the Care Team on campus that a student is struggling. The team will determine the best way to interact with the student and the services the student in crisis might need.

<https://www.utm.edu/departments/hawkalert/>

Bias Reporting: If you or someone you know is a victim of a bias motivated incident, please report it to campus authorities. You can find out more about bias and the form to report it here: <https://www.utm.edu/bias/report.php>

WRAP: Wo/Men's Rape and Resource Assistance Program is the agency in our area that provides services for sexual assault and domestic violence survivors. Their services are free

and confidential. A WRAP advocate holds regular office hours at the Center for Women and Gender Equality to meet with students. www.wraptn.org

Mandatory Reporting

As with any other employee of the University of Tennessee at Martin, I am a mandatory reporter. That means that if you disclose any information about discrimination, harassment, or sexual assault, I have to report it to the appropriate office. While I take student privacy very seriously, reporting these incidents is important for the safety of all members of our university. I tell you this not to discourage you from speaking to me but to empower you to make the best choice for you. Student Health and Counseling services and WRAP (see above), however, are exempt from mandatory reporting. You may speak with them in full confidentiality.

COVID-19 Policies

This class will adhere to any State and University policies regarding COVID-19 precautions. For example, any University mask policy in effect will be observed in this classroom by both students and faculty.

Mask Policy:

The strength of our community rests on trust and care for one another. During this public health emergency, **we expect students to abide by the required public health guidelines of our community and campus by appropriately wearing a face mask (covering both your mouth and nose at all times) while in our academic spaces**, including classrooms, computer labs, centers, and departmental suites. Students not wearing a mask in instructional spaces (classrooms, labs, studios, etc.) will be asked to leave. Students who have specific concerns or questions about the masking requirement should contact Dr. Julie Hill (jhill@utm.edu).

For the health and safety of our community, students who do not wear face masks may face disciplinary action to be decided by Shannon Perry (Student Conduct Officer) and Andrew Lewter (Vice Chancellor of Student Affairs).

In the event that you find yourself experiencing COVID-19 related symptoms, you should:

- Stay home! This is the best way to prevent spreading COVID-19, as supported by scientific evidence.
- Follow the guidance you received from the COVID-19 Daily Symptom Tracker. Forward the email you received from the COVID-19 Daily Symptom Tracker to your instructors and let them know of your absence.
- If you are self-quarantining/isolating, please contact your instructors to make arrangements.
- It is your responsibility to contact your instructors to review missed coursework and arrange a timeline and plan for completing that work. If you are not able to make up missed coursework by the end of the semester, we will need to consider options that may include a medical withdrawal or an incomplete for the semester.

Be assured that I will do what I can to work together to facilitate your successful completion of the course. I encourage you to contact me if you have questions or concerns.

Masks, MERV, & Ball Covers:

Students must utilize MERV, a bell cover, and a mask in all lessons! **Failure to do so will result in a cancelled lesson, with no make-up and a grade of 0 for the lesson.** Masks must be quickly returned to proper coverage after taking a drink of a beverage.

Attendance and Missed Work:

Students should quarantine or self-isolate when recommended by health professionals and policy. The instructor will work with these students to make sure they are caught up on coursework **provided they contact her before the due date for any assignment they cannot complete.**

University Policies

Key Campus Resources for Students

- [Course Catalog](#) (Listing of academic programs, courses, and policies)
- [Important Dates](#) (add/drop, payments)
- [Student Success Center](#) (Academic support resources)
- [Writing Center](#) (Help with writing any kind of paper - including Concert Reports!)
- [Student Health and Counseling Services](#) (Mental and physical health services)
- [Library](#) (Access to library resources, databases, course reserves, and services)
- [Career Services](#) (Career counseling and resources; Vault job search system)

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

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.

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Book loan funds are only available for use in the UTM Bookstore. **The UTM Bookstore will price match; [click here for details](#).** Computer loan funds are only available for use in the UTM Computer Store. To apply for a book and/or computer “loan:”

1. Logon to your portal at <https://www.utm.edu/myUTMartin>
2. From Students Services, select Student Records
3. Select Book Loan Application or Computer Loan Application
4. Select Application term
5. Enter amount and select I Agree

For more information, visit <https://www.utm.edu/departments/cardoffice/index.php> or call the Bursar’s office at 731.881.7810.

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 2020

University of Tennessee at Martin
Department of Music

Basic Information

Course Number: MUAP 495

Course Title: Senior Recital (Clarinet)

Meeting Times & Places:

Lessons: as arranged, in Fine Arts 235 OR via Zoom: <https://tennessee.zoom.us/j/8987785859>

Clarinet/Woodwind Class: 2:00-2:50 Mondays in the Recital Hall

Course Credit Hours: 1

Faculty Contact Information

Dr. Liz Aleksander

Email: ealeksan@utm.edu

Note that emails will typically not be answered after 5pm or on weekends.

Office: Fine Arts 235

Zoom Room: <https://tennessee.zoom.us/j/8987785859>

Cell Phone: 419.346.8624

Office Hours: Mondays (9:00-10:00), Wednesdays (11:00-12:00), Thursdays (8:00-9:00), or by appointment (in person or via Zoom*)

****If you'd like to meet via Zoom during any of the listed Office Hours, please email Dr. A before that time to let her know.***

Textbooks & Required Materials

Required Equipment

- Wood clarinet in working condition with necessary accessories (ligature, swab, etc....)
- Mouthpiece patches
- Mouthpiece cap
- d'Addario reed case with working humidity control packet or 10-reed glass case
- Reeds: **at least 6** in good playing condition
- Metronome (or app) that can do subdivisions and meter
- Tuner (or app) with pitch-sounding capabilities
- Humistat humidifier for your case – 2 for a double case
- ETY Plugs high-fidelity earplugs
- Clarinet stand for each instrument owned
- Pencil
- Reed rush, Vandoren reed resurfacer, 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
- 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:
 - *Articulation Development for Clarinetists*
 - *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*

Course Information

Course Description

Study of technique and repertoire appropriate to the instrument. Students 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 extensively this semester, including to submit the required practice videos. Students are encouraged to peruse the resources posted from previous semesters.
- Zoom (<https://tennessee.zoom.us/j/8987785859> - password is: nopassword) will be used for all lessons and studio classes.
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In addition, the following resources are helpful for listening to repertoire:

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 - Naxos Music Library (www.utm.edu/library; then, **switch to the Catalog tab** and search for Naxos. If you're off campus, you'll need to log in with your UTM ID.)
 - UTM Library's streaming resources (libguides.utm.edu/music/recordings)
 - Medici TV (**free** videos, interviews, livestreams, & more!): <http://www.medici.tv>
Username: lnunnel@euronet.nl – password: medicilcn!
This resource is funded by the generous support of UTM alum Lester Nunelee.
- Recording retailers
 - Amazon (www.amazon.com)
 - iTunes (www.apple.com/itunes)
 - Arkiv Music (www.arkivmusic.com)
 - 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
 - tone: air, embouchure, posture
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Course Feedback

Students are asked to submit the online course evaluation at the end of the semester, ensuring that students have a voice in ideas for future classes. Students are encouraged to be constructive in all comments in regard to this course. The written comments are particularly important, so students are encouraged to put extra thought into that section.

Major Assignments & Exams

The Senior Recital is the primary major assignment in this course; students are not required to complete an end-of-semester jury. They must also perform a technique jury and sight-reading jury and in Clarinet Class; recording a video in lieu of the Studio Recital is not required.

They will also write program notes for all pieces on their recital, record and evaluate practice videos, create a curated playlist, maintain a practice planner, and create and update their résumé and repertoire list; performance and pedagogy majors must also present in Clarinet Class (fall only) or write a career paper (spring only).

Specific expectations for assignments, technique, and amount of repertoire covered each semester are contained in the Clarinet Handbook. **Late assignments will not be accepted** unless the student has made prior arrangements with Dr. Aleksander, for a valid reason (see the section on Late Work, below).

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All work (assignments, tests, the final exam, and embedded quizzes) must be submitted by the specified deadline. Late work will only be made up except under extreme circumstances, such as illness or death in the family, as documented to the satisfaction of the instructor. **The student must contact the instructor prior to any deadline to request an extension.**

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 percentages:

53% Lessons

- 35% Individual lesson grades
- 13% Progress toward goals set at the beginning of the semester
- 5% Practice video comments

20% Sight-Reading Jury & Technique Jury (weighted equally)

Note that the Recital, Hearing, & any Wednesday Class performances are not graded.

27% Scholarship

All assignments are weighted equally. These include:

- *Musicians' Practice Planner*
- Program Notes (for every piece on the recital)
- Résumé
- Repertoire List
- Curated Playlist

Note that a curated playlist 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.

Students who do not pass their recital hearing will receive an F for the semester.

Possible Deductions

Possible Deductions

- Not performing as required (Studio Recital, Clarinet Class, & Woodwind Class): 5% for each performance lacking
- Not purchasing required music and/or supplies: 5% per item missing
- Not remaining in good standing with the Woodwind Students' Association: 5%
- Missing an event listed on the Clarinet Calendar (inc. Wednesday classes): 2% per event
- Missing a performance for Clarinet Choir, if not enrolled: 5% per performance
- Missing rehearsal for Clarinet Choir, if not enrolled: 2% per rehearsal
- Being unprepared for Clarinet Choir rehearsal, if not enrolled: 1% per rehearsal

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. **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
- Illness, including quarantine & self-isolation
- 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.

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. UTM Music is committed to taking steps which ensure any and all people associated with our department, as well as any actions carried on behalf of our department, are both safe and inclusive. Our faculty, staff, and students are committed to working together to make this happen. As a representative of our department and campus, I understand the expectation to represent myself and our department in a professional and positive manner at all times. Communication with faculty, staff, students, and community 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 other appropriate University departments the loss of scholarship funding.

Student Identity & Well-Being

Identity

In this classroom, you have the right to determine your own identity: you have the right to be called by whichever name you wish, to have your name pronounced correctly, and to be referred to by the pronouns you wish. If your name and/or pronouns differ from what's provided on Banner, please let me know; I can also help change your preferred name in Banner, if you'd like. I prefer to be called Dr. Aleksander or Dr. A.

Student Well-Being

The well-being of students is of primary importance to me not only because I care about your success in this class, but moreso because I care about you as a human being. If you're facing any

challenges related to your physical or mental health, or obstacles like food or housing insecurity, please do not hesitate to get in touch to discuss ways we can put you in the best possible position to succeed. Here are a few resources that might be useful:

The UTM Center for Women and Gender Equality: Provides free period supplies to any student in need. The Center also provides resources to promote equality on campus. Located on the second floor of Paul Meek Library.

We Care Ministries: We Care offers a thrift store but also food and utilities assistance to anyone residing in Weakley County. You must apply in person. Should you need assistance in getting transportation to We Care, please let me know so we can get you help.

<https://www.wecareministries.net/get-help/>

Skyhawks Share Meal Program: Need temporary assistance in obtaining meals? The Skyhawks Share meal program is a short-term assistance program that can help students in need. Meals added to your Skyhawk Card account can be used in the dining hall in the University Center during normal business hours. Complete the request form

here: <http://www.utm.edu/departments/sga/sharemeal.php>

Captain's Pantry: Captain's Pantry is a food pantry that is open to all UTM students. Students can pick up food items, free of charge, at two locations: Ellington Hall Lobby and Cooper Hall Lobby. The pantries are available 24 hours a day, 7 days a week to all students.

Student Health and Counseling Services: Counseling services' major goal is to provide students with the support they need to grow and to develop emotionally, intellectually, interpersonally, and academically. Students come to see them for a variety of reasons, including problems in relationships, worries about academic performance, depression, anxiety, family concerns, self-esteem and self-confidence, communication difficulties, etc. **To make an appointment call (731) 881-7750**

<http://www.utm.edu/departments/shcs/counselingservices.php>

Hawk Alert: If you are concerned about the mental health a friend or another student and you do not know what to do, you can submit a Hawk Alert that will notify the Care Team on campus that a student is struggling. The team will determine the best way to interact with the student and the services the student in crisis might need.

<https://www.utm.edu/departments/hawkalert/>

Bias Reporting: If you or someone you know is a victim of a bias motivated incident, please report it to campus authorities. You can find out more about bias and the form to report it here: <https://www.utm.edu/bias/report.php>

WRAP: Wo/Men's Rape and Resource Assistance Program is the agency in our area that provides services for sexual assault and domestic violence survivors. Their services are free and confidential. A WRAP advocate holds regular office hours at the Center for Women and Gender Equality to meet with students. www.wraptn.org

Mandatory Reporting

As with any other employee of the University of Tennessee at Martin, I am a mandatory reporter. That means that if you disclose any information about discrimination, harassment, or sexual assault, I have to report it to the appropriate office. While I take student privacy very seriously,

reporting these incidents is important for the safety of all members of our university. I tell you this not to discourage you from speaking to me but to empower you to make the best choice for you. Student Health and Counseling services and WRAP (see above), however, are exempt from mandatory reporting. You may speak with them in full confidentiality.

COVID-19 Policies

This class will adhere to any State and University policies regarding COVID-19 precautions. For example, any University mask policy in effect will be observed in this classroom by both students and faculty.

Mask Policy:

The strength of our community rests on trust and care for one another. During this public health emergency, **we expect students to abide by the required public health guidelines of our community and campus by appropriately wearing a face mask (covering both your mouth and nose at all times) while in our academic spaces**, including classrooms, computer labs, centers, and departmental suites. Students not wearing a mask in instructional spaces (classrooms, labs, studios, etc.) will be asked to leave. Students who have specific concerns or questions about the masking requirement should contact Dr. Julie Hill (jhill@utm.edu).

For the health and safety of our community, students who do not wear face masks may face disciplinary action to be decided by Shannon Perry (Student Conduct Officer) and Andrew Lewter (Vice Chancellor of Student Affairs).

In the event that you find yourself experiencing COVID-19 related symptoms, you should:

- Stay home! This is the best way to prevent spreading COVID-19, as supported by scientific evidence.
- Follow the guidance you received from the COVID-19 Daily Symptom Tracker. Forward the email you received from the COVID-19 Daily Symptom Tracker to your instructors and let them know of your absence.
- If you are self-quarantining/isolating, please contact your instructors to make arrangements.
- It is your responsibility to contact your instructors to review missed coursework and arrange a timeline and plan for completing that work. If you are not able to make up missed coursework by the end of the semester, we will need to consider options that may include a medical withdrawal or an incomplete for the semester.

Be assured that I will do what I can to work together to facilitate your successful completion of the course. I encourage you to contact me if you have questions or concerns.

Masks, MERV, & Ball Covers:

Students must utilize MERV, a bell cover, and a mask in all lessons! **Failure to do so will result in a cancelled lesson, with no make-up and a grade of 0 for the lesson.** Masks must be quickly returned to proper coverage after taking a drink of a beverage.

Attendance and Missed Work:

Students should quarantine or self-isolate when recommended by health professionals and policy. The instructor will work with these students to make sure they are caught up on coursework **provided they contact her before the due date for any assignment they cannot complete.**

University Policies

Key Campus Resources for Students

- [Course Catalog](#) (Listing of academic programs, courses, and policies)
- [Important Dates](#) (add/drop, payments)
- [Student Success Center](#) (Academic support resources)
- [Writing Center](#) (Help with writing any kind of paper - including Concert Reports!)
- [Student Health and Counseling Services](#) (Mental and physical health services)
- [Library](#) (Access to library resources, databases, course reserves, and services)
- [Career Services](#) (Career counseling and resources; Vault job search system)

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

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.

Book & Computer “Loans”

All students with pending excess financial aid may get an advance (book and/or computer “loan”) on their financial aid refund to buy books from the UTM Bookstore and/or a computer from the UTM Computer Store.

Book loan funds are only available for use in the UTM Bookstore. **The UTM Bookstore will price match**; [click here for details](#). Computer loan funds are only available for use in the UTM Computer Store. To apply for a book and/or computer “loan:”

1. Logon to your portal at <https://www.utm.edu/myUTMartin>
2. From Students Services, select Student Records
3. Select Book Loan Application or Computer Loan Application
4. Select Application term
5. Enter amount and select I Agree

For more information, visit <https://www.utm.edu/departments/cardoffice/index.php> or call the Bursar’s office at 731.881.7810.

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.

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)*