CASSIE KEOGH
109 ½ South Findlay Avenue, Norman, OK 73071
406.672.2329, cassiekeogh@gmail.com
cassiekeogh.com

Clarinet Teaching Portfolio

APPLIED STUDIO TEACHING PHILOSOPHY 2

SAMPLE SYLLABI 3
- Applied Clarinet Syllabus 3
- Clarinet Methods Syllabus 7
- Clarinet Methods Course Schedule/Important Deadlines 10

SAMPLE COURSE MATERIALS 11
- Applied Clarinet Sample Handouts 11
- Clarinet Methods Topics Expanded 15
- Clarinet Methods Sample Handouts 19
- Clarinet Methods Lesson Plan 21

STUDIO RECRUITING PLAN 24

APPLIED STUDIO TEACHING PHILOSOPHY

I work my students to help them develop a healthy attitude about learning and growing as well-rounded, versatile artists. I teach students to thrive as healthy, inquisitive human beings, and help them develop a strong foundation in both musical and technical fundamentals. My students work to apply the theoretical and historical knowledge they gain in their coursework to learning their repertoire and developing musical interpretation based on cues in the score rather than on intuition alone. As students mature, they learn how to apply basic learning strategies to a variety of situations, so that they not only become better performers, but also independent, thinking musicians.

All students learn differently. I strive to find every student's strengths and teach in a way that embraces those strengths. I encourage my students to become aware of their individual strengths and differences in learning styles. While helping a single student, I present all students with ideas to use in their own teaching in the future. Although all my students have similar foundational techniques and core conceptual understanding, I encourage them to find the many possible, yet equally valid interpretations for any moment in any piece. I strive to help each student find a means of expression based on sound musical reasoning, yet at the same time true to that student's distinctive feeling and experience.

My goal is to teach students to teach themselves. When students leave my instruction, they have blossomed into stronger, more independent musicians, capable of teaching others and continuing their growth as performers, teachers, and musicians. Teaching is a constant learning process, and by creating the foundation for curiosity and contemplation, I help my students foster their love for learning. The beauty of music is its endless opportunity for growth and new discovery, and I enable each of my students to embark on their own journey of exploration.

SAMPLE SYLLABI

Applied Clarinet Syllabus

Applied Clarinet Lessons

CLAR 2010, 2020, 4010, 4020, 5010, 5020
Fall 2014
Studio Class Tuesday 1:30-2:20, CMC 116

Instructor: Cassie Keogh
Email: cassiekeogh@ou.edu
Cell Phone: (406) 672-2329
Office: CMC 020A
Office Hours: by appointment

COURSE DESCRIPTION

Students enrolled in Applied Clarinet study receive a weekly lesson (30 minutes for one credit, 60 minutes for two or more credits) and attend a weekly studio class. Individual lessons and material covered will vary according to the needs, skills, and performance level of each student; however each student will have a general curriculum, technical requirements, and goals each semester, as developed in communication with the instructor.

COURSE OBJECTIVES

This course will help students develop into solid, effective musicians, performers, and teachers by working to learn, improve, and refine the following:

- ***Fundamentals:*** Tone, air support and control, intonation, hand position, finger dexterity and technique, embouchure, articulation, rhythm, reed adjustment, equipment, maintenance
- ***Musical Skills:*** Phrasing, dynamics, and interpretation across musical styles and genres, particularly through analytical and in musicological contexts
- ***Professional Skills:*** Pedagogical skills, musical problem solving, critical thinking/listening skills, rehearsal techniques and ensemble etiquette, performance etiquette, audition preparation, time management, career development
- ***Clarinet History and Repertoire:*** Evolution of the clarinet, significant composers, prominent clarinetists, significant works

Students will be exposed to all of these over a four-year course of study. *Diligent study of all of the above will prepare students for success as musicians (performers, teachers, composers, administrators, etc.) in the professional world.*

REQUIRED EQUIPMENT

All students are expected to own or purchase the following equipment and supplies as soon as possible after beginning applied clarinet study. Please speak with me before purchasing those items denoted with a *.

- Professional level instrument in good working condition*
- High quality mouthpiece and ligature*
- Metronome*
- Tuner*
- An adequate supply of working reeds
- Suitable storage for reeds*
- Water storage container for wetting reeds

- Mirror
- Screw Driver
- Clarinet Notebook
- Repertoire list of all etude/technical study books and repertoire studied

In order to play your best, your equipment must, obviously, work well for you and be in the best working condition possible. I may occasionally make suggestions regarding equipment changes or recommended repair. While I realize this may sometimes cost more than expected, please keep in mind that such changes and work can only be beneficial in the long term.

You must purchase or borrow from the library the music we study. Similarly, if you borrow music/equipment from the studio, I will take note of it and will expect you to return it in a timely fashion. If you have borrowed anything from the studio and it is not returned by the end of the term, the item(s) will be considered lost and you will be expected to replace it/them.

GRADING SCALE

A	90–100%
B	80–89.9%
C	70–79.9%
D	60–69.9%
F	0–59.9%

GRADING POLICY

Lesson Grade:	70%
Attendance/Professionalism:	10%
Jury Grade:	20%

The jury grade cannot affect the lesson grade by more than one letter

Each lesson is graded as to:

Attendance (see below)

60% Preparation of assigned material
- Student's progressive improvement in technical and musical ability

25% Improvement during lesson

10% Punctuality
- Warmed up and mentally prepared for each lesson

5% Attitude during lesson

PRACTICE REQUIREMENTS

Students are expected to practice between two and four hours per day beyond ensemble rehearsal, depending on daily schedules and upcoming performances, in multiple 45-minute to 1-hour sessions throughout the day. Shorter, focused sessions are far superior to longer sessions for mental focus and physical health.

JURIES

All students are required to perform a ten-minute Jury for the woodwind faculty during finals week of each semester, unless they are taking a Sophomore Proficiency exam*. Juries consist of scales a prepared selection, and sight reading. Jury grades are submitted by all faculty members in attendance and are averaged to calculate the student's grade on the jury. Juries are intended to serve as a type of final exam, demonstrating to the wind faculty what you have learned in your lessons, and assess your progress and development.

*A Sophomore Proficiency Jury is required of all clarinet majors at the end of the fourth semester of study. Students will sign up for a twenty-minute time slot and perform at least two contrasting pieces or movements, as well as scales assigned according to skill level and degree program. If the Sophomore Proficiency is not passed, the student cannot enroll in the upper level applied course number.

RECITAL REQUIREMENTS

All clarinet students are expected to perform recitals in their junior and senior years of study. The junior recital can be shared with another student, consisting of approximately 25-30 minutes of music for each student. The senior recital is a full recital, with intermission, consisting of 45-60 minutes of music.

PIANO ACCOMPANIMENT

As we approach any performance with piano, including jury performances, you will be expected to play with a collaborative pianist. The hiring of a pianist, whether a freelance pianist or through the department, is your responsibility. You need to hire a pianist early in the semester, and must have rehearsed with the pianist *at least twice* before I hear you together.

Timing:

- At least 3 weeks before lesson: Schedule a rehearsal with your pianist, giving them at least a week to prepare.
- At least 2 weeks before lesson: schedule your lesson time with your pianist (be prepared to switch lessons with another studio member to accommodate your pianist's schedule)
- Your first rehearsal should be at least one week before the lesson in which I hear you together.

ATTENDANCE/PROFESSIONALISM

Lesson Attendance

Please knock on the door at your lesson time. Unexcused absences will result in a "0" for the lesson, and will not me made up. Please notify your teacher as soon as possible if you are unable to attend your lesson. If you are unable to attend a lesson for a valid reason (University excused absence, verifiable emergency, illness with a doctor's note), you will be considered excused and the lesson will be rescheduled. If you know in advance that you will miss a lesson, please try to switch lessons with one of your colleagues rather than trying to find a time to make up a lesson. Any lessons cancelled or missed by the instructor will be made up by Dr. Keogh. Lessons may be terminated early at the discretion of the instructor if lack of preparation is apparent; the terminated lesson will not be made up and a "0" grade will be given for the week.

Required Concerts

Listening, observing, and analyzing live performances are crucial to your education. You are expected to attend all clarinet-related events, as well as others as listed in the required events. If you are unable to attend a performance for a valid reason (University excused absence, verifiable emergency, illness with a doctor's note), please notify me BEFORE the performance and a make-up assignment of appropriate length and difficulty may be assigned.

Studio class

Studio class meets on Tuesdays from 1:30am to 2:20pm in the band room. Attendance is required. If you are unable to attend studio class for a valid reason (University excused absence, verifiable emergency, illness with a doctor's note), you will be considered excused. Any other absence will be considered unexcused. If you know you will miss class, please notify the instructor before the class begins.

Professionalism

Regardless of career path (in or outside of music), professionalism is one of the most important aspects of beginning and maintaining a career. This includes showing support and respect for all students and faculty members, proper preparation and etiquette in all rehearsals, and appropriate attire for public performances.

Dress Code

For all performances (including studio class), auditions, and juries:
MEN: Dress pants, button down shirt and tie, dress shoes (no tennis shoes)
WOMEN: Dress pants, or a skirt/dress (both must be at least mid-calf-length), dress shirts that keep the shoulders and midriff covered when performing and bowing, close-toed shoes with enclosed heel.

GENERAL UNIVERSITY POLICIES

Attendance

It is the policy of the University to excuse absences of students that result from religious observances and to provide without penalty for the rescheduling of examinations and additional required class work that may fall on religious holidays. Please notify your professor as soon as possible in order to make appropriate arrangements for class work or rescheduling of examinations.

Students with Disabilities

Students with disabilities should contact the Disability Resource Center to establish reasonable accommodations. For an appointment with a disability specialist, call (405) 325–3852.

Academic Honesty

You are expected to do your own work. OU defines academic misconduct as "any act which improperly affects the evaluation of a student's academic performance or achievement." Students who engage in cheating, plagiarism, improper collaboration, knowingly furnishing false information to the instructor or university, or other forms of academic dishonesty will receive a failing grade in this course. For an explanation of the OU Academic Integrity Code, visit http://integrity.ou.edu/students_guide.html.

Clarinet Methods Syllabus

MUTE 1231: Clarinet Methods

Fall 2013

Tuesday/Thursday 10:30-11:20, CMC 242

Instructor: Cassie Keogh
Email: cassiekeogh@ou.edu
Office: CMC 006C
Office Hours: Tuesday 10:30–11:00, Wednesday 11:00–11:30 or by appointment

---

COURSE DESCRIPTION

This course will teach future band directors both how to teach and how to play the clarinet. Through class discussion, problem solving, and hands-on practice playing and teaching the clarinet, we will address common issues that arise in the public school band classroom and solutions to fix those problems. We will address clarinet issues within the larger context of a beginning through high school band classroom setting and how to address your clarinet students' needs within a mixed ensemble environment. The knowledge and resources presented in this class will be invaluable in your future teaching careers, both for your success and for the success and enjoyment of your students.

COURSE OBJECTIVES

- By the conclusion of this class, students will:
  - Demonstrate understanding of basic clarinet fundamentals including embouchure, air use, finger technique, and articulation to better understand what your future students will face
  - Experience common pedagogical issues that will arise in the public school classroom
  - Develop correct pedagogical solutions to those common issues
  - Learn from technical problems faced by you and your peers in the classroom
  - Create a customized pedagogical resource that you can reference quickly and easily in your future teaching career

REQUIRED MATERIALS

Required Text:

- Frederick Westphal, *Guide to Teaching Woodwinds*, 5th ed. Dubuque, IA: W.C Brown Publishers, c1990.

Other Materials:

- Clarinet in working order with all necessary equipment
  - Clarinets:
    - will be checked out to you at the beginning of the semester. You are responsible for bringing your clarinet and accessories to class every day.
    - You are responsible for any damages to the instrument, and your Bursar's account will be billed for any repairs that must happen upon return
  - Reeds:
    - Rico 2.5 strength

        - You can purchase a reed from the instructor on the day you check out your instrument. The cost is $2, due as the first assignment by the 2nd week of school. Failure to reimburse the instructor will result in a 0 for that assignment
    - Water container
    - Ligature or approved substitute
        - If your clarinet is not accompanied by a ligature see the instructor
    - Mouthpiece cap
- Course handouts as posted on D2L (learn.ou.edu)
- Notebook/paper for taking thorough, detailed notes

GRADING POLICY

Pedagogy Notebook	30%
Class Attendance/Participation	20%
Playing Tests (3)	15%
Final Exam	15%
Written Homework/Quizzes	10%
Teaching Demonstrations (2)	10%

GRADING SCALE

A	90–100%
B	80–89.9%
C	70–79.9%
D	60–69.9%
F	0–59.9%

Pedagogy Notebook:

The Pedagogy Notebook will organize materials that you will accumulate during the course of the semester that will help you teach the clarinet in the public school classroom. It should be organized according to topic: embouchure, hand position, articulation, and air use, physical limitations of students, technical limitations of the clarinet, equipment, reeds, care and maintenance, repertoire, and other topics as they come up. Each section should contain essential questions that will address your students' needs and direct your teaching, notes from class (typed or re-written so that they are clear to an outsider), sample teaching techniques, and activity examples that you will create throughout the semester.

The Pedagogy Notebook is intended to be a resource for when you teach in the public schools; take advantage of this opportunity and make your thoughts and activities clear, neat, and well-ordered so that you can pull this notebook out ten years from now and it will be a valuable and simple-to-use resource.

Playing Tests:

There will be three playing tests spaced throughout the semester to advance your knowledge of the clarinet and some of its inherent difficulties that your students will face. The first will be an exercise that you compose that practices a particular skill (going over the break, alternate fingerings, pinky exercises, etc.). The second will be a piece that we are working on at that time, and you will once again be expected to understand and articulate the difficulties that your students would face in the exercise. At the end of the semester you will play a solo selected from the representative literature list that we develop.

Your playing will demonstrate your understanding of clarinet fundamentals: air use, embouchure, tone production, finger technique, and articulation. You will also discuss issues that the piece you choose tests (smooth phrasing over the break for example) and why you would choose it for your future students.

Teaching Demonstrations:
Because this class is designed to prepare you to teach, over the course of the semester you will teach several lessons, introducing a new topic to the class and troubleshooting other students' playing. Also included in this section is the field trip we will take to a beginning band classroom, where you will work with beginning students individually and in small groups.

Class Participation and Attendance:
The only way you will be able to understand and execute the content of this class is through attending and actively participating in each class. Therefore, attendance and active participation are crucial. Barring extenuating circumstances, two absences are allowed during the semester; for the third and every absence above that, your grade will be lowered three (3) percentage points each time. School and government duties and religious holidays do not count toward your absence total, but you must notify me in writing *in advance*. You are responsible for any content that you may miss, including that which should be included in your Pedagogy Notebook.

Each day you will be graded on your in-class participation. All absences will result in a zero (0) for that day's participation grade. Additionally, failing to bring any of the required course material (clarinet, reeds, note-taking supplies, textbook, etc.) will also result in a zero (0) for daily participation.

Final Exam
The final exam will be held Tuesday, December 10 4:30-6:30 pm in CMC 242. It will be in two parts: a written exam and a playing exam. The Pedagogy Notebook is also due on or before the scheduled exam time.

STUDENTS WITH DISABILITIES
Students with disabilities should contact the Disability Resource Center to establish reasonable accommodations. For an appointment with a disability specialist, call (405) 325–3852.

ACADEMIC HONESTY
You are expected to do your own work. OU defines academic misconduct as "any act which improperly affects the evaluation of a student's academic performance or achievement." Students who engage in cheating, plagiarism, improper collaboration, knowingly furnishing false information to the instructor or university, or other forms of academic dishonesty will receive a failing grade in this course. For an explanation of the OU Academic Integrity Code, visit http://integrity.ou.edu/students_guide.html.

Clarinet Methods Course Schedule/Important Deadlines

Exact dates will be announced in class

Week 1: Assembling Clarinet, Embouchure, making the first sounds
Week 2: Embouchure cont., Air
Week 3: Continue previous topics
Week 4: Posture, hand position
Week 5: **Playing Test #1**
Week 6: Articulation
Week 7: Troubleshooting in beginning band literature
Week 8: **Pedagogy Notebook** (up to week 7) due
Week 9: Altissimo
Week 10: **Playing Test #2**
Week 11: Basic emergency maintenance, more literature
Week 12: Bass Clarinet, representative artists and recommended recordings
Week 13: Refining sound, application of knowledge to band/solo literature
Week 14: Equipment
Week 15: Synthesis/review
Finals Week: **Completed Pedagogy Notebook due, Final Written Exam, Playing Test #3**

SAMPLE COURSE MATERIALS

Applied Clarinet Sample Handouts

Applied Clarinet Representative Literature

This is not intended as an exhaustive list, rather as a sampling of standard solo literature. Individual study will vary depending on previous music studied and musical and technical strengths and weaknesses.

Freshman

Classical

- Danzi Sonata
- Mozart Four Church Sonatas
- Xavier Lefevre 7th Sonata
- Carl Stamitz Concerto No. 3 and Concerto No. 7
- Johann Stamitz Concerto in Bb
- Rössler Concerto
- Tartini Concertino

Romantic

- Baermann Adagio
- Crusell Introduction and Variations
- Hummel concerti
- Saint-Saëns Sonata
- Stanford Intermezzi
- Weber Concertino

Twentieth Century

- Delmas Fantaisie Italienne
- Finzi Five Bagatelles
- Hindemith Sonata
- JeanJean Arabesques
- Rabaud Solo de Concours

Unaccompanied

- Boulez Lied
- Debussy Petite Piece
- Giron Three Bagatelles
- Jacob 5 pieces
- Koch Monologues
- Opperman Eun Seul
- Osborne Rhapsody
- Xavier Lefevre 5th Sonata

Sophomore

Classical

- Carl Stamitz Concerti
- Riotte Concerto

Romantic

- Saint-Saëns Sonata
- Schumann Fantasy Pieces
- Stanford Sonata
- Weber Concerto No. 1

Twentieth Century

- Arnold Sonatina
- Cahuzac Cantilene
- JeanJean Arabesques
- Stanford Intermezzi
- Szalawski Sonatina

Unaccompanied

- Arnold Fantasy
- Harvey Etudes on Gershwin Themes
- Kovacs Hommage Etudes
- Rosza Theme and Variations
- Sutermeister Capriccio

Junior

Classical

- Krommer Concerto
- Mozart Concerto

Romantic

- Burgmueller Duo
- Messager Solo de Concours
- Reger Albumleaf and Tarentella
- Stanford Sonata
- Weber 2nd concerto

Twentieth Century

- Bernstein Sonata
- Cahuzac Cantilene
- Cahuzac Variations sur un Theme du Pays D'Oc
- Chausson Andante and Allegro
- Finzi Concerto
- Poulenc Sonata

Unaccompanied

- Harvey Etudes on Gershwin Themes
- Persichetti Parable
- Stravinsky Three Pieces
- Sutermeister Capriccio

Senior

Classical

- Devienne Sonatas 1 and 2
- Mozart Concerto

Romantic

- Brahms Sonatas
- Crussel Concerti
- Rossini Theme and Variations
- Weber Grand Duo Concertante
- Widor Introduction and Rondo

Twentieth Century

- Chausson Andante and Allegro
- Copland Concerto
- David Baker Sonata
- Debussy Premiere Rhapsody
- Lutoslawski Dance Preludes
- Martinu Sonatina
- Mason Sonata
- Penderecki Three Miniatures

Unaccompanied

- Caravan Excursions
- Messiaen Abyss of the Birds
- Penderecki Prelude
- Sierra Cinco Bocetos
- Tower Wings

Graduate

Classical

- Devienne 2nd Sonata
- Mozart Concerto

Romantic

- Bassi Rigoletto
- Brahms Sonatas
- Crusell Concerti
- Kalliwoda Introductions and Variation
- Kalliwoda Morceau de Salon
- Reger Sonatas
- Schumann Three Romances Op. 94
- Spohr Concerti

Twentieth Century

- Babin Hillandale Waltzes
- Bozza Fantaisie Italienne
- Francaix Theme and Variations
- Kokai Four Hungarian Dances
- Muczynski Time Pieces
- Nielsen Concerto
- Rivier Les Trois S
- Rueff Concertino
- Tedesco Sonata
- Tower Fantasy…Those Harbor Lights
- Weiner Perugi Verbunk

Unaccompanied

- Basset Soliloquies
- Caravan Polychromatic Diversions
- Chen Yi Monologue
- Husa Three Studies
- Ran Monologues
- Sari Stati

AUDITION PREPARATION

Suggestions for Working on Excerpts

✓ Find the whole clarinet part

- Check imslp.org for parts
- Ask the clarinet professor
- Ask the orchestra/band librarian if they have parts to the piece
- Use reputable excerpts
    - Peter Hadcock's "The Working Clarinetist"

✓ Analyze the challenges

- Create exercises to work on basic challenges
- Work in small sections/phrases
- Consider alternate fingerings from the very beginning (especially for faster excerpts)
- Fast fingerings
- Intonation fingerings

✓ Using a Metronome

- Rhythm is the #1 thing judges are listening for
- Rests – Count them out or move on?

✓ Using a Tuner

- Check tricky clarinet notes
- Resonance fingerings for throat tones: bring down pitch and help with tone quality
- Use alternate fingerings if they are more in tune

✓ Listen to recordings

- How does your part fit into overall orchestral sound?
- Musical Style
- Tradition
- Play along with recording to recreate the experience of playing an excerpt as a musical experience

✓ Score reading

- Who are you playing with? Are you the melody the whole time?
- How does your part fit rhythmically? Is there an instrument playing the subdivisions?
- How does your part fit harmonically? What part of the chord are you?

✓ Record yourself

- To check rhythm
- Record yourself with a metronome to make sure you're actually playing with it.
- Record yourself without a metronome and check yourself by counting out loud, or by putting the metronome on.
- To check articulation, dynamics, tonal inconsistencies, finger unevenness, etc.

Clarinet Methods Topics Expanded

Clarinet Methods Topics and Annotations

Listed in order of importance and appearance in class
(for shorter class, the final topics may be omitted)

1. *Who should not play the clarinet*
    a. Severe underbite
    b. No permanent teeth
    c. Extremely small fingers
        i. Clarinet is the only instrument that has this problem
        ii. Student is going to grow, but it can be a huge issue getting started, extremely frustrating
            1. Options:
                a. Bass clarinet
                b. Eb clarinet
                i. Would have to use sax book, which would not have the right fingerings
            2. Parent needs to understand the issue
    d. Cleft lip or similar problem where they can't pull their lip down for the emb.
        i. Hold clarinet out further from the body
    e. Extensive dental work (lots of metal in their mouth, over top of mouth, etc.)
        i. Braces ok
2. *Proper clarinet equipment*
    a. Clarinets—What instrument should you get
        i. Parents don't want to spend money on an instrument
        ii. You can't say "I refuse to let you have inst. From walmart"
            1. The quality of this instrument is not acceptable for what we need in this class
        iii. I recommend…
            1. This is where I recommend you purchase instruments from
        iv. Buy an instrument from a music store like you would buy a car from a dealer
        v. If they bring one, they must take it to a music store and get it repaired
        vi. We want your child to succeed on this inst., and if the inst. Is too hard to play, they will get frustrated and quit
        vii. Brands
            1. Yamaha—best
            2. Selmer
                a. Holes are bigger so hard for beginners
            3. Noblet
            4. Jupiter (ok…)
            5. Accent (ok…)
            6. Vito
            7. Bundy
                a. As long as they're in working condition

viii. Plastic vs. wood
    1. Doesn't matter for beginners
    2. Don't recommend wood for beginners
        a. They don't know how to treat them

b. Extra equipment
    i. Cork grease
    ii. Swab
        1. Bad:
            a. Not a hankie swab—get stuck inside the clarinet
                i. Have parent cut the sides and sew hem so it's smaller and doesn't get stuck
            b. Felt
            c. Shove-its
        2. Good
            a. Silk
    iii. Bad
    iv. Cleaning kit
    v. Mouthpiece brush
        1. NOOOOOO
        2. Comes in a cleaning kit
            a. Bore oil and cleaning oil
        3. All you need is like washing your hands—fingers and hand soap

c. Mouthpiece
    i. Stores often put upgraded mpcs in them
        1. Not B-45
        2. The music educators will often have a choice
        3. 5RV (Lyre more open tip, longer facing)
            a. middle of the road mpc
            b. someday they will have to update
                i. students grow up, faces change

d. Water container
    i. Put reed in water while putting inst. Together
    ii. Nalgene 1 oz water bottle

e. Reeds
    i. When they start, quality doesn't matter
    ii. Basic orange box rico ok for beginners
    iii. 2.5 strength
    iv. reed holder not necessary

f. ligature
    i. you need to make sure they're not stripped
    ii. try to see if music store will upgrade for you
    iii. Rovner Mark III or dark

g. Mouthpiece cushion
    i. Imperative from beginning
    ii. Suggest something with cushion
        1. Black ones

    h. Thumbrest
        i. Best ones are the thick foamy ones, horseshoe shape
        ii. Have an example for parents to see
        iii. Picture on your handout
    i. Local music store is lifeline for music educator
        i. They want someone to be able to explain things to them
        ii. Work with the store so they know what you want
3. *Putting the instrument together—see separate lesson plan*
    a. Bridge key
    b. Putting the reed on the mpc
        i. Placement
        ii. Protecting the reed
    c. Cork grease
    d. Swabbing
4. *Embouchure*
    a. Quick embouchure forming exercises
    b. Correctly demonstrating clarinet embouchure
    c. Corners
    d. Taking enough mouthpiece
    e. Recommended mouthpiece types to limit/prevent biting
5. *Air use and breathing*
    a. Air speed and amount
    b. Breathing to fill lungs
    c. Posture/alignment
6. *Hand position and thumb rest*
    a. Pad for thumb rest
    b. Moving thumb rest higher on clarinet
7. *Going over the break*
    a. Introducing the clarion register
    b. Air use
    c. Mouthpiece—amount in mouth
    d. Fingers
8. *Articulation*
    a. Introductory exercises
    b. Tongue placement on reed
    c. Tongue motion
    d. Common articulation issues and corrections
        i. What to listen for/teach for different levels of students
9. *Finger technique*
    a. Common bad habits
        i. Pinkies—anchors, behind clarinet
        ii. LH Thumb—position, resting on back of clarinet
        iii. RH wedge under Eb key
        iv. Tape to fix problems
10. *Altissimo*
    a. Air

    b. Taking enough mouthpiece

11. Direct application with beginning students

    a. Invite peers with no woodwind experience to teach them to produce a sound
    b. Work with 5th or 6th graders as a field trip

12. Basic maintenance/repair

    a. Fixing bridge key
    b. Throat A adjustment screw
    c. Low E foot
    d. Mouthpiece condition

13. Repertoire

    a. Compare beginning method books on particular topics
    b. Sample beginning and intermediate repertoire and why
    c. Discuss technical difficulties/clarinet-specific challenges with particular pieces
        i. Band
        ii. solo/etudes (for solo/ensemble festivals)
    d. List of representative recordings and important artists

14. Clarinet and accessory brands, quality

    a. Mouthpiece models
    b. Ligatures
    c. Clarinets—student vs. professional

15. Bass Clarinet

    a. Differences from clarinet
        i. Amount of mouthpiece
        ii. Embouchure
        iii. Voicing
        iv. Air
    b. Upper clarion range
    c. Air
    d. Clean attacks in low range

Clarinet Methods Sample Handouts

So Your Child Wants To Play The Clarinet?

That's great! Here's a list of things he/she will need:

1. **Clarinet**
    a. Recommended: rent-to-own program through Gilliam Music
        i. Student model Yamaha or similar quality instrument
        ii. Other acceptable brands: Noblet, Jupiter, Accent, Vito, Bundy, Selmer
    b. If you have already acquired a clarinet from some other source, you should have it checked and maintained before your child brings it to band. Please talk to me about the instrument to be sure that it is acceptable.

    *****We want your child to succeed on the clarinet, and if the instrument doesn't work and is too hard to play, they will get frustrated and quit. It is therefore CRITICAL that their instruments are of good quality and in good working condition!*****

2. **Mouthpiece**
    a. Recommended: Vandoren 5RV (comes with all clarinets rented or purchased through Gilliam music)
    b. If you have already acquired a different mouthpiece, consult with me to determine if it is acceptable.

    *****Once again, it is very important that your child has a working mouthpiece that will help them be successful!*****

3. **Mouthpiece Cushion**
    a. Recommended: Runyon, BG, or Vandoren thick cushions
4. **Ligature and cap**
5. **Reeds**
    a. Rico 2.5 strength
    b. As student grows this will change
6. **Cork grease**
7. **Silk Swab**
8. **Water container for reeds**
9. **Thumbrest cushion**
10. **Method book**
    a. *Essential Elements* Book 1 for B-flat Clarinet

What you don't need:

1. Clarinet Cleaning Kit
2. Mouthpiece Brush
3. Pad Saver

All required items are available through Gilliam Music, the local store here in Norman! Tell them you are from Ms. Keogh's class and they will know exactly what you need!

Things you need

Things you DO NOT need

Clarinet Methods Lesson Plan

LESSON PLAN—ASSEMBLING THE INSTRUMENT, MAKING THE FIRST SOUNDS

Context:
Undergraduate 15- or 8-week class for music education and/or composition students; meets 2 days/week for 50 minutes
This lesson serves as an example for how a band instructor would introduce instruments with their band students. Presented the second day of the course. Students would have practiced embouchure without instruments the previous day of class.

Learning Objectives:
Students will:

- Understand and demonstrate how to assemble the clarinet
- Identify and protect weak parts of the clarinet mechanism and teach students how to protect those parts
- Identify and anticipate problems their students will encounter assembling the instrument
- Demonstrate and teach several ways of forming a firm clarinet embouchure without the mouthpiece
- Produce a sound on the mouthpiece and barrel, keeping firm embouchure

Required Materials:

- Clarinet for each student
- Reed, reed water, ligature or substitute (ie hair tie) for each student
- Note-taking materials

Lesson Plan

1. **Putting the clarinet together (directed toward 5th/6th graders)**
    a. Peek into the case to see that it's the right side up
    b. Identify the parts of the clarinet from the very beginning
        i. All students pick each piece up and examine it
        ii. Emphasize to students to put everything back in very gently
        iii. Bell
        iv. "The long part with the thing sticking out"
            1. Identify thumbrest
            2. called Lower joint
        v. "Other long piece—the shorter one"
            1. called Upper joint
            2. Find the long key in the back—the register key
            3. Identify Bridge key
        vi. "Thing that looks like a barrel"—one side will look a little bit smaller
        vii. Last piece(s)
            1. Mouthpiece

        2. Ligature
        3. Mouthpiece cap
c. Cork grease
    i. Put good bit on and smear around cork with finger
d. Put clarinet together from the bottom working up—you demonstrate then they do it while you repeat instructions
    i. "Watch exactly where I'm grabbing the instrument"
    ii. Hold bell in right hand
    iii. Hold Bottom joint from the bottom
    iv. Twist very gently together, don't rock
    v. (Grab all new parts with your LH)
    vi. Grab top joint
        1. Register key up
        2. Touch ring keys so it makes noise—see bridge key moving
        3. Find same part on bottom joint
        4. Hold both in right place
        5. "Watch the bridge key" and demonstrate what you do if you're not gentle
        6. explain how to line up bridge key
            a. so when you close the rings with RH both ring key pads on upper and lower joints close
    vii. Grab barrel
        1. Find big side
        2. Doesn't need to line up
    viii. Mouthpiece
        1. Hold at barrel
        2. Flat part lines up with register key
e. Take clarinet apart in reverse—from top working down
    i. Watch exactly where to grab the instrument
    ii. Place each part carefully back in the case
    iii. You will hold onto the lower part of the clarinet with RH always
f. Have one of the students walk the class through putting the instrument together, with the other students following instructions exactly as the student says, intentionally misinterpreting instructions the way 5th graders would (grabbing with wrong hand, pushing against trill keys, jamming tenons together, etc.)
g. Key points to highlight in notebook:
    i. Identifying parts of the instrument
    ii. Protecting and lining up bridge keys
    iii. Protecting trill keys
    iv. Order of assembly

2. Making first sounds

a. Put reed to soak in water container, thin side down in water
    i. Explain and demonstrate how different a reed sounds before and after soaking in water vs. just in mouth
b. Put mouthpiece on barrel; don't use the rest of the clarinet

c. Take reed out of water, put on mouthpiece
    i. Turn mouthpiece so reed is facing away from student, move reed so that there is a little smile of reed above the mouthpiece
        1. Demonstrate with own reed, demonstrate sound with different heights on mpc
        2. Caution young students to be very careful with reeds—that's why a mouthpiece cap is so important for all of your students
d. Tighten ligature—not too tight but firm so the reed can't move
e. Review forming embouchure
    i. Question ways to form embouchure and which works for each student—each student demonstrates without clarinet
    ii. Form embouchure face
    iii. Insert mouthpiece, not moving embouchure
    iv. Remove mouthpiece, not moving embouchure
    v. Relax embouchure face
    vi. Repeat, this time putting mpc in so top teeth touch about ½ inch from tip and closing lips around mpc like a drawstring; mpc should feel wedged in mouth
        1. If mouth is too open, remove mpc and close mouth slightly, repeat
        2. If mouth is too closed, remove mpc and open jaw slightly and repeat
    vii. Repeat, this time breathing in and out through mouthpiece w/out moving
    viii. Repeat, this time crescendo-ing air to make sound
    ix. Go around class and make sure everyone can produce a sound on mpc and barrel—that will be their practicing homework
    x. Key points:
        1. Set embouchure before putting mpc in
        2. Don't move embouchure while mouthpiece is in mouth—that helps students learn steadiness from the very beginning

Homework:

1. Write step-by-step notes for assembling the clarinet to add to the clarinet notebook
    a. List trouble spots, such as bridge key, and common mistakes you and your future 5th graders will want to make
2. Write notes for forming embouchure with the mouthpiece and making a sound to add to clarinet notebook
    a. What are the most important concepts concerning embouchure?
    b. Steps to forming and practicing embouchure for young students
3. Practice forming embouchure in mirror, then adding and removing mouthpiece without changing embouchure
    a. After that is firm, practice forming embouchure, inserting mouthpiece, crescendo-ing air to get sound, then removing mouthpiece, finally relaxing embouchure

STUDIO RECRUITING PLAN

Local

1. Hold All-State and All-Region Clinics before auditions at the university
2. Offer free first lessons for interested students
    a. Both at university and as part of clinics
3. Invite local students to clarinet-related and university ensemble concerts
4. Lead combined clarinet choir for interested high school students to join college students
5. Create or continue annual woodwind or clarinet day catered to high school/junior high students for clarinet and/or chamber music
6. Offer complimentary first lesson for prospective students
7. After auditions, have current students contact prospective students
    a. Students email and call to follow-up after a campus visit, depending on school protocol
8. Lead sectionals/clinics in local public schools—both high school and junior high
    a. Including All-State and All-Region Clinics before auditions
9. Lead All-State and All-Region Sectionals during the honor band events
10. Present outreach concerts and instrument demonstrations at local schools performing solo and chamber music
11. Present outreach concerts in retirement homes, community centers, local philanthropic organizations
12. Bring current studio members into schools to play alongside high school students, teach junior high and elementary students to demonstrate and practice teaching
13. Join public school ensembles as soloist for a concert
14. Perform in section with municipal or community band
15. Collaborate with private teachers in the area

State

Same as above, with the addition of:

1. Tour state presenting outreach concerts at public schools and cultural centers
2. Create or continue woodwind or clarinet festival with guest teaching and performing artists, young artist competition, and music industry vendors
3. Lead summer seminar on clarinet pedagogy for music educators
    a. Other possible topics include body mapping, musician wellness, reeds, emergency instrument repair
4. Present clinics on clarinet pedagogy in the band classroom at state and regional music education conferences, including NAfMe and Bandmasters
5. Establish relationships with private teachers across state
6. Adjudicate at district and state solo and ensemble festivals (depending on school protocol)

Regional

Same as above, with the addition of:

1. Establish relationships with other university professors around US and present masterclasses at other universities
2. Present clinics on clarinet pedagogy in the public school classroom at state and regional music education conferences
3. Present research at regional conferences, such as the International Clarinet Association (ICA), College Music Society (CMS), Society for Music Theory (SMT), American Musicological Society (AMS), Society for American Music (SAM), etc.
4. Host regional conferences of national organizations, such as ICA, CMS, SMT, AMS, SAM, etc.
    a. Provide lessons to attending prospective students

5. Collaborate with other studios/composition/band to bring in guest artists and do multi-curricular events
6. Organize statewide/duo/tri-state clarinet festival, rotates through different schools (depending on school protocol)

National

Same as above, with the addition of:

1. Attend and/or present research at national conferences, such as ICA, SMT, CMS, SAM, etc.
2. Commission new pieces and present at conferences, including ICA, SAM, CMS, Society for Electro-Acoustic Music in the United States (SEAMUS), International Computer Music Conference (ICMC), Society of Composers Incorporated (SCI), etc.
3. Collaborate with other studios/composition/band to bring in guest artists and host multi-curricular events
4. Competition host—MTNA, clarinet festival, etc.
5. Alumni outreach, such as annual alumni clarinet festival (depending on school protocol)
6. Website and social media pages—studio page, pedagogical material, benefits of the studio
7. Sponsorships with clarinet industry
8. Publish Recordings
9. Research and editing clarinet repertoire
10. Publish advertisements and articles in ICA's Clarinet journal and other educational journals
11. Tour with studio/clarinet choir to perform at different schools and ICA
12. Teach at summer festivals

International

Same as above, with the addition of:

1. Invite international soloists to perform guest recitals and masterclasses
2. Perform and present research at international conferences of ICA, SMT, CMS, ICMC, etc.
3. Tour and perform internationally with studio members
4. Teach at international summer festivals