

TEACHING ARTISTS AND CLARINET PEDAGOGY IN THE UNIVERSITY

by

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## TABLE OF CONTENTS

Chapter	Page
Chapter 1.....	1
Introduction .....	1
Document Overview .....	1
Research Approach, Types of Literature Reviewed, and Expectations .....	2
Semantics.....	3
Chapter 2.....	4
Teaching Artists.....	4
Definitions.....	4
History.....	6
State of the Field: Teaching Artists .....	12
Trends and Practices .....	14
Teaching Artist Summary .....	27
Music Teaching Artists .....	28
Chapter 3.....	39
State of the Field: University and Conservatory Clarinet Pedagogy .....	39
Clarinet Literature.....	39
Clarinet Pedagogy and Teaching Artist Practices.....	50
The Six Strands in University Pedagogy .....	51

Habits of the Music-Listening Mind .....	55
Assessment .....	58
Play and Space .....	59
Role of the Teacher .....	61
Chapter 4.....	63
Conclusion.....	63
Areas of Future Research.....	63
Revisiting Preliminary Expectations and Conclusion .....	63
Bibliography .....	65

*In 2010, I attended the Americans for the Arts annual conference in Baltimore, Maryland. One of the sessions I attended was entitled “Teaching Artists.” I decided to attend as I reasoned that I was both a teacher and an artist. Upon arrival, I was asked first off: Are you a Teaching Artist? I answered yes, but then wondered if that was true. The remainder of the session focused on visual art activities as engagement techniques in the elementary school classroom. Upon leaving the session I had more questions than I did when I started out. I then proceeded to a table selling books, and came across Eric Booth’s “The Teaching Artist’s Bible.” As I sought an answer to what Teaching Artists are, and what they do, the following emerged.*

## **Chapter 1**

### **Introduction**

#### **Document Overview**

The goal of this paper is to identify effective teaching methods through exploration of Teaching Artists and their practices. Part I of this document will provide context and background on the history of Teaching Artists, identify the current state of the field, and specifically address music Teaching Artists. The teaching methods and skills identified through this document are not entirely new practices in and of themselves. However, comprehensive consideration of the field of Teaching Artists should provide a new method to engage in arts education and the current landscape of the arts.

Part 2 of this document begins with a cursory survey of clarinet pedagogical methods. The document concludes with suggestions for the incorporation of Teaching Artist practices with university-level clarinet pedagogy. Ultimately, these practices should serve to modify and

improve pedagogical methods not only for university-level clarinet instruction, but throughout a variety of educational settings and artistic disciplines.

### Research Approach, Types of Literature Reviewed, and Expectations

The information contained throughout this document is based primarily upon an extensive review of pertinent literature. Teaching Artist literature was found through the *Teaching Artists Journal* (TAJ), which further identified sources from which to draw. As a significant contributor to TAJ and other publications, the work of Eric Booth reveals much about Teaching Artists in general and music Teaching Artists. Booth's *The Music Teaching Artist's Bible* was specifically helpful for the development and organization of this document.

Clarinet-related literature referenced in this document was selected through two major criteria. First, the chosen literature was published in 1980 or later. Older publications are briefly discussed, but current trends and practices in clarinet pedagogy are identified through literature from within the last thirty years. Secondly, literature selected for this paper was written by significant contributors to the field of clarinet playing, pedagogy, and research.

The most significant concern in approaching this literature review is the prominence of anecdotal information. Research studies done by the University of Chicago and the Pew Foundation, however, serve to validate information that might otherwise be unquantifiable. Therefore, although many of the practices and methods discussed are often subjective, this current research provides a quantifiable store of information.

This document will outline specific trends and practices of Teaching Artists. Such practices should serve to provide a different lens through which university clarinet professors

can approach their pedagogical methods. Therefore, by exploring the practices of both Teaching Artists and clarinet instructors, new and effective methods of university music teaching will be identified.

### Semantics

The issue of semantics should be addressed as it relates to this paper. This document refers to Teaching Artists, in the capitalized form, as opposed to “teaching artists.” Teaching Artist literature is inconsistent in its use of the lower-case or capitalized forms, although the term is typically consistent throughout one publication. Capitalization of the term serves to draw greater distinction and credence. This paper uses the capitalized term throughout, with the exception of direct quotes. A common abbreviation for Teaching Artists, TA, is also omitted with the exception of direct quotes.

The term “Teaching Artistry” has also been avoided, where possible. Teaching Artistry is often used to describe the activities of Teaching Artists. However, the term can also be used to indicate the teaching *OF* artistry. These two different uses can be interchangeable or related, but the distinction is problematic. Therefore, the term is avoided and this document refers to the practices or methods of Teaching Artists.

## Chapter 2

### Teaching Artists

#### Definitions

Virtually all Teaching Artist literature concedes that there is not one unified or agreed upon definition of what or who a Teaching Artist is. In fact, some argue that there should not be one overriding definition for Teaching Artists. Identifying definitions and terms, however provides a framework for this document.

A recent working definition of a Teaching Artist is: “A teaching artist is a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts.”<sup>1</sup> Eric Booth has arrived at this definition through years of practicing as, interacting with, and writing about Teaching Artists. Booth himself concedes that his definition is “too generic to be helpful,”<sup>2</sup> but that the definition helps to “draw distinctions.”<sup>3</sup> The definition may be criticized as too broad, but it serves to encompass the wide range of who Teaching Artists are and what they do.

As another way to gain insight into what a Teaching Artist is, one can look at the other terms for which Teaching Artist has replaced or is interchangeable with. The following is just a

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<sup>1</sup>Eric Booth, “The History of Teaching Artistry: Where We Come From, Are, and Are Heading.” (December, 2010), [http://nysaae.org/docs/The\\_History\\_of\\_Teaching\\_Artistry\\_By\\_Eric\\_Booth.pdf](http://nysaae.org/docs/The_History_of_Teaching_Artistry_By_Eric_Booth.pdf) (accessed November 10, 2011): 2.

<sup>2</sup> Eric Booth, "Seeking Definition: What is a Teaching Artist?", *Teaching Artist Journal* 1, no. 1: 5 (2003), *Academic Search Complete*, EBSCOhost (accessed December 12, 2011): 11.

<sup>3</sup> Ibid.

representative list of terms interchangeable or affiliated with Teaching Artists: arts educator, aesthetic educator, resource professional, artist-in-residence, visiting artist, arts consultant, and arts expert.<sup>4</sup> This list represents a wide array of activities which artists can be involved in and further illuminates what a Teaching Artist is.

Professionalism is another key element to in the discussion of defining Teaching Artists. Karen Erickson, in a 2003 article about the current state of Teaching Artists, questions if “Teaching Artistry” is an actual profession or if there is even “a profession to choose.”<sup>5</sup> Erickson is not minimizing the importance of Teaching Artists. Instead, she is trying to make the case that being a Teaching Artist is not an isolated role. Instead, it is something that artists incorporate into their lives as a component of being a professional artist.

Similarly, in another 2003 article, Eric Booth asserted that the term Teaching Artist “currently describes a practice and not a profession,” and considers the debate regarding if it should remain that way.<sup>6</sup> Since the time that these articles were published, Teaching Artists have gained in number and organization. This is evident in the continuance of the *Teaching Artists Journal* and in the emergence of regional and statewide organizations that work to further the practices and professional development of Teaching Artists.<sup>7</sup> As a result, quantifiable research has been undertaken, revealing that Teaching Artists consider themselves

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<sup>4</sup> Roche, Amanda, "Wordwiser: Distilling the Language of Teaching Artistry," *Teaching Artist Journal* 3, no. 4 (2005), *Academic Search Complete*, EBSCOhost (accessed December 12, 2011): 262; Booth, "Seeking Definition," 6.

<sup>5</sup> Karen Erickson, "The Current State of Teaching Artistry" *Teaching Artist Journal* 1, no. 3 (September 2003), *Academic Search Complete*, EBSCOhost (accessed December 12, 2011): 136.

<sup>6</sup> Booth, "Seeking Definition," 9.

<sup>7</sup> Booth, "The History of Teaching Artistry," 1.

to be professionals and define themselves as “an artist for whom teaching is a part of a professional practice.”<sup>8</sup> The current state of the field is discussed in greater detail later in this paper, with evidence pointing to increased professionalization of Teaching Artists who consider themselves in a distinct and professional field.

Despite other possible terms and descriptors, the term Teaching Artist likely remains the favored term because it designates the artist’s activities as the prominent occupation. The making of art, therefore, is a prerequisite for a Teaching Artist, as opposed to an educator not professionally involved in an artform. To be put more simply, “to be a teaching artist, first you have to be an artist.”<sup>9</sup>

### History

Perhaps the best way to describe or define Teaching Artists is to look at the history of their emergence and development within the last century. When the *Teaching Artists Journal* was launched in 2003, articles began to skim the history of Teaching Artists. Now, almost a decade later, a more comprehensive history has been outlined, especially by Eric Booth and through the recent *Teaching Artists and the Future of Education: A Report on the Teaching Artist Research Project*, published by the University of Chicago. It is fitting that the research project was supported by the University of Chicago as it seems that the roots of Teaching Artists began in Chicago, where the first Teaching Artists were hired at Hull-House, a “social

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<sup>8</sup> Nick Rabkin, Michael Reynold, Eric Hedberg, and Justin Shelby, *Teaching Artists and the Future of Education: A Report on the Teaching Artist Research Project*, Chicago: NORC at the University of Chicago, 2011, [http://www.norc.org/PDFs/TARP%20Findings/Teaching\\_Artists\\_Research\\_Project\\_Final\\_Report\\_%2009-14-11.pdf](http://www.norc.org/PDFs/TARP%20Findings/Teaching_Artists_Research_Project_Final_Report_%2009-14-11.pdf) (accessed December 14, 2011): 6.

<sup>9</sup> Booth, "Seeking Definition," 6.

service and reform settlement” in 1889.<sup>10</sup> The Teaching Artists at Hull-House believed that the “arts were for everyone,” and “essential to weaving the fabric of strong communities.”<sup>11</sup> Further, the communities of Teaching Artists “departed from conservatory traditions of elite patronage, exclusive training for pre-professionals and professional artists, and singular embrace of classical culture.”<sup>12</sup> Notably, Teaching Artists were the first teachers for both Benny Goodman and Louis Armstrong at Hull-House.<sup>13</sup> Benny Goodman studied with Hull-House clarinet teacher and conductor James Sylvester.<sup>14</sup> According to an essay published by the University of Chicago, “while the Hull-House Band did not play jazz music, it was indirectly through the band that Goodman first began to play in jazz groups.”<sup>15</sup> Goodman would remain at Hull-House with the professional band members who would participate in informal jam sessions after traditional band rehearsals.<sup>16</sup>

Teaching Artists are first documented as going into public schools in the 1950’s, in order to foster the excitement of live performance.<sup>17</sup> With their presence in schools, Teaching Artists were positioned as a legitimate component of arts education when the National Endowment

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<sup>10</sup> Rabkin, 4.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Reich, Howard. “Louis Armstrong Moves to Chicago.” *Chicago Tribune* (August 9, 1922). <http://www.chicagotribune.com/news/politics/chi-chicagodays-louisarmstrong-story,0,2078275.story> (accessed March 11, 2012).

<sup>15</sup> University of Illinois at Chicago, “Benny Goodman and the Hull-House Boys’ Band,” <http://tigger.uic.edu/depts/hist/hull-maxwell/vicinity/nws1/hullhouse/essays/hamilton/goodman/Goodman.pdf> (accessed March 11, 2012): 15

<sup>16</sup> Ibid., 17.

<sup>17</sup> Rabkin, 5.

for the Arts (NEA) was founded in 1965. Consequently, the NEA established the Artists-in-Schools Program by 1970, which supported arts education outside of regular classroom hours.<sup>18</sup> It was also in the 1970's that the term *Teaching Artist* was officially coined by June Dunbar at the Lincoln Center Institute, replacing the term they had previously been using: resource professional.<sup>19</sup> By the 1980's, schools saw significant and increasing cuts in arts education budgets; resultantly, the roles of Teaching Artists accelerated.<sup>20</sup> According to Booth, the 1980's was a stressful time, but a "rich time for exploration and experimentation in the field of Teaching Artistry."<sup>21</sup>

It is both at this point in the 1980's, and even earlier in the 1960's with the founding of the NEA, that Teaching Artist opponents assert that the presence of Teaching Artists enabled schools and/or government to cut back on full funding for arts education.<sup>22</sup> While there is no specific research or documentation to prove this theory, the fact remains that Teaching Artists increased in number as funding decreased. The correlation between these changes warrants a worthwhile study to explore whether arts funding was impacted by the presence of Teaching Artists or if Teaching Artists merely arose to meet the needs of schools and students. Regardless, this continues as point of some contention within the field.

Following the continued surge in Teaching Artists' presence, the 1990's saw the beginning of arts foundations and philanthropies providing funding which specifically supported

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<sup>18</sup> Booth, "The History of Teaching Artistry," 4.

<sup>19</sup> Booth, "Seeking Definition," 6.

<sup>20</sup> Booth, "The History of Teaching Artistry," 6.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid., 7.

arts education and Teaching Artists.<sup>23</sup> Such funding seems to have spurred Teaching Artists to gain greater legitimacy in the arts and arts education arenas, evidenced through the first full-time contracts, the founding of a national website and journal, regional professional development, and certification programs.<sup>24</sup> As described in the University of Chicago study, the 1990's saw increased emphasis towards Teaching Artists and their involvement which grew "into an important part of the whole arts education landscape."<sup>25</sup>

The No Child Left Behind (NCLB) Act has significantly impacted all education, including in the arts. In 2001 and 2002 respectively, the act was passed and signed into law. Critics of NCLB assert that the requirements for more administrative and testing elements in the schools have taken away funding for "extra" programs such as the arts. Teaching Artists are among the critics of NCLB, asserting that it is not conducive to the type of teaching and assessment that works best in the arts. Despite criticisms of NCLB, the drop in direct funding for arts education has increased the employment of Teaching Artists<sup>26</sup> who are often paid through outside funding. This paradox points to one of the inherent problems with NCLB, resulting in a program which is often under scrutiny in the educational landscape.

Most recently, Teaching Artists have been linked to emerging programs such as the Artist Corp, Musician Corps, and El Sistema.<sup>27</sup> Although an in-depth exploration of these

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<sup>23</sup>Rabkin, 5.

<sup>24</sup> Rabkin, 8-9.

<sup>25</sup> Rabkin, 8.

<sup>26</sup> Sinsabaugh, Katherine, Liza Kasmara, and Michael Weinberg, "Insights Concerning Teaching Artists in Music and Their Pedagogical Preparation," *Teaching Artist Journal* 7, no. 2 (June 2009), Academic Search Complete, EBSCOhost (accessed December 27, 2011): 95.

<sup>27</sup> Rabkin, 10.

programs is beyond the scope of this paper, new literature regarding Teaching Artists consistently cites these programs as coming out of a similar tradition and value system to that of Teaching Artists.

Other examples of Teaching Artist programs can be found throughout the United States, including notable examples at the Lincoln Center Institute and Carnegie Hall, both of which employ Teaching Artists and provide Teaching Artist training. Many major symphony organizations continue to expand and redefine how they engage in arts education, including the Baltimore Symphony Orchestra, the Cleveland Orchestra, the San Francisco Symphony, and the Oakland East Bay Symphony. These and other organizations administer educational programs in line with Teaching Artist practices, although the term is not always specifically referenced. In programs such as these, professional musicians are engaged in music education through numerous access points within their communities.

Trends to incorporate Teaching Artist practices within university or conservatory training are also taking hold, most recently announced at the Longy School of Music in Cambridge, Massachusetts, in which students are required to study about Teaching Artist practices including topics such as community engagement, school residencies, and creating promotional materials.<sup>28</sup> Examples such as these indicate an increased focus on innovative ways to engage both students and teachers in arts education.

Although new initiatives seem to derive as a reaction to failing methods, it is fair to recognize that traditional models have served a purpose and continue to do so. Mark Graham

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<sup>28</sup> Longy School of Music, "Conservatory Catalogue 2011-12," [http://www.longy.edu/pdf/conservatory/2011-2012\\_longy\\_conservatory\\_catalog.pdf](http://www.longy.edu/pdf/conservatory/2011-2012_longy_conservatory_catalog.pdf) (accessed March 11, 2012): 6.

asserts that “education in many schools is obsessed with testing, standardized outcomes, and curricula that have little connection to the social ecological communities that surround students and teachers.”<sup>29</sup> While this may be true in some cases, the goal of Teaching Artists is to work within and improve traditional educational models. Ultimately, the practices of Teaching Artists should be considered as an avenue to improve pedagogical structures and methods.

In addition to Teaching Artists’ practices resulting from failed traditional models, there is also evidence which points to a need for educational transformation due to a changing generation of students. Research points to the fact that younger generations are involved in many methods of creating art. A Pew study found that over half of teenagers are considered “media creators” through creating and sharing projects such as blogs, webpages, original artwork, photography, stories, and videos.<sup>30</sup> These activities contribute to the participatory culture of the younger generation,<sup>31</sup> which is shaped by the way youth creates art and also by the interactive way that they share and experience their creations. In order to effectively teach light of this generational change, educational methods must tap into elements such as active participation and engagement. Teaching Artist practices are a natural solution to this change.

In summary, Teaching Artists have continued to change and respond to the arts landscape. Engagement, participation, and relevance to society-at-large have been hallmarks of

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<sup>29</sup> Graham, Mark A, "How the Teaching Artist Can Change the Dynamics of Teaching and Learning." *Teaching Artist Journal* 7, no. 2 (June 2009), Academic Search Complete, EBSCOhost (accessed December 12, 2011): 85

<sup>30</sup> Jenkins, Henry, and Vanessa Bertozzi, “Artistic Expression in the Age of Participatory Culture: How and Why Young People Create,” in *Engaging Art: The Next Great Transformation of America's Cultural Life*, edited by Steven J. Tepper and Bill Ivey (New York: Routledge, 2008), 173.

<sup>31</sup> Ibid.

how Teaching Artists exist as arts and educators. With the most recent changes in society, becoming more interested in participatory activities, Teaching Artists are best positioned to become the next generation of teachers.

### State of the Field: Teaching Artists

Although Booth finds fault with his own definition of Teaching Artists, it is a valuable statement which will serve as the working definition for this document: "A Teaching Artist is a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts." With Booth's definition in mind, the following section explores the current state of the field of Teaching Artists and what traditions and value systems are most prevalent today.

In 2009, an article published in the *Teaching Artists Journal* surveyed several ongoing studies within the field of Teaching Artists. The studies addressed topics such as community engagement, Teaching Artist training, professional development, the creative class, and a significant body of work published by the University of Chicago called the "Teaching Artists Research Project."<sup>32</sup> This article points to a growing interest in obtaining both qualitative and quantitative data in regard to the field of Teaching Artists. Further, the fact that such projects were funded indicates a proven legitimacy surrounding Teaching Artists and a recognition of their value and impact in the arts and arts education.

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<sup>32</sup> Reeder, Laura, "Hurry Up and Wait: A National Scan of Teaching Artist Research and Professional Development," *Teaching Artist Journal* 7, no. 1 (March 2009), Academic Search Complete, EBSCOhost (accessed December 12, 2011): 14-22.

The University of Chicago publication reports on some of the most current and specific facts regarding the field of Teaching Artists. Their research provides an excellent snapshot of the demographics of Teaching Artists, especially in comparison to the demographics of self-identified artists. While nationally, “the majority of artists are men,” their research finds that two-thirds of Teaching Artists are women, and that they are racially diverse and well-educated.<sup>33</sup> Further, they found that one-fifth of Teaching Artists teach music, and that more than half work for a nonprofit organization.<sup>34</sup> In regard to the issue of professionalism, the research found that “96 percent of TAs in the study have been paid for their creative work in addition to teaching. More than three quarters earned money from their work as artists in the past year.”<sup>35</sup> This information points to the fact that self-identified Teaching Artists are professionally engaged both as artists and as Teaching Artists.

The study also pointed to some of the critical issues, according to Teaching Artists, regarding training, professional development, and certification. Karen Erickson’s 2003 article, regarding the state of Teaching Artists, posed concerns regarding training, curriculum, assessment, and certification.<sup>36</sup> Erickson contended that little was known about Teaching Artists, including their specific impact on the economy and how their careers are financially viable. Further, Erickson indicated one of the primary concerns for Teaching Artists was how to maintain consistent employment in order to secure a salary and benefits.<sup>37</sup> Since Erickson’s

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<sup>33</sup> Rabkin, 7.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid., 6.

<sup>36</sup> Erickson, 137-139.

article, the University of Chicago research points to increased opportunities for training, professional development, and certification within conservatories and universities. At the time that this paper is being written, a Teaching Artists program is being launched through a collaborative effort between the Los Angeles Philharmonic, Bard College, and the Longy School of Music.<sup>38</sup> Through projects such as these, Teaching Artists continue to stake their claim in the arts and art education landscape. However, securing a livable salary and benefits continues to be a concern.

One of the main findings of the University of Chicago research revealed that Teaching Artist's "strategies are aligned with what experts agree are the principles of good teaching and learning."<sup>39</sup> Since the legitimacy of Teaching Artists seems to no longer be in question, the importance of their contribution and impact can now be brought to the fore. The following section, therefore, will outline trends and practices that distinguish Teaching Artists as being among the best teachers in the arts.

### Trends and Practices

Within this document the "Six Strands of the Arts Learning Ecosystem,"<sup>40</sup> as described by Eric Booth, will provide a structural landscape for organizing trends and practices of Teaching Artists. Booth uses the term "arts learning ecosystem" in place of the more traditional term "arts education," in order to express the idea that arts education also occurs outside of

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<sup>37</sup> Ibid., 141.

<sup>38</sup> Los Angeles Philharmonic, "Los Angeles Philharmonic, Longy School of Music & Bard College Announce "Take A Stand," An Innovative Education Initiative to Support Social Change Through Music," Press Release, October 4, 2011, <http://www.laphil.com/press/press-release/index.cfm?id=2715> (accessed April 15, 2012).

<sup>39</sup> Rabkin, 17.

<sup>40</sup> Booth, "The History of Teaching Artistry," 11.

the school.<sup>41</sup> The six strands, as described by Booth, are not listed in order of importance nor are they isolated elements. In fact, the strands are often overlapping and interdependent. The following section will explore each of these strands individually, considering the viewpoint of Booth in addition to providing outside content and context:

1. Arts appreciation
2. Skill building within an artform
3. Aesthetic development
4. Arts integration
5. Community arts
6. Extensions

### *Arts appreciation*

The essence of **arts appreciation** is to teach about art, leading to an overall greater appreciation.<sup>42</sup> Within this thread, Booth is referring to the traditional method of teaching arts appreciation which introduces arts to the general public. One of the drawbacks to this method, according to Booth, is that “fewer and fewer Americans can take that kind of information presentation and turn it into powerful personal experiencing.”<sup>43</sup> While it is often the goal to foster a greater appreciation for the arts, Teaching Artists do not often focus on this strand.<sup>44</sup> In fact, it may be fair to assess that Teaching Artists are informed by the limitations of traditional arts appreciation methods, and base their practices on those shortcomings. Described

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<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid., 12.

succinctly by Booth, “teaching artistry does not happily limit itself to the goal of teaching about art; a good TA giving a lecture instinctively expands the goal.”<sup>45</sup>

Research by Danielle La Senna focuses on adult arts appreciation, which may be most appropriate when considering college-age students, as opposed to most arts appreciation methods which are typically geared towards school-age children.<sup>46</sup> La Senna contends that “to appreciate a work of art, one must *engage* with it, [and] actively *participate*.”<sup>47</sup> The engagement and participation, according to La Senna, is due to the fact that younger adults seek interactive communication<sup>48</sup> which manifests through interaction with digital technology, mixed media, and more entrepreneurial and Do-It-Yourself activities.<sup>49</sup> La Senna finds that a shift to a participatory model is essential for the emerging generation of young adults “who demand a more interactive experience.”<sup>50</sup> Ultimately, La Senna’s research augments and clarifies why arts appreciation remains an important component of arts education, while recommending altered methods which best address the needs of today’s students.

### *Skill building within an artform*

The main function of ***skill building within an artform***, according to Booth, is to “teach you how,” and deals specifically with how to gain the “skills, knowledge, lore and savvy of an

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<sup>45</sup> Ibid.

<sup>46</sup> La Senna, Danielle, “Adults, Appreciation, and Participatory Arts Education,” in *20Under40: Re-Inventing the Arts and Arts Education for the 21st Century*, edited by Edward P. Clapp, 187-202 (Bloomington, IN: AuthorHouse, 2010), 187.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid., 195-198.

<sup>50</sup> Ibid., 196.

artform.”<sup>51</sup> This strand should be considered a part of all arts education, from the pre-school level all the way through the “top training programs and conservatories.”<sup>52</sup>

According to Booth, it is within this strand that the divide begins between Teaching Artists and other teachers.<sup>53</sup> For example, if a teacher is only teaching technical elements, then they would ultimately not be considered a Teaching Artist. Further, some might argue that teaching only technical elements is never effective. The relationship between teaching technique along with other elements remains as one of the greatest challenges, but one that is often overcome with methods exhibited by Teaching Artists.

### *Aesthetic development*

***Aesthetic development*** is primarily concerned with inviting one into the artform.<sup>54</sup> This strand has the potential to involve the greatest number of people and is rooted in the fact that an artform can be accessible without needing specific background knowledge or education.<sup>55</sup> Because Teaching Artists specialize in teaching a wide array of students at many levels, aesthetic development is often considered an area of specialty for Teaching Artists.<sup>56</sup> Further, aesthetic development establishes the groundwork to “develop audience skills,”<sup>57</sup> which is a

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<sup>51</sup> Booth, “The History of Teaching Artistry,” 12.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid., 13.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

critical element to successfully teaching in a group setting and also for teaching students how to engage with their own audiences.

The terms *aesthetic* is sometimes problematic, which some eschew as elitist. Regardless, exploring an aesthetic sensibility allows students to develop aesthetic standards and articulate their viewpoints. Teaching Artists focus on activities which encourage students to identify meaning and definition, resulting in a deeper understanding and appreciation within an artform.

Engaging in aesthetic criticism and evaluation has been shown to be a “critical element” to all learning.<sup>58</sup> Aesthetic development should incorporate activities of critics who, optimistically speaking, use “prior knowledge to make judgments of quality, to place artwork in context and illuminate aspects of them.”<sup>59</sup> The processes often employed to engage and cultivate aesthetic development include “vision and planning, imagination, discipline, attention to details, seeing the whole, pattern making...and reflection.”<sup>60</sup> Reflection is also identified as a significant component of Teaching Artist methods, developed through activities which spur both active and passive reflection.<sup>61</sup> Through their creativity and connection to art, Teaching Artists unlock relevant and effective methods which engage students in aesthetic development, ultimately expanding their understanding and capacity for all artforms.

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<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

<sup>60</sup> Rabkin, 10.

<sup>61</sup> Roche, “Wordwiser,” 263.

## *Arts Integration*

**Arts integration** primarily describes the integration of arts learning with other subjects as a catalyst for effective learning.<sup>62</sup> According to the University of Chicago research, arts integration links ideas, methods, and a variety of content “around compelling problems and through an artistic medium.”<sup>63</sup> Further, current research shows curriculum that “connects, rather than fragment[s]” is more effective in engaging students and their learning processes.<sup>64</sup> Because of the origins of Teaching Artists as being supplemental to traditional educational models, collaboration with teachers both within and outside of the arts is exceedingly common if not essential. Such collaborative efforts manifest in joint planning sessions which incorporate required study units along with goals set forth by all involved teachers.<sup>65</sup> These activities are significant, especially in light of the fact that Teaching Artists often have a set of curriculum or pedagogical methods that are quite different from traditional educators or teachers.<sup>66</sup> The difference in curriculum can be attributed in large part to the fact that traditional educational models have specific benchmarks. Therefore, the curriculum of a Teaching Artist provides the opportunity to depart from and augment traditional models. However, arts integration can also be incorporated in individual or private instruction, drawing on other subjects or other art forms, and is not relegated only to school settings.

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<sup>62</sup> Booth, “The History of Teaching Artistry,” 14.

<sup>63</sup> Rabkin, 12.

<sup>64</sup> Rabkin, 9.

<sup>65</sup> Roche, 263.

<sup>66</sup> Booth, “Seeking Definition,” 8.

In addition to drawing on other disciplines as a component of effective arts teaching, research from the Harvard School of Education, the National Academy of Sciences, and the University of Chicago found that “good teaching employs the range of communicative media – including the arts – and makes student reflection a part of the learning process.”<sup>67</sup> Therefore, arts integration should not only include the integration of other subjects but also provide a wide range of methods for communication with students and audiences.

Palmer addresses integrative learning, specifically within university education.<sup>68</sup> Supported by information from a 2003 Carnegie Foundation study, Palmer contends that integrative learning serves to “develop and access advanced models and strategies to help students to pursue learning in more intentional [and] connected ways.”<sup>69</sup> Integration can be achieved through courses both within and outside a specific discipline in addition to engaging in a variety of curricular, co-curricular, and community engagement activities. As described by Raffel, connections between the arts, humanities, and sciences allow educational systems to break away from established boundaries. This encourages diverse subject areas to tap into alternative and creative worlds in a mutually beneficial way.<sup>70</sup> Raffel describes the natural and inherent connections between music and literature, the sciences, and visual arts.<sup>71</sup> According to

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<sup>67</sup> Rabkin, 9.

<sup>68</sup> Palmer, Parker J., and Megan Scribner, *The Courage to Teach Guide for Reflection and Renewal* (San Francisco, CA: Jossey-Bass, 2007), 7.

<sup>69</sup> *Ibid.*, 8.

<sup>70</sup> Raffel, Burton, *Artists All: Creativity, the University, and the World* (University Park, PA: The Pennsylvania State University Press, 1991), 134.

<sup>71</sup> *Ibid.*, 2.

Raffel, ignoring these connections is only detrimental to the learning process.<sup>72</sup> Ultimately, the benefits of integrative learning (specifically in relation to the arts) validate the implementation of arts integration as a practice of Teaching Artists.

### *Community arts*

The purpose of **community arts**, according to Booth, is to enrich community life.<sup>73</sup> This topic is often prioritized by Teaching Artists who, “aspire to have their learners engage in meaningful art making.”<sup>74</sup> Meaningful artistry often manifests through sharing an artform with the community. Ultimately, community arts are a significant way in which Teaching Artists seek to have art experienced and understood by a wider base of students and audiences.

An additional perspective in regard to community arts is how Teaching Artists view their own community of students. In the research report by the University of Chicago, it was found that, “good teaching is social. Students learn better together. The classroom is a community and students are its citizens. Teachers nurture the community and provide intellectual, emotional, and social supports to students.”<sup>75</sup> It is through this lens, therefore, that the context of community arts becomes even more ingrained in the work of Teaching Artists, whether their community is the community-at-large or the community of their students.

Another new perspective regarding a community which has become increasingly powerful is, “the new creative and learning communities that have emerged online.”<sup>76</sup> These

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<sup>72</sup> Ibid.

<sup>73</sup> Booth, “The History of Teaching Artistry,” 14.

<sup>74</sup> Ibid., 15.

<sup>75</sup> Rabkin, 9-10.

online communities are also viewed by some as, “supporting the growth and development” of students, possibly more than traditional or formal education.<sup>77</sup> While this viewpoint may be straddling a dangerous line, especially in terms of performing arts, there is no escaping the fact that much of what is distributed and consumed now occurs online. Therefore, the changing landscape must certainly be considered by artists who are attempting to reach, interact with, and make meaningful connections with their community.

### *Extensions*

**Extensions** is the term used by Booth to describe advocacy, sponsorship, and collaboration.<sup>78</sup> This strand represents the possibility to explore avenues which are seemingly unrelated to the arts, but which allow Teaching Artists to grow in effectiveness and relevance both within and outside of the arts. Further, the strand provides an “other” category which can encapsulate various forms of overlapping and interrelated methods of support for Teaching Artists.

Within these six strands of the Arts Learning Ecosystem,” Booth identifies “three tracks of practice within teaching artistry,”<sup>79</sup> which describe three different ways artists are typically involved as Teaching Artists. First, Booth describes Teaching Artist practices as “a tool in the kitbag” contending that most artists will teach at some point in their careers and that “teaching artist skills will help them be more effective when they teach.”<sup>80</sup> This first track also points to

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<sup>76</sup> Jenkins, “Artistic Expression,” 184.

<sup>77</sup> Ibid.

<sup>78</sup> Booth, “The History of Teaching Artistry,” 16.

<sup>79</sup> Ibid., 17.

the fact that most artists engage as Teaching Artists in some point of their career, even without a concerted effort. Therefore, it seems it would behoove artists in training to also become familiar with the practices of Teaching Artists.

The second track, according to Booth, incorporates teaching artist methods as, “an in-depth component to an artist’s life.”<sup>81</sup> This track, therefore, may apply to fewer artists than the first track, and exists when artists make a conscious effort to involve Teaching Artist practices as significant part of their artistic lives. In this track, the lines between art making and art teaching are blurred, with changing definitions, traditions, and limits.<sup>82</sup>

The third track of Teaching Artist practices is, as described by Booth, “a whole new world”<sup>83</sup> where artists make overt efforts to be guided by, and advocate for, Teaching Artist principles. Booth cites the examples of conductor Gustavo Dudamel and the El Sistema arts education programs. The emergence of El Sistema seems to be heralding a noticeable shift in how the arts, and specifically music, are taught and perceived as valuable among society at large. Through the passing of time and greater awareness of effective teaching methods, Teaching Artists have the potential to positively and radically alter the path of arts education.

### *Assessment*

One element not expressly identified by Booth, but important among much of Teaching Artist literature is the issue of assessment. In this context, assessment deals with how the work and progress of Teaching Artists can be assessed. One of the main difficulties lies in the fact

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<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

<sup>82</sup> Ibid.

<sup>83</sup> Ibid.

that the measurement of success in artistic fields is subjective. However, Teaching Artists often explore ways to gather formative, qualitative, and authentic assessment to gauge success and identify areas for improvement.<sup>84</sup> Another barrier to assessment in the arts, and arts education specifically, is that instruction may not be completely understood or implemented by the student at that time, but later emerges as a significant lesson. Therefore, it may be impossible to ever comprehensively assess artistic instruction, although there is often a necessity or requirement to implement some measure of achievement or success.

Assessment in the arts is also defined by the inherent characteristic that “artists reflect on their [own] work.”<sup>85</sup> In light of this fact, it is less common for outside assessments to be exacted upon artforms, as artists are usually in a state of constant assessment. Future research should explore core elements of artistic assessment, which could inform new tactics within the arts.

### *Play*

One significant component of Teaching Artists is the incorporation of “play,” which is not specifically categorized by Booth, but is found throughout the strands described in his Arts Learning Ecosystem. The University of Chicago study identifies “play and games” as a powerful component to learning.<sup>86</sup> Further, play allows students to learn with a lessened fear of failing.<sup>87</sup> Research also shows that “TAs use games consistently to create a safe space for students, to

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<sup>84</sup> Rabkin, 13.

<sup>85</sup> Ibid.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

release imagination, build connections between students, and to support problem solving.”<sup>88</sup>

The following paragraphs explore literature which bolster the argument that Teaching Artists’ incorporation of play in is one of the most important and significant aspects of the field.

In-depth studies and publications have been devoted to play, and while a comprehensive survey is beyond the scope of this document, some discussion is warranted. Johan Huizinga’s 1944 publication, *Homo Ludens*, describes play as a fundamental activity, necessary, but occurring outside of the structure of normal life: “play is the direct opposite of seriousness.”<sup>89</sup> Within his discussion of play, Huizinga draws direct connections to music, claiming that play “lies outside the reasonableness of practical life; has nothing to do with necessity or utility, duty or truth. All of this is equally true of music. Furthermore, musical forms are determined by values which transcend logical ideas, which even transcend our ideas of the visible and tangible.”<sup>90</sup> Huizinga also draws correlations between music and ritual,<sup>91</sup> and music and competition.<sup>92</sup> Ultimately, Huizinga provides an important base of literature which establishes the inherent connection between play and music.

In response, Roger Caillois criticizes Huizinga’s philosophy as being too broad. According to Caillois, Huizinga merely offers an “inquiry into the creative quality of the play principle.”<sup>93</sup>

Caillois asserts, instead, that play is defined by specific games including games that are

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<sup>88</sup> Ibid., 14.

<sup>89</sup> Huizinga, Johan, *Homo Ludens: A Study of the Play-Element in Culture* (Boston: Beacon Press, 1955), 5.

<sup>90</sup> Ibid., 158.

<sup>91</sup> Ibid.

<sup>92</sup> Ibid., 163.

<sup>93</sup> Caillois, Roger, *Man, Play, and Games* (New York: Free Press of Glencoe, 1961), 4.

competitive, involve dice, games of chance, and pretending.<sup>94</sup> Despite their differences, Caillois' definition of play is similar to that of Huizinga, in that it is through free choice, not based in reality, and undetermined.<sup>95</sup> Although his focus is more narrow than that of Huizinga, the contrast between the two illuminates the wide array of concepts regarding play.

Nachmanovitch references the definitions of both Huizinga and Callois in his publication, *Free Play*, in which he presents play and improvisation as critical to unlocking musical development. Much of Nachmanovitch's work contrasts the musicians' battle to balance the learning of technique with being musically free and expressive; he recognizes that play must be the foundation through which technique is learned through experimenting and playing.<sup>96</sup> Nachmanovitch also recognizes the symbiotic and sometimes counterintuitive reality that "to create, we need both the technique and freedom from technique. To this end we practice until our skills become unconscious."<sup>97</sup>

Articles in the *Teaching Artists Journal* by Wallace and Cabaniss also emphasize the importance of meaningful play in order to expand both technique and musical maturity. Cabaniss outlines strategies for Teaching Artists to engage in "deep, meaningful artistic play,"<sup>98</sup> both for themselves and their students. The strategies are as follows:

- Consistent experience working and playing in the arts

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<sup>94</sup> Ibid., 14-19.

<sup>95</sup> Ibid., 3.

<sup>96</sup> Nachmanovitch, Stephen, *Free Play: Improvisation in Life and Art* (Los Angeles: J.P. Tarcher, Inc, 1990), 42.

<sup>97</sup> Ibid., 73.

<sup>98</sup> Cabaniss, Thomas, "The Uses of Play," *Teaching Artist Journal* 3, no. 4 (2005), *Academic Search Complete*, EBSCOhost (accessed December 14, 2011): 248.

- The ability to set and maintain the right conditions for play
- A wide vocabulary of playful warm-ups and strategies
- An appreciation of the deep feeling that can be experienced in play
- The ability to notice and understand what happens in artistic play
- The desire to help students notice and understand their own artistic play
- Strategies for pacing oneself in the uses of play<sup>99</sup>

The recommendations by Cabaniss draw on principles expounded upon throughout this document. Ultimately, play emerges as a significant element as it relates to life in general, Teaching Artist methods, and as an inherent and essential component of music making. Effective teaching habits, such as those exhibited by Teaching Artists, must endeavor to draw upon the benefits of incorporating play into educational methods.

### Teaching Artist Summary

Although the practices of Teaching Artists are being proposed here as “new,” they actually tap into basic and essential activities that seem to have been either lost or forgotten along the way. Developing appreciation, aesthetic sensibilities, and reflective tools allow everyone to engage in their work (and play) in meaningful ways. What is new, however, is the fact that Teaching Artists have a revitalized forum to “cultivate creative, imaginative thinkers who are accustomed to fashioning new knowledge in collaborative environments.”<sup>100</sup>

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<sup>99</sup> Ibid.

<sup>100</sup> Graham, Mark A., "How the Teaching Artist Can Change the Dynamics of Teaching and Learning," *Teaching Artist Journal* 7, no. 2 (June 2009), *Academic Search Complete*, EBSCOhost (accessed December 12, 2011): 93.

In addition to the benefits for students, it is important to acknowledge that Teaching Artists consistently value their role as educators as being essential to fulfilling their artistic work as well. Teaching Artists find that the more they explore a work, and find ways to make it accessible to their students, they gain a “greater capacity...as a performing artist.”<sup>101</sup> Therefore, Teaching Artists are able to enhance their artistic reach through their work as educators and as artists through practicing Teaching Artist methods.

In summary, it is becoming increasingly accepted that traditional educational models are not adequate. The inadequacy is a result of inflexible models that have not evolved over time and the fact that while society and students have and continue to change, educational models have not correspondently changed. The practices of Teaching Artists are the solution to the assertion that “fine technical training isn’t enough anymore.”<sup>102</sup> Moreover, it is the practices of Teaching Artists that will provide “a new set of skills [which] has become crucial to the success of a twenty-first-century artist.”<sup>103</sup>

## Music Teaching Artists

As described earlier, musicians were among of the earliest Teaching Artist practitioners. Perhaps because of their extensive history, Teaching Artists in music are more common than

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<sup>101</sup> Ponder, Carol, "How Working as a TA Made Me a Better Artist," *Teaching Artist Journal* 1, no. 1 (March 2003), *Academic Search Complete*, EBSCOhost (accessed December 14, 2011): 27.

<sup>102</sup> Booth, Eric, *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford: Oxford University Press, 2009), 215.

<sup>103</sup> Ibid.

within any other artform.<sup>104</sup> The following section will explore literature regarding music Teaching Artists.

*The Music Teaching Artist's Bible* offers the most significant body of work dedicated to music Teaching Artists to date and has provided much of the inspiration and organizational guidance for this document. Booth's *Bible* is organized in eight different sections beginning with "Context," which explores definitions, history, and some general guidelines for Teaching Artists. Booth concedes that there is no set pedagogical practice for Teaching Artists and that the guidelines are applicable for all good teaching.<sup>105</sup> The following is a partial and annotated list of guidelines set forth by Booth which are most applicable to music teaching at the college level:

- **Placing a high priority on personal relevance** is described by Booth as being able to make "personally relevant connections within the artwork."<sup>106</sup> Something that can be easily taken for granted, effective teachers must continually find a meaningful connection to their work and artform. Prioritizing personal relevance, therefore, will be modeled for students in a way that encourages them to make their own connections. Ignoring this aspect can result in artists who feel they are engaged in an isolating and impersonal endeavor.
- **Using engagement before information** prioritizes participation over simply receiving information.<sup>107</sup> In music education, this often manifests through students being required to demonstrate a new skill, as opposed to simply being told what to do or observing the

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<sup>104</sup> Sinsabaugh, 96.

<sup>105</sup> Booth, *The Music Teaching Artist's Bible*, 26.

<sup>106</sup> *Ibid.*, 27.

<sup>107</sup> *Ibid.*

teacher executing the skill. Excellent music teaching often requires an adept awareness of balancing what is told or demonstrated to the student along with allowing the student to engage in the skill themselves.

- **Tapping competence** refers to empowering those who are either less skilled or have the perception that they are not competent.<sup>108</sup> This is not to say that students, especially at higher levels of training and education, should be falsely led to believe they are doing something well when they are not. A skilled teacher, however, should be able to engage students at all levels of competency, and should also be able foster an environment where students understand their own strengths and weaknesses.
- **Knowing the learners** is in a similar vein to the “tapping competence” guideline. Knowing the learner can be as simple as assessing what is age and/or level appropriate for a student.<sup>109</sup> To take this a step further, music teachers should urge their students to consider what their educational and career goals are and work to formulate an appropriate pedagogical approach. This personalized approach is one of the most important aspects of good teaching in music.
- **Never forgetting fun** recognizes the importance that “play is an essential aspect of artistic experience.”<sup>110</sup> Not only is “fun” essential to how students learn but the Teaching Artist must also share in the experience in order to “spark a fun atmosphere

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<sup>108</sup> Ibid.

<sup>109</sup> Ibid., 28.

<sup>110</sup> Ibid., 29.

for the learners.”<sup>111</sup> In short, the Teaching Artist cannot imbue the learning environment with fun unless they are having fun themselves.

- **Setting the work environment** manifests itself differently for every teacher in their given setting. In a college setting the physical environment is typically in a private instructor’s studio or a larger masterclass setting. In addition to the physical learning environment, teachers and students should both be active in achieving an optimal work environment which provides a space to learn, experiment, and be open to new ideas.
- **Turning the responsibility for the learning over to the learner** is a paradoxical but essential component of what Teaching Artists do. Through guidance, feedback and information from the teacher, this guideline encourages learning at the deepest level.<sup>112</sup> For this to occur, several elements need to fall into place, namely a safe work environment and participation from the student as well as the teacher, which can be in conflict with traditional educational methods.
- **Practicing the activities you propose** is one of the key factors that should set Teaching Artists apart from traditional pedagogical models. While students can certainly assess if the teacher is engaged in performance activities, it is also the spirit in which the teacher approaches both their performances and educational activities that has a significant impact. Although this guideline cannot always be measured with tangible metrics, Teaching Artists often assert that they are able to have more meaningful performance experiences because of their involvement as a Teaching Artist.

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<sup>111</sup> Ibid.

<sup>112</sup> Ibid., 31.

- **Scaffolding: Step by step** charges Teaching Artists with setting “challenges that start at an interesting but accomplishable level.”<sup>113</sup> This balance can be achieved through knowing the individual needs of students and identifying what goals are appropriate and attainable. While the student is certainly involved in achieving the goals, and can be a part of the goal setting, it is through careful planning and assessment that the teacher can make scaffolding goals effective.
- **Remembering reflection** is something that is unfortunately often overlooked.<sup>114</sup> Reflection by the student provides an opportunity for the teacher to know if a student has understood a specific lesson and also allows the student to become actively engaged in the learning process. Reflection by the teacher can provide a summary of the lesson and also can present an opportunity for the teacher to give positive reinforcement.
- **Balancing the focus on process and product** is dealt with during each individual learning session and over a greater span of time (i.e. a month, semester, year, etc). While traditional assessment models tend to favor results of a final product, in depth learning occurs through a development and honing of process. The scaffolding of goals is one tool by which Teaching Artists can structure achievable goals while still being concerned with the development of skills and processes over time.

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<sup>113</sup> *Ibid.*, 32.

<sup>114</sup> *Ibid.*, 14.

- **Separating observation from interpretation** is noticing what is present before placing judgment.<sup>115</sup> This is a critical skill which allows students to identify areas for improvement objectively, instead of becoming frustrated or disappointed. Teaching Artists encourage students to assess their own work in a way that is productive and healthy.
- **Making choices and noting their impact** is the way in which Booth presents a process for identifying and observing decision making.<sup>116</sup> The process consists of: (1) brainstorming, (2) awareness of choice, (3) reflection of the reason for the choice, and (4) reflection on the consequence of choice. This process presents a confluence of elements previously discussed and is one tool by which Teaching Artists can engage students in making decisions and reflecting on the outcome.
- **Using high quality questions** recommends a possibly obvious tactic, but one that is easily overlooked or undervalued. According to Booth, good questions are open ended. Although questions with one correct answer can be appropriate, they can sometimes foster a stressful or “suffocating” environment.<sup>117</sup> Teaching Artists are often concerned with developing good questions in ways that foster the most effective teaching environment.
- **Staying fresh** challenges musicians, and artists in general, to keep an “edge of excitement and enthusiasm”<sup>118</sup> in order to remain vital and effective. Teaching Artists

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<sup>115</sup> Ibid., 33.

<sup>116</sup> Ibid., 34.

<sup>117</sup> Ibid., 36.

must find ways to stay fresh themselves, and to also present this idea to students as an essential component to a long-lived artistic life.

- **The law of 80%** is the last guideline posed by Booth, and is something he refers to throughout his book. This “law” maintains that 80% of how one teaches is based on the unique characteristics of each individual teacher.<sup>119</sup> It is Booth’s assertion that there is no escaping this fact and that teachers must be true to their own sensibilities and values, knowing that students can be negatively impacted when this “law” is ignored. Therefore, while it is true that instruction is personalized because individual students are different, it is similarly true that teaching methods differ because the teachers themselves are different. While common practices can be established to develop effective and meaningful teaching, those who strive to excel as Teaching Artists must consider this 80% law as providing the key to unlocking how they can be successful as unique artists and teachers.

The preceding paragraphs have briefly described sixteen of the twenty-five guidelines proposed by Booth. It is through these guidelines that effective teaching, namely that of Teaching Artists, has been described. Although the guidelines have been slanted towards the college music teaching environment, they are certainly guidelines which could be true of effective teaching both within and outside of the arts.

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<sup>118</sup> Ibid.

<sup>119</sup> Ibid., 37.

Following Booth's guidelines for Teaching Artists are what he calls "Overlooked Essentials," which acknowledge relevant research and literature. This section includes discussion of theories regarding learning and arts learning. Among the texts mentioned by Booth are Howard Gardner's multiple intelligence publications and Kosta and Kallick's *Habits of Mind*. The next section of this document will address these topics in greater detail.

Based on *Habits of Mind*, Booth has developed seven practices essential to build "Habits of the Music-Listening Mind."<sup>120</sup> These practices are some of the most specific tools in relation to music Teaching Artist practices and seem to be rooted in the twenty-five guidelines discussed previously. The practices listed below are for Teaching Artists, but can also be used as habits and skills for students as well:

1. **Work small.** Focus and repetition on small sections of music to build confidence. Then move on to larger sections and challenges.
2. **Balance how you listen with what you hear.** Consider individual listening habits and ways which listening can be varied or enhanced.
3. **Ask great questions.** Invest time and energy into finding the best questions to ask.
4. **Connect impression with evidence.** Balance the recognition of the intangible and intuitive feelings associated with music along with fact-based information.
5. **Come back to the music.** Balance consideration of extra-musical associations and impressions along with specifics within the music.
6. **Document.** Come up with multiple ways to document personal reflection in order to develop habits over time.

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<sup>120</sup> Ibid., 72-73.

7. **Model the habits of the mind/the law of 80%.** Foster an honest and transparent sharing of the musical experience to make it authentic and meaningful.<sup>121</sup>

Through building these “habits,” Teaching Artists and their students can internalize practices which are not only considered to be the best methods for teaching, but which will also enhance their artistic and educational activities.

Among the “overlooked essentials” is a recounting of a conference which Booth attended regarding the 21<sup>st</sup> century artist. At this conference, the consensus was that there is “a historic split in the mission of developing young musicians.”<sup>122</sup> This split recognized that while the primary goal is still to “develop the best possible technical and artistic skills to launch a successful career in music,”<sup>123</sup> a second set of goals has emerged. Once considered “peripheral extras,” these new goals are now “essential for building a fulfilling, holistic, fully expressed, successful life in the arts.”<sup>124</sup> It is likely that this second set of goals has emerged because of the growing sentiment that musicians are “not being prepared for the business of music.”<sup>125</sup> These newly sought skills include those of educators, advocates, entrepreneurs, writers, speakers, marketers, and promoters,<sup>126</sup> which include specific activities such as time management, communication, and understanding learning styles.<sup>127</sup> While this list may seem

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<sup>121</sup> Ibid.

<sup>122</sup> Ibid., 74.

<sup>123</sup> Ibid.

<sup>124</sup> Ibid., 75.

<sup>125</sup> Sinsabaugh, 99.

<sup>126</sup> Booth, *The Teaching Artist’s Bible*, 75.

<sup>127</sup> Sinsabaugh, 99.

daunting the good news is that for the most part, according to Booth, these are skills which can be taught. For instance, “project based learning [could be added] to all musician training programs.”<sup>128</sup> Alternately, if educators in traditional models begin to adopt these effective practices, becoming Teaching Artists themselves, they will be equipped to pass these skills on to their own students. Other methods proposed by Booth include cross training in other disciplines, developing a set of Teaching Artist guidelines, emphasizing hands-on practices, and consideration of the reality and context in which young musicians now find themselves.<sup>129</sup>

One of the significant factors in favor of musicians is that they learn their instruments not merely through reading and study. They learn by doing. While specifics differ from one instrument to the next, the basic principles of self-motivation and self-guidance (with the assistance of teachers) remain constant. Since Teaching Artist practices are based on elements such as self-reflection and participation, there is a natural partnership between how musicians can learn and how that learning can be augmented. While it seems to be accepted that traditional conservatories and universities do not prioritize this way of thinking/learning, there should be no reason why this always has to be the case. One example of an outdated viewpoint that causes conservatories and university music schools to remain stagnant in an old system is the text *Heartland Excursions*<sup>130</sup>. While this publication does recount the history of the conservatory based system, deeply ingrained in Western music history, it also propagates a culture where composers are mythologized and where performers are pegged in an antiquated

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<sup>128</sup> Booth, *The Teaching Artist's Bible*, 78.

<sup>129</sup> *Ibid.*, 98.

<sup>130</sup> Nettl, Bruno, *Heartland Excursions: Ethnomusicological Reflections on Schools of Music* (Urbana, IL: Univ. of Illinois Press, 1995).

hierarchy. Ultimately, *Heartland Excursions* may provide an intriguing study, but it also illustrates old mentalities which are increasingly irrelevant.

While this section has addressed ideas that are focused on music Teaching Artists and their practices, it is fair to say that much can be applied to other art forms and non-arts disciplines. This concession, however, should not be viewed as a weakness or fallacy. Instead, it speaks to the universality of these practices and bolsters the argument that they should be further promoted and integrated into teaching models.

In the clarinet-focused portion of this paper, the practices and methods described thus far will be incorporated into what will be identified as “traditional” college-level clarinet pedagogy. These practices, however, should also be considered for those involved in other levels of clarinet instruction (i.e. beginning, intermediate), for non-clarinet musicians, or for educators who are looking for ways to expand their teaching effectiveness.

## Chapter 3

### State of the Field: University and Conservatory Clarinet Pedagogy

#### Clarinet Literature

A detailed survey of clarinet pedagogy exceeds the scope of this document, but a discussion of common trends and practices in the field is essential in order to draw comparisons and connections between clarinet instruction and the practices of Teaching Artists. Clarinet pedagogy will be explored and characterized through prominent literature related to clarinet instruction published within the last thirty years, in addition to drawing on personal experience.

The clarinet pedagogy literature surveyed for this document includes the following:

- Carmine Campione: *Campione on Clarinet*
- Michèle Gingras: *Clarinet Secrets*
- Paul Harris: “Teaching the Clarinet” in *The Cambridge Companion to the Clarinet*
- Howard Klug: *The Clarinet Doctor*
- David Pino: *The Clarinet and Clarinet Playing*
- Thomas Ridenour: *The Educator’s Guide to the Clarinet*
- Keith Stein: *The Art of Clarinet Playing*

Predecessors to the above listed works include Daniel Bonade’s *The Clarinetist’s Compendium*, Nilo Hovey’s *Teacher’s Guide to the Clarinet*, and Pamela Weston’s *The Clarinet Teacher’s Companion*.

The following chart compiles the different topics covered within these texts, addressed as either a dedicated chapter or a significant component of the text:

	Campione	Gingras	Harris	Klug	Pino	Ridenour	Stein	Bonade	Hovey	Weston
Technique	X	X	X	X	X	X	X	X	X	X
Hand/Finger Position	X	X	X	X	X	X	X	X	X	X
Tonguing/Articulation	X	X	X	X	X	X	X	X	X	X
Air/Breathing	X	X		X	X	X	X	X	X	X
Embouchure	X	X		X	X	X	X	X	X	X
Musicianship/Phrasing/ Interpretation	X	X	X	X	X	X	X	X		X
Tone Color		X	X	X	X	X	X	X		X
Relaxation		X		X	X		X			X
Rhythm										X
Intonation	X	X		X			X		X	X
Sight Reading		X	X							X
High Register		X		X			X			X
Special Effects	X	X								
Reeds	X	X		X	X	X	X		X	X
Equipment	X	X		X		X	X		X	X
Repertoire		X	X	X			X			
Practicing		X	X	X	X		X	X		X
Teaching				X						X
Public Performance			X		X					X

Figure 1. Pedagogical topics in clarinet literature.

One component not evident in the preceding comparison of literature is the size and scope of the referenced texts. The earlier works by Bonade and Hovey are little more than pamphlets, neither exceeding thirty half-size pages. Weston's book, published in 1976, includes nearly all of the topic points but is just over 100 pages. Among the later publications, those by Stein and Gingras are among the shortest, but there is a marked difference between the amount of content included in the earlier works compared to the more extensive texts from within the last few decades.

Ultimately, there are many shared topic points between the different texts, highlighting the significant elements of clarinet pedagogy. All texts address technique, hand and finger position, and tonguing and articulation: the physical mechanics of playing the clarinet. Air and breathing, along with embouchure, are two other elements relating to the physical act of playing the clarinet mentioned in all but one text.

Musicianship, phrasing and interpretation, although not related to the actual mechanics of playing the clarinet, were included in all but one publication. All music teachers are tasked with finding the best mix of teaching technical elements while also addressing musicianship. It is the balance between teaching technique and musicality which will be explored throughout much of this section.

In varying degrees, a second group of topics is included among the clarinet texts. Tone color, intonation, and relaxation are among the most often mentioned in this secondary group. Also included are rhythm, sight reading, the high register, and special effects (i.e. flutter tongue, multiphonics, glissandi, etc).

The third group revealed through this comparison includes topics not directly related to physically playing the clarinet but relevant to the activities of a clarinetist, including reeds, equipment, repertoire, practicing, and public performance. While it may seem strange that teaching is only specifically addressed in two texts, the books themselves are generally geared toward teachers, so a separate category is not deemed necessary by the authors.

Four of the referenced texts stand out as providing some amount of insight and guidance to non-clarinet pedagogical practices: Klug, Pino, Harris, and Campione. Klug's publication is organized in such a way that the first half is dedicated to specific exercises as the basis of a clarinet studio rubric. The second half is a "Teacher's Manual," which addresses the role of the teacher. According to Klug, the role of the teacher is like that of a doctor, providing "preventative medicine."<sup>131</sup> Klug contends that the role of the teacher is to motivate students by energetically presenting new ideas and to be a model for the student to emulate.<sup>132</sup> Klug also charges teachers with being able to "react in a positive manner to each person's personality and life."<sup>133</sup>

In contrast to Klug's assertion teachers should act as models for their students, Pino asserts that "the 'example' approach is limited."<sup>134</sup> Pino describes his approach to pedagogy as "no fault teaching," where the environment is conversational, respectful, and guiding.<sup>135</sup> Pino's

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<sup>131</sup> Klug, Howard, *The Clarinet Doctor* (Bloomington, IN: Woodwindiana, 1997), 49

<sup>132</sup> *Ibid.*

<sup>133</sup> *Ibid.*

<sup>134</sup> Pino, David, *The Clarinet and Clarinet Playing* (New York: C. Scribner's Sons, 1980), 124.

<sup>135</sup> *Ibid.*, 127.

recommendation is a solution to what he describes as the “psychology of fear,”<sup>136</sup> which derives from a dictatorial environment where the student becomes completely reliant upon the teacher.<sup>137</sup> Ultimately, Pino concedes that there is no one way to teach, nor one way to learn,<sup>138</sup> but through an environment of respect and earnest question asking, effective learning and teaching can occur.

Campione’s publication, while primarily focusing on the mechanics of playing the clarinet, also devotes a short section to teaching and learning. Outlined are what he considers to be the “characteristics of a good student”: desire, dedication, and discipline.<sup>139</sup> Regarding teachers, Campione asserts that there are “two categories in which most clarinet teachers fall – those that are ineffective, and those that are effective.”<sup>140</sup> Therefore, according to Campione, the responsibility for learning lies mostly with the student and not the teacher. Regardless if one agrees with these stark characterizations, there is no escaping the delicate balance in the relationship between student and teacher and its impact on the learning environment.

Harris’ chapter in the *Cambridge Companion to the Clarinet* devotes some discussion to teaching as well. Harris aptly describes the fact that instrumental teaching is “concerned with two distinct but interrelated disciplines. On one hand, we must teach our pupils the skills necessary to play their instruments to the best of their abilities, and on the other, we must help

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<sup>136</sup> Ibid., 125.

<sup>137</sup> Ibid., 126.

<sup>138</sup> Ibid., 129.

<sup>139</sup> Campione, 117.

<sup>140</sup> Ibid., 118.

them to develop their sense of artistry and musicianship.”<sup>141</sup> This balance is also described by Pino in his assertion that teaching is an art *and* a science.<sup>142</sup> Harris describes three principles for effective teaching: “expectation – guidance – motivation,” with the acknowledgement that the balance between these three elements is different for every student.<sup>143</sup> Similar to Pino’s assertion that there is no one way to teach or to learn, Harris concedes that there is no prescribed syllabus for effective clarinet teaching and claims that “this may be one reason why instrumental teaching often lacks structure and direction.”<sup>144</sup> One may argue better that the lack of structure is perceived, rather than an actuality, but it does point to the challenging aspects of gauging quantifiable measurements for progress in artistic fields. Ultimately, despite the sporadic mention of pedagogical approaches in clarinet-related texts, the focus ultimately remains on the specifics of playing the clarinet and not about actual methods of teaching.

### *The Clarinet*

Articles in *The Clarinet* reveal a similar trend towards focusing on the technical skills of clarinet playing. *The Clarinet*, a quarterly journal published by the International Clarinet Association, contains articles which are typically about performers, events, and specific repertoire. From the inception of the journal in 1973 there have been various elements dedicated to pedagogical topics. Most recently, a regular column called “The Pedagogy Corner” was launched in December of 2009, written by Larry Guy. The column is described as a “tool

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<sup>141</sup> Harris, Paul, “Teaching the Clarinet,” in *The Cambridge Companion to the Clarinet*, edited by Colin Lawson (Cambridge: Cambridge University Press, 1995), 123.

<sup>142</sup> Pino, 125.

<sup>143</sup> Harris, 124.

<sup>144</sup> *Ibid.*, 126.

box” with “descriptions of valuable learning tools.”<sup>145</sup> Guy documents ways to utilize common household items that can be applied to pedagogical exercises and new ways of tackling age-old obstacles in learning the clarinet. Topics covered in “The Pedagogy Corner” include air, breathing, embouchure, tonguing, and articulation.

Another ongoing column, introduced in 1998, is Michael Webster’s “Teaching the Clarinet,” which was originally titled “Teaching Beginners.” Webster’s column includes topics related to specific repertoire, articulation, intonation, hand/finger position, yoga and stretching, practicing, etudes, trills, early music, and methods for assessment. Prior to Webster’s column, Howard Klug wrote an intermittently appearing column entitled “Clarinet Pedagogy,” which covered similar topics.

In addition, *The Clarinet* occasionally publishes pedagogically related articles, notably a series by David Pino on the teaching of Keith Stein, which ran from 2002-2006. Among the topics covered in this series were teaching children, building technique, tone quality, articulation, posture, embouchure, and breathing.

Ultimately, *The Clarinet* serves as an important resource to the professional and amateur clarinet community. Its pedagogical contribution, while worthwhile, is parallel to the published works mentioned in the previous section. The focus remains on playing the clarinet from a mechanical standpoint, as opposed to addressing overarching and encompassing pedagogical approaches.

As discussed in first section of this paper, it is acknowledged that simply training artists in the mechanics of their art is no longer adequate. Although the literature discussed is

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<sup>145</sup> Guy, Larry, “The Pedagogy Corner,” *The Clarinet* 37, no. 1 (December 2009): 32.

worthwhile, it does not address pedagogical approaches or the changing climate of students and how they learn. Further, the mechanics of playing the clarinet have not changed, but the methods by which they are taught should be an evolving practice keeping in line with changes in students and the educational atmosphere.

### *Dees' Dissertation*

A recent contribution to clarinet pedagogy reveals a growing interest and realization that clarinet pedagogy should also consider aspects outside of clarinet specific topics. Margaret Dees' dissertation, *A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy Through Observations and Interviews*, reveals elements of pedagogical approaches which extend far beyond the mechanics of clarinet playing. In addition, her findings show that the professors involved in her study have also experienced a change in students and have consequently altered their teaching styles.

One element often described by Dees is the environment of the lessons which she observed. Her observations include both the physical space and also the energy and/or demeanor of the professor. The studio space of one professor was described as an "open floor plan allowing space for student and teacher movement,"<sup>146</sup> and relaxed and spacious for another.<sup>147</sup> Dees' descriptions of these and other studio spaces are important, especially considering what impact the opposite atmosphere would have. While thankfully it is rare to be in a learning environment that is messy or crowded, acknowledgement of the physical space and how that can ultimately impact learning is significant.

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<sup>146</sup> Dees, Margaret Iris, *A Review of Eight University Clarinet Studios: An Investigation of Pedagogical Style, Content and Philosophy Through Observations and Interviews*, Thesis (Florida State University, 2005), 3.

<sup>147</sup> *Ibid.*, 30.

Dees' dissertation also includes detailed descriptions of all of the lessons observed. Throughout the lesson descriptions, one of the most important distinguishing factors was whether the lesson leaned towards technical aspects, musicality, or some sort of combination of the two. One professor specifically would indicate if the topic was "clarinety" or if it was relating to musical issues.<sup>148</sup> Other lessons seemed to focus on either technical issues or musical elements, depending on if the student had a recital or other significant playing event on the horizon. While there were few identifiable trends on how professors chose to address technical or music issues, Dees' observations excellently detail the constant balancing act between the two.

Dees held an interview with each professor she observed and consistently asked all interviewees what they identified as the most important thing/s for their students to learn and how that was facilitated. This question resulted in a range of answers, where some professors indicated only clarinet playing elements (i.e. good tone, technique), some focused on non-clarinet elements (i.e. trust, curiosity), and some included both. Elsa Ludewig-Verdehr, professor emerita at Michigan State University, eloquently described this dichotomy in her two approaches to teaching: "First, I want them to understand the total picture of the physical side of playing the clarinet," which includes hand position, dynamics, tone production, breathing, articulation, and tonguing.<sup>149</sup> "The second 'big thing,'" Ludewig-Verdehr describes is, "I want them to understand the musical aspect of playing music and to be able to take a piece of music

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<sup>148</sup> *Ibid.*, 5.

<sup>149</sup> *Ibid.*, 101.

and make musical sense of it, to interpret it in a meaningful way.”<sup>150</sup> Examples such as these reveal invaluable insight into how clarinet professors decide to address technical or musical issues.

Another significant topic covered in interviews with the selected professors was the issue of student motivation. Dees asked the professors about their role in motivating their students, and the responses were quite varied. Motivation was described as coming from enthusiasm in the teacher, from within the student, from peers, through structured expectations, and a combination of these and other factors. These responses indicate a multitude of ways motivation can be achieved between the teacher and student. While the relationship between student and teacher is largely dependent on the personalities of both parties, motivation is best achieved when a balance is struck between efforts on the part of the student along with what happens in and out of their lesson time.

In her interview with Howard Klug, they discuss the idea of an older generation of teaching where “you just went to your lessons and learned to play clarinet,” in a “more formal environment.”<sup>151</sup> Klug’s assessment of the older and newer generations is notable: “back then, you just shut up and did it; no complaining, no excuses, no going to see the dean if your teacher was angry with you. These days there can be a lot of psycho-babble about how everyone is doing and feeling, and taking the temperature of their mood before they head in a certain direction. I think that students are younger psychologically today, and not sufficiently

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<sup>150</sup> *Ibid.*, 102.

<sup>151</sup> *Ibid.*, 27.

responsible for themselves. They seem less secure with who and what they are.” As a result, “I am making a much deeper and more personal connections with my students.”<sup>152</sup>

While there may be room to argue with Klug’s assessment of the emotional maturity of students today versus in decades past, his statement provides remarkable insight regarding the changing needs and expectations of students and how teachers might alter their methods accordingly. Related to Klug’s statement is the viewpoint of Palmer, critical of educators who “increasingly focus on basic skills...[but] too often fail to address issues that are equally central to the life of young adults concerning purpose, core values, and direction in life.”<sup>153</sup> The viewpoints of Klug and Palmer call into the question the role/s of educators and how they should balance teaching a specific set of skills, versus taking into account aspects that are indirectly related. Klug’s statement about how he has seen students change, in addition to considering the emergence and evolution of Teaching Artist practices, seems to indicate that effective teaching must consider more than just the basic skills.

Ultimately, Dees’ dissertation is “a bank of pedagogical approaches,”<sup>154</sup> providing an invaluable addition to the existing body of clarinet pedagogy. Through implementation of a variety of teaching methods, considering each student individually, and maintaining a high standard in a relaxed atmosphere, Dees’ observations and interviews provide insight into the most current trends in university-level clarinet pedagogy. Further, her findings also reveal ties to the practices of Teaching Artists and the methods described for good teaching overall.

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<sup>152</sup> Ibid.

<sup>153</sup> Palmer, Parker J., and Megan Scribner, *The Courage to Teach Guide for Reflection and Renewal* (San Francisco: Jossey-Bass, 2007), 15.

<sup>154</sup> Dees, 117.

## Clarinet Pedagogy and Teaching Artist Practices

Ultimately, literature on clarinet pedagogy focuses primarily on the technical elements of playing the instrument along with limited discussion regarding methods to teaching musicianship. With occasional exceptions, a discussion of effective teaching practices is usually omitted. The fact that pedagogy is not specifically addressed in the body of most literature does not indicate that it is not an important component of what clarinet teachers think about or do. Pedagogical skills are often passed through one generation of teachers to the next through more of an oral tradition rather than through documented instructions. In the same ways that teachers model playing for their students, they are also modeling how to teach. Since most musicians (and artists in general) will incorporate teaching as a part of their career, considering effective pedagogical practices is an essential component of the learning process and should be done in a concerted way. The impact is twofold as it guides the musical development of students as well as preparing them for a possible future as teachers themselves.

Admittedly, teachers of students at the beginning and intermediate level must certainly focus on the basics of playing the instrument. But as students continue to develop, and if they proceed to study at the college level and beyond, other skills and elements must be emphasized. Since the practices of Teaching Artists are increasingly relevant in the current artistic atmosphere, teachers and students in the college arena should consider what this rapidly emerging field has to offer and incorporate it into studio practice.

Based on the literature considered in this document, we know the specifics of what clarinet teachers are teaching, especially when it comes to the physical mechanics of playing the instrument. We know to a lesser degree how teachers are teaching, although the

dissertation by Dees provides much towards this end. Therefore, in light of what this paper has discussed regarding clarinet pedagogy and Teaching Artists, a natural progression would be to then see how Teaching Artist practices can be applied to current college level clarinet pedagogy. Ultimately, the outcome should be beneficial to students in their development as musicians and a teachers, as well as being beneficial to the teacher by providing methods and tools which result in effective and fulfilling learning.

The following section considers ways to incorporate Teaching Artist practices with university-level instrumental instruction through the Six Strands of the Arts Learning Ecosystem, the Seven Practices Essential to Build Habits of the Music-Listening Mind, and considering concepts of assessment and play. While the suggestions and tools recommended are not necessarily new, they are presented in a way which is framed by the tenets of Teaching Artists. Although the focus of this section has centered around clarinet pedagogy, the application is universal to all instrumental instruction (and to other artforms as well). As a result, the following descriptions are not intended to single out clarinet specific activities, but should be applicable to teachers and students of all instruments.

## **The Six Strands in University Pedagogy**

### *Arts Appreciation*

General appreciation of music is should be an integral activity and continually fostered throughout a musician's life, although it manifests differently at different times. Booth describes arts appreciation as being the traditional method of introducing arts to the general

public,<sup>155</sup> which often occurs in lecture format. In a college environment, studio class is the most likely venue for introducing students to different types of music and styles while also providing time for discussion and reflection. Although this activity is a traditional method of presenting information it may be especially important to prioritize, given the growing sentiment that students are less familiar with the general scope of repertoire to be mastered at the college level. It is important to facilitate such listening sessions and assignments with the knowledge that, according to Booth, fewer people are able to transform traditional arts appreciation teaching into a meaningful method for learning. The structure and content of arts appreciation is often approached as a set and static curriculum. However, thoughtful and imaginative approaches to arts appreciation should provide an engaging environment for true appreciation to occur. Moreover, teachers can provide their students with opportunities to present arts appreciation lessons to their peers or other audiences (youth, community, etc.).

### *Skill building within an artform*

This strand of arts learning is at the heart of what college-level students should be working towards: developing the complete package of skills needed to master an artform. Primarily, this includes learning the physical and technical aspects of playing an instrument, identifying and obtaining proper instruments and equipment, and tools for making musically informed decisions. Additionally, skill building includes developing a base of knowledge in areas including music theory, music history, and repertoire. Therefore, syllabi and instruction should reflect the entire skill set needed. Incorporation of Teaching Artist practices, such as the Six

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<sup>155</sup> Booth, *The Music Teaching Artist's Bible*, 11.

Strands of Arts Learning and other tactics discussed in this document, will serve to enhance this strand.

### *Aesthetic Development*

Although this strand of arts learning is ideal for those without a base of knowledge about a specific artform,<sup>156</sup> it is also a critical skill to foster among college students. Activities related to aesthetic development are most clearly connected with enhancing student's abilities to critique and evaluate works of art. In a studio class setting, this often occurs when peers are invited to give constructive criticism regarding a classmate's performance. The teacher should strive to draw students out in order to clearly articulate what they heard and their consequent reaction. Activities of reflection and evaluation should be fostered in both spoken and written responses. Rabkin provides a checklist of Teaching Artist-based activities essential to the development of aesthetic appreciation: imagination, discipline, attention to details, seeing the whole, recognizing patterns, and reflection.<sup>157</sup> Ultimately, this strand allows musicians to express thoughts and feelings about their artform, which is essential for both performing and teaching.

### *Arts integration*

Typically, arts integration is approached in a way which advocates for the inclusion of arts in more "academic" arenas. All evidence points to the numerous benefits of arts integration, suggesting that effective teaching methods should incorporate multiple disciplines despite the primary focus. While such integration may be understood in theory, college-level

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<sup>156</sup> Ibid., 12.

<sup>157</sup> Rabkin, 10.

curriculum often struggles to provide opportunities for cross-discipline study due to the need to train and educate students in their chosen field. This can be especially true with instrumental study. Despite the priority of mastering an instrument, or other artform, university instructors should seek ways to provide an integrative curriculum. This can manifest in studio class settings or in individual assignments where students are encouraged (or required) to connect their specific field of study to contextually relevant topics and disciplines. Such integration can be led by either the primary teacher or by students in a peer-to-peer setting. Ultimately, arts integration will encourage a learning environment which results in more well-rounded students who are able to connect their specific artform with other disciplines.

### *Community Arts and Extensions*

There are two distinct ways to view community arts as it applies to the university atmosphere. First is acknowledging the findings of the University of Chicago study: learning is enhanced when done in a group or social setting.<sup>158</sup> This is not to discourage or eliminate individual instruction and practice time, but to augment it through other learning environments. University music teaching already taps into this truth with the typical structure of both private lessons and masterclass opportunities.

Second, community arts should be considered by students and teachers alike as a way to share artforms with the community-at-large. Whether in an academic setting or reaching out beyond the university, there are a variety of audiences which can be introduced to educational and musical presentations. Initiating community based events enables students to share their artform while also gaining experience and familiarity which will benefit them in their long term

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<sup>158</sup> Rabkin, 9-10.

career plans. By sharing their artform and possibly incorporating other elements of arts appreciation and arts integration, students can begin to truly implement and demonstrate the skills they are acquiring.

Similarly, the sixth learning strand of “extensions” can be addressed in a similar way to community arts. Although this may not be the primary focus of a studio teacher, a discussion of ways to explore methods of advocacy and gaining support through sponsorship and collaboration will begin to prepare students for the professional lives they will embark upon once they have finished their formal training. Ultimately, students will be better equipped to capitalize on opportunities by drawing from a wide variety of skills beyond playing their instrument at a high level. Among these extended skills are entrepreneurship, advocacy, community relations, and the ability to engage within and across disciplines.

### **Habits of the Music-Listening Mind**

The Seven Habits of the Music-Listening Mind seem to take on a greater relevance in light of further exploration of the Six Strands of Arts Learning, the specifics of clarinet pedagogy, and what should be considered to move beyond traditional methods. Summarized earlier in this paper, the Habits of the Music-Listening Mind<sup>159</sup> are reiterated below with commentary on their application to university music teaching:

**1. Work small. Focus and repetition on small sections of music to build confidence.**

**Then move on to larger sections and challenges.** In the most basic sense, repetition of small musical ideas is one of the elementary practice techniques implemented at all skill levels. Whether it is isolating a specific passage of music or creating an

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<sup>159</sup> Booth, *The Music Teaching Artist's Bible*, 72-73.

exercise which targets a particular challenge, this is a common and critical approach to learning an instrument.

2. **Balance how you listen with what you hear. Consider individual listening habits and ways which listening can be varied or enhanced.** At the university level, students listen not only to themselves but also to their peers, professors, and students. During lessons, students must be encouraged to reflect on what they hear either from their own playing or from examples put forth by others. Through such exercises, mature listening habits are developed which enable students to make decisions and form opinions
3. **Ask great questions. Invest time and energy into finding the best questions to ask.** Forming and posing good questions begins with professors modeling the types of questions worth asking. Beyond asking the question, waiting for a thoughtful answer (even if it is not the *correct* one) is an equally important skill. Reflection and discussion of answers complete the process of good question asking. By carrying out the entire process of asking quality questions, students will be able to answer these worthwhile questions and also ask their own.
4. **Connect impression with evidence. Balance a recognition of the intangible feelings associated with music along with fact-based information.** Such reflection requires a patient and intimate environment in which students and teachers alike feel free to express feelings about music. It can be easy to focus on technical or fact-based information (i.e. rhythm, intonation, dynamics). While these elements are undoubtedly important, they are not the only elements of music. Balancing the

focus of lessons and practice time between technique and musicality is at the heart of this skill.

5. **Come back to the music. Balance consideration of extra-musical associations and impressions along with specifics within the music.** Closely aligned with the skill discussed above, this is a reminder not to abandon the specific music at hand while exploring the intangible. This also points to the challenge of teaching both technical elements along with addressing musicality and a variety of other elements brought into the lesson.
6. **Document. Come up with multiple ways to document personal reflection in order to develop habits over time.** University music teaching employs a variety of documentation activities such as journaling and recording lessons or practice sessions. Such documentation is not adopted universally, but should be considered as a component to effective teaching.
7. **Model the habits of the mind/the law of 80%. Foster an honest and transparent sharing of the musical experience to make it authentic and meaningful.** Examples throughout this document indicate the importance of modeling by teachers. Whether this is done through playing musical examples or maintaining a specific pedagogical approach, effective teaching is carried out and passed along through honest and transparent experiences.

These habits, proffered by Booth, seem to be especially applicable the Six Strands of Arts Learning and could be components of the activities and tactics used to incorporate Teaching Artist practices with traditional pedagogical methods. While similar methods are likely

employed throughout university studios, a list such as this has greater resonance after consideration of Teaching Artists and their effective teaching methods.

## Assessment

The difficulties of assessment, discussed previously in this document, are no less problematic at the university level. Regardless, regular assessment is both expected and required. Because of the barriers in accurately assessing students' work in an artform, grading and/or assessment can often be merely symbolic and not a meaningful activity. While acknowledging the difficulty in assessing artistic accomplishments and improvement, instructors should work to develop an assessment system which reflects the overall goals for individual students and defining how achievement will be measured.

An effective syllabus can be one way that university professors clearly outline and maintain expectations. When utilized effectively, a syllabus can outline specific elements which guide students through their course of study. Conversely, syllabi can be perceived as merely administrative requirements devoid of relevant application. Since syllabi are typically a university requirement, it seems worthwhile to construct a document which outlines basic expectations and methods of assessment which are helpful to both the instructor and student.

Collaboration between student and teacher in outlining expectations is often beneficial, especially since assessment in the arts is student specific. Ultimately, assessment should serve the dual purpose of not only giving students a quantifiable representation of their work but also to provide an opportunity for open dialogue regarding expectations, progress, and goals.

## Play and Space

In its relationship to clarinet pedagogy and the university environment, the element of play emerges as an important theme. Although the observations and interviews from Dees' research do not specifically focus on play, they do illuminate the constant balancing act between technique and musicianship, and how that is maneuvered through an environment based on the principles of play and improvisation in an environment where students can be free to experiment. While the standards and expectations within the learning space are at a high level, many professors express an ultimate goal of creating a safe space where students learn and develop the ability to make their own decisions. Creating this space requires a spirit of play as a way to tap into technical, musical, and creative success.

Addressed specifically by Booth, Dees, and Palmer, the consideration of the teaching environment is another important aspect which should have a significant impact on studio teaching. Booth contends that "setting the work environment" is a crucial element to effective teaching which enables students to take cues from the instructor.<sup>160</sup> Dees' research bolsters Booth's recommendations for an effective teaching environment by addressing the importance of an open physical space and how that openness is reflected in the relationship between teacher and student. Additionally, Palmer aptly describes what he calls the "six paradoxes of space."<sup>161</sup> According to Palmer:

1. The space should be both bounded and open.
2. The space should be hospitable and 'charged.'

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<sup>160</sup> Ibid., 31.

<sup>161</sup> Palmer, *The Courage to Teach Guide*, 16.

3. The space should invite the voice of the individual and the voice of the group.
4. The space should honor the 'little' stories of the participants and the 'big' stories of teaching, learning, identity, and integrity.
5. The space should support solitude and surround it with the resources of the community.
6. The space should welcome both silence and speech.<sup>162</sup>

Tenets such as these acknowledge the dichotomy of creating a space which promotes structure and expectations, but in a way that is effective and flexible for different people and circumstances.

Dees' research includes general descriptions of different clarinet studios, addressing both the physical and psychological atmosphere. Such elements are certainly dependent upon the style and personality of the instructor although it is most common to find instructional space that is generally free from disorganized clutter. Productive learning spaces also provide different areas of a studio which apply to different facets of the learning process. In a clarinet studio, for instance, there is often an area for reed making, adjusting, and other equipment, which is separate from an area with mirrors used for self-observation during playing. Other distinct areas of the studio could also include the professor's desk area used for administrative work which might be separate from a space where various books, references, music, and other resources are stored. While such distinct areas could be perceived as purely organizational, it could be argued that instructors design their studios to effectively engage themselves and their students in a way that is beneficial to the learning process. Beyond the more essential elements

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<sup>162</sup> Ibid.

of a studio space, additions such as photographs, artwork, remembrances, and other personal effects can set the tone for what is valued by the instructor and how that is shared with students. Consideration of these elements, and others, can have a significant impact on the overall atmosphere and how that might impact the learning environment.

## Role of the Teacher

In spite of what has been discussed throughout this document, some would likely question if it is the role of the clarinet professor (or any other instructor) to incorporate such elements into their teaching methods. One could simply choose to focus on building the essential and basic skills needed to play an instrument. However, based on the information provided in this document, it seems that more is needed. Specifically as it relates to university and conservatory settings, the role of established institutions in the changing arts landscape should be considered. Jenkins and Bertozzi assert that institutions should provide “mentors helping young people master professional ethics and navigate the risks of breaking into the arts world.”<sup>163</sup> This mentorship system ensures “that all young people have access to the skills and experiences needed to be full participants in this new realm.”<sup>164</sup> Hence, an argument can be made that instruction that does not go beyond the basics fails in training and preparing young musicians. Therefore, the Teaching Artist practices discussed throughout this document suggest a new approach to teaching which best serve the needs of today’s students

Admittedly, these practices become less instrument specific but instead require professors to consciously add a new dimension to their teaching system. It is likely, as found

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<sup>163</sup> Jenkins, 188.

<sup>164</sup> Ibid.

throughout the clarinet-specific literature, that many of these tactics are employed to some degree. However, due to cultural shifts of the younger generation and the skills which they must acquire to succeed, these practices should be a documented element of curricula in order to achieve best results and to ensure a cycle where the skills and methods are passed down to future generations.

## Chapter 4

### Conclusion

#### Areas of Future Research

This document has outlined some of the most recent research and literature in the field, in relation to both Teaching Artists and clarinet pedagogy. However, there is much that can still be discovered.

Studies similar to that of the Pew Foundation and the University of Chicago should be undertaken to continue to research and understand the development, trajectory, and current state of the field of Teaching Artists. Teaching Artist training programs and their efficacy should also be researched and documented. Considering the fact that training and certification is a significant concern of Teaching Artists, documenting the outcome of such training programs would be a natural step in the field, especially considering newly emerging Teaching Artist programs in universities.

In regard to clarinet pedagogy and Teaching Artist practices, a study similar to that of the dissertation by Dees would serve to identify how and if Teaching Artist practices are implemented and/or effective in studio teaching. It is likely that a number of the methods described are already a part of many pedagogical approaches, but a study using Teaching Artist methods as the baseline would provide greater insight into what is presented in this document.

#### Revisiting Preliminary Expectations and Conclusion

Teaching Artist literature and publications regarding clarinet instruction indicate that while learning technique and the basic skills of an instrument is important, it is simply not

enough. Despite the fact that this document sought to explore new pedagogical methods for university or conservatory clarinet instruction, the findings have a greater application. Clarinet-based literature provides confirmation that there is a set of defined skills which must be mastered by students. Practices for teaching beyond those basic skills, however, are not uniformly emphasized. Therefore, it is essential for instructors of not only clarinet, but of all instruments (and beyond) to consider the methods of Teaching Artists which are aligned with the most effective teaching practices.

This document originated with the initial interest of learning about Teaching Artists and what they do. The result has uncovered methods and practices with a rich history and naturally evolving philosophy. While some of the most basic definitions of what Teaching Artists are still remain helpful (i.e., a Teaching Artists is an artist who also teaches), this document reveals that what Teaching Artists do and who they are is multi-layered and varied. Teaching can no longer be bound by traditional methods, but must consider the changing needs of students and society at large. By considering aspects such as aesthetic development, arts integration, community arts, assessment, play, and much more, university professors will have a more fulfilling experience as teachers and artists, prepare their students to be more complete artists in the 21<sup>st</sup> century, and establish a continuum whereby their students can continue these practices and share them with the next generation.

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