

GRADUATE SYLLABUS

552 Advanced Woodwind Methods - 2 Graduate Credits (MMEd degree course)
 7290 Advanced Woodwind Methods – 3 Graduate Credits (continuing education course)
 Online Spring Semester: February 14 – May 8, 2022
 Class format: Asynchronous

Professor: Ruth A. Rhodes
 Office: 312-788-1145
rrhodes@vandercook.edu

This Syllabus is a general outline of the course and is subject to change upon notification to the students during a regular class session.

Course Description: This is a graduate-level course designed to provide appropriate techniques and methodologies for differentiating instruction to correct problems associated with teaching woodwinds. Candidates will compare and contrast intonation tendencies, analyze fingerings needed in various musical situations, justify and apply pedagogical solutions to improve student learning, and demonstrate advanced writing skills for purposes of scholarship and communication.

Student Learning Outcomes	Assessments
<p>1. Differentiate instruction for correcting problems associated with embouchure formation, tone production, posture, holding and hand positions.</p> <p>2. Analyze the fingering differences among the woodwind instruments.</p> <p>3. Compare and contrast intonation tendencies of woodwind instruments and analyze solutions for improvement.</p> <p>4. Analyze alternate fingerings needed to improve technique in various musical situations.</p> <p>5. Integrate and apply previous knowledge with newly learned concepts and information.</p> <p>6. Discuss general performance issues and justify and apply solutions for improvement.</p> <p>7. Demonstrate advanced writing skills for purposes of scholarship and communication.</p>	<p><i>1. Assessed through online discussions, written assignments, and exams</i></p> <p><i>2. Assessed through online discussions, written assignments, and exams.</i></p> <p><i>3. Assessed through online discussions, written assignments, and exams.</i></p> <p><i>4. Assessed through online discussions, written assignments, and exams.</i></p> <p><i>5. Assessed through online discussions, written assignments, and exams.</i></p> <p><i>6. Assessed through written assignments and online discussion questions.</i></p> <p><i>7. Assessed through written assignments.</i></p>

Program-Level Outcomes Addressed

The outcomes that the College strives to develop in its teacher candidates were derived from the institution's Conceptual Framework and are expressed in its core dispositions.

This course addresses the following Program-Level Outcomes:

Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practice and those demonstrated as effective through current research.

Students will demonstrate the ability to:

1. Discuss a variety of educational approaches
2. Describe why they use the educational approaches they use
3. Choose and apply new approaches

Course Requirements and Assessment

Woodwind Assignments

The woodwind assignments are formative assessments designed to reinforce the student learning outcomes for this course. When responding to the prompts for each woodwind instrument, graduate-level students are expected to:

- Express themselves verbally and in writing in such a manner that explanations and analogies are practical, well developed, systematic, and clearly understood.
- Complete, well constructed sentences using correct spelling, punctuation, grammar, and in a style that portrays logical and effective sequencing of thoughts and ideas should be the rule rather than the exception.
- Enhance understanding of concepts and methodologies and build on existing knowledge by incorporating new information and ideas.
- Be able to create a variety of techniques to describe, explain and teach visual, auditory, and tactile/kinesthetic learners.

Woodwind Assignment Assessment

A rubric designed to assess the woodwind assignments is comprised of the following categories:

- Content knowledge
- Incorporating new knowledge
- Critical thinking & analysis
- Communication & writing skills

Graduate-level students are expected to write at a level commensurate with the degree. One fragment or run-on sentence constitutes a rewrite of the question in which the error was discovered. A copy of the rubric is posted in Schoology.

Woodwind Exams

An exam will be given at the end of each instrument unit, which is a summative assessment to determine to what degree the student learning outcomes have been met.

Students are given access to VanderCook's *Schoology Learning Management System* to take the exams.

Evaluation Breakdown

Flute Exam	10%
Saxophone Exam	10%
Oboe Exam	10%
Bassoon Exam	10%
Clarinet Exam	10%
Questions (total of all 5 instruments)	50%

Grading Scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	70-76
F	69 & below

Instructional Materials

- Lectures written by the instructor are posted in Schoology and are mandatory reading. Assignments and exam questions will be based on these lectures.
- Articles and other resources are also posted in Schoology. Assignments and exam questions may be based on these materials with notification from the instructor.

Bibliography

Readings posted in the student portal are taken from the publications listed below.

Barber, Susan N. *Fundamentals: the bassoonist's role in the woodwind quintet*. Clinic handout.

Clements, Kaye. Flute Vibrato: *Midwest Clinic handout*

Delzell, Judith K., Jones, Katherine Borst (1993). Flute embouchure problems. *The Instrumentalist* (September), 81-82.

Dunkel, Stuart. Effective guide for selecting an oboe. *The Double Reed*.

Fetters, Elizabeth R. (2009). Developing double reed tone. *The Instrumentalist*, vol. 64 (3).

Floyd, Angeleita Stevens (1990). *The Gilbert Legacy: Methods, Exercises and Techniques for the Flutist*. Winzer Press.

Frost, Kathryn (1998). Of oboes and reeds. *The Instrumentalist* (January).

Galper, Avrahm (1995). *Galper Clarinet Method Book 1*. Waterloo, Ontario, Canada: Waterloo Music Publisher

- Hahn, Richard R. (1975). The flute embouchure and the soda straw. *The Instrumentalist* (October), 47-49.
- Hammel, Bruce (2006). *Flicking, what it is*. Retrieved from <http://www.people.vcu.edu/~bhammel/main/bassoon/fingers/flicking.htm>.
- Lambrecht, Cynthia A. (2001). *The oboe: Double reed not double trouble*. Midwest Band and Orchestra Clinic (December).
- Paglialonga, Phillip O. (2006). Articulation basics. *School Band and Orchestra Magazine* (October).
- Pino, David (1983). *The Clarinet and Clarinet Playing*. New York: Charles Scribner's Sons.
- Putnik, Edwin (1973). *The Art of Flute Playing*. Princeton: Summy-Birchard Music.
- Rawlins, Robert (1995). Nuances of woodwind intonation and adjustments. *The Instrumentalist*, February), 30-32.
- Rehfeldt, Phillip. *Playing Woodwind Instruments*. Prospect Heights: Waveland Press, Inc.
- Rhodes, Ruth A. (1994). Clarinet embouchure. *Bandworld*, vol.10 (1).
- Rhodes, Ruth A. (2002). Posture, exercise, and relaxation for good clarinet intonation. *The Instrumentalist* vol. 57 (2).
- Rhodes, Ruth A. (1996). This business about reeds. *Bandworld*, vol. 11 (5).
- Ridenour, Tom (1993) The solution to clarinet tuning problems depends on a variety of factors. *The LeBlanc Bell* (Autumn).
- Rousseau, Eugene. *How should I test a saxophone mouthpiece?* Clinic handout.
- Spencer, W., & Mueller, F. (1958). *The Art of Bassoon Playing*. Princeton: Summy-Birchard Music.
- Sprenkle, R., & Ledet, D. (1971). *The Art of Oboe Playing*. Princeton: Summy-Birchard Music.
- Stein, Keith (1958). *The Art of Clarinet Playing*. Princeton: Summy-Birchard Music.
- Stubbins, William. *The Art of Clarinetistry*. Ann Arbor: Ann Arbor Publishers.
- Teal, Larry (1963). *The Art of Saxophone Playing*. Princeton: Summy-Birchard Music.
- Walker, Jim (1997). Flute Sound Guidelines: *Bands of America Conference*.

Walker, Jim (1997). Flute Tips: *Bands of America Conference*.

Waln, Ronald L. (1958). From ? to bassoon. *The Instrumentalist* (October).

Westphal, Frederick W (1990). *Guide to Teaching Woodwinds*. Dubuque: Wm. C. Brown Publishers.

Williams, Robert S. Bassoon basics for the flicking bassoonist! *The Double Reed*.

Course Calendar

Week of:	Assignments & Due Dates
February 14 – Flute	Read Lectures 1-5 Read resource materials posted Complete & submit Week 1 Flute Questions by February 19
February 21 - Flute	Read Lectures 6-11 Read resource materials posted Complete & submit Week 2 Flute Questions by February 26
February 28 - Flute	Read Lectures 12-16 Read resource materials posted Complete & submit Week 3 Flute Questions by March 5
Flute Exam date March 10	Complete & submit Flute Exam on March 10
March 7 - Clarinet	Read Lectures 17-21 Read resource materials posted Complete & submit Week 4 Clarinet Questions by March 12
March 14 - Clarinet	Read Lectures 22-24 Read resource materials posted Complete & submit Week 5 Clarinet Questions by March 19
March 21 - Clarinet	Read lectures 25-27 Read resource materials posted Complete & submit Week 6 Clarinet Questions by March 26
Clarinet Exam date March 31	Complete & submit Clarinet Exam on March 31
March 28 - Saxophone	Read lectures 28-32 Read resource materials posted Complete & submit Week 7 Saxophone Questions by April 2
April 4 -	Read lectures 33-36

Saxophone	Read resource materials posted Complete & submit Week 8 Saxophone Questions by April 9
Saxophone Exam date April 14	Complete & submit Saxophone Exam on April 14
April 11 - Oboe	Read lectures 37-39 Read resource materials posted Complete & submit Week 9 Oboe Questions by April 16
April 18 - Oboe	Read lectures 40-42 Read resource materials posted Complete & submit Week 10 Oboe Questions by April 23
Oboe Exam date April 28	Complete & submit Oboe Exam on April 28
April 25 - Bassoon	Read lectures 43-46 Read resource materials posted Complete & submit Week 11 Bassoon Questions by April 30
May 2 - Bassoon	Read lectures 47-49 Read resource materials posted Complete & submit Week 12 Bassoon Questions by May 7
Bassoon Exam date May 12	Complete & submit Bassoon Exam on May 12

Attendance Policy

- Graduate candidates are enriching their careers in a responsibility-oriented, professional field. It is expected that they will be present and on time for all classes.
- Tardiness in excess of 15 minutes is considered an absence, unless approved in advance by the instructor.
- Absences in excess of two (regardless of reason) will result in a final grade deterioration of one grade level per absence, unless approved in advance by the instructor.

Student Conduct

An important part of VanderCook's Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and

behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.

- Cell phone use is not allowed during the class. The candidate whose cell phone rings, vibrates, or receives a text message during class will be asked to leave and will be given an absence for that day.
- The use of iPads and laptop computers in class is limited to note taking. Surfing the Internet (unless requested to do so by the instructor) or emailing during class time will result in disciplinary action.
- Recording any class session, or taking photos, is only allowed if given consent by the instructor.

Health and Safety

VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

Academic Honesty

Students are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a student's success in the program. Examples of academic dishonesty include:

- *Presenting another's words, music, or concepts as your own by failing to acknowledge or properly cite the source.*
- *Communicating or receiving answers or information to/from another in a testing situation.*
- *Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.*
- *Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.*
- *Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.*
- ***Bringing, by any means, answers or information into a testing situation.***

Plagiarism

Plagiarism means taking someone else's words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else's work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written

work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

Disability Statement

If a student has a disability which might interfere with that student's ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.