

Ball State University
School of Music
Course Syllabus
Course 200, 201, 202, 600, 620 (3) - Applied Music: Woodwinds (Clarinet)
Spring 2026

General Information

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Course Description

The objective of the BSU clarinet studio is to prepare you for a professional career in music and to develop the skill-set needed for you to achieve your goals. As clarinetists, we must become fluent in the language of music and develop the fundamental tools necessary on the clarinet to expressively communicate to our audiences. In this course, we dive into the meaning of the music to develop informed and meaningful interpretations. Thinking critically how we present a work to an audience and the emotional content can ensure an impactful performance and assist in the learning process. Also, it is my philosophy that gaining the ability to teach yourself allows you to go through the learning process every day and puts yourself in a position to achieve your own goals. This ability is nurtured through discussion of practice techniques and what makes practice effective. I encourage everyone to be curious and ask questions. Weekly lessons and studio classes will be held throughout the term.

Course Objectives and Goals

- Building a strong foundation and understanding of fundamentals: Clarinet sound, articulation, embouchure, air support, technique/fingerings, rhythm, pitch/intonation
- Using these fundamentals and technique as a vehicle for expression. Discovering everyone's individual voice and artistry on the instrument
- Musicianship, working towards a vocal and singing style of clarinet playing
- Repertoire, which will be discussed and assigned in lessons. Learning many different periods & styles of music and gain knowledge of the clarinet repertoire including concerti, solos, etudes, orchestral excerpts, & chamber music

Course Materials

Required Materials

- | | |
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| <input type="checkbox"/> Clarinet in good condition | <input type="checkbox"/> Breath builder |
| <input type="checkbox"/> Mouthpiece | <input type="checkbox"/> Tuner with Drone/Metronome |
| <input type="checkbox"/> Ligature | <input type="checkbox"/> Assigned Repertoire, hard copies or device like iPad + pencil |
| <input type="checkbox"/> 5 working reeds | <input type="checkbox"/> Practice binder with lesson assignments |
| <input type="checkbox"/> Swab | <input type="checkbox"/> Optional but recommended: Recorder for recording lessons/practice |
| <input type="checkbox"/> Cork Grease | <input type="checkbox"/> Any additional materials requested from teacher |

***Note:** Please consult Dr. Willinger before making any changes to your equipment (including a new clarinet, mouthpiece, reeds, etc.) so we can ensure you are selecting appropriate equipment and that any changes have a positive impact.

Grading and Policies

Final grades will be based upon the following:

- Preparation of weekly lesson material (lessons graded weekly in Canvas), 15%
- Practice Binder – 15%
- Mid-term Scale Exam – 15%
- Hearing/Jury or Recital - 20%
- Listening Assignment - 10%
- Improvement, growth, attitude, and professional work ethic - 15%
- Attendance & participation in applied lessons/studio classes - 10%

Semester Grading criteria:

A (Excellent): Mastery of the subject matter is clearly evident; outstanding effort, significant achievement and personal improvement are clearly evident; remarkable skill and creativity may also be evident.

B (Above Average): Competence in the subject matter is clearly evident; all aspects of the assignment(s) have been fulfilled; good effort, achievement or improvement is evident.

C (Average): At least minimal competence in the subject matter is evident; aspects of the assignment(s) are fulfilled but with minimal competence; average expenditure of effort and/or creativity is evident; minimal improvement may be evident.

D (Needs Improvement): Minimal competence in the subject matter is difficult to ascertain; some aspect(s) of the assignment may not have been fulfilled; a preponderance of errors may interfere with clear communication; insufficient effort and lack of improvement are evident.

F (Unacceptable): Competence in the subject matter is clearly not evident; assignment(s) may be incomplete or entirely missing; little or no effort appears to have been expended; no improvement is evident.

Lesson Grading criteria:

As each lesson is graded in Canvas throughout the semester, this criteria is related to which grade is assigned each lesson. If the grade is lower than an A, a written explanation will be provided on Canvas underneath that specific lesson and what needs to be improved for the next lesson. If any of the required course materials are missing, it may also result in a lowered grade.

A – All materials have been thoroughly prepared as assigned from the previous lesson, there has been substantial/noticeable improvement of the material, and good progress has been made.

B – Most of the material has been prepared as assigned from the previous lesson, good improvement of the material, and good progress has been made.

C – Some of the material has been prepared as assigned from the previous lesson, some improvement of the material, and some progress may have been made.

D – Little or no material has been prepared assigned from the previous lesson, little to no improvement of the material, and little or no progress has been made.

F – No material has been prepared assigned from the previous lesson, no improvement of the material, and no progress has been made. Most likely this is an unexcused absence.

Practice

Students are required to practice which will develop your skills and mastery of the clarinet! It is important to set goals for each practice session and know what you want to accomplish to make for an effective practice session. Allowing the mind to rest and splitting your practice sessions into blocks in addition to being relaxed, methodical, practicing slowly, and doing coordinated repetitions is key to effective practice. For performance majors, it is recommended to practice a minimum of 3-4 hours a day. Other music majors, 2 hours daily and if you are a minor, 1 hour daily. Practice assignments made weekly in your notebook must be practiced each week. Much like assignments in any other class, you must come prepared to lessons and organize your practice accordingly.

Practice Binder

I also require a practice binder/folder which at the end of the semester will be submitted for a grade. This entire binder/folder is worth 15% of your grade. It is required for you to bring the binder every lesson so I can see how you are progressing in your practice. The binder must be a physical copy. These components are to be included in your binder/folder and I recommend having tabs for each section:

- Pages for me to write in your weekly lesson assignments
- Weekly Practice Journal, it is required that there will need to be entries for each week of the semester (you can either purchase a practice journal to put in your binder or print out templates to use (you may use these links below as resources to use for this aspect of the assignment or use the attached template at the bottom the syllabus.)
<https://museandmate.com/products/practice-journal>
<https://www.digitalclarinetacademy.com/store>
<https://images.template.net/wp-content/uploads/2019/08/Sample-Weekly-Practice-Log-Example.zip>
- Comprehensive Excel scale spreadsheet with written notes of your required scales for the year and tempos you are comfortable with each associated scale. It is recommended you update your list on a regular basis as you progress with your tempos and specific notes regarding your scales.
- Written observations from any guest master classes and any supplementary material (ie. rhythm drill sheet)

For one to improve, you must have clear daily practice goals and intentions. For example... it could be A major across the break needs to be smoother, Poulenc 3rd mvmt play bars 33-40 with a cleaner & crisper articulation, 16ths articulation exercise at quarter=100 next week, listen to recordings and score study of the Mozart concerto, etc. The whole practice folder/binder is to be turned in fully by the last lesson of the semester. I may review your notes during lessons to check on your preparation and progress.

Listening & Research Assignment

Each semester you will be assigned repertoire to work on. How we learn about the composer, the historical background, and context in which a piece comes from plays a huge role in our approach to how we perform the piece. In this assignment, you'll be assigned a recording of a solo you are working on this semester and will be required to listen to the recording. You will write about how the performers approach the work, their interpretation, and your observations. Please see the document "Listening Assignment Guidelines" as uploaded on Canvas under files for suggestions of what to include in your listening assignment. The assignment is to be submitted on Canvas and the deadline is **Sunday January 26th 11:59EST**. This is worth 10% of your grade.

Late Assignment Policy

Late assignments are accepted for listening and research assignment. However, each week the listening assignment is not submitted, it will result in 15% deduction of the grade. (one week will be 85% etc. week 2 70%, etc.)

Absences and Contact

If you need to discuss anything with me or have any questions, knock on the door in between lessons or please email me if you need to set up an appointment to discuss anything privately. Please contact me if you need to be absent for studio class or a lesson due to an extenuating circumstance, emergency, or conflict. You may call or text me in the event of an emergency. Any unexcused absence will result in a one letter grade deduction (ie. A becomes A-) from the final grade. All students are expected to attend every lesson and every student's clarinet recital. If you have a conflict with a lesson, you may switch times with a colleague, but please notify me in advance of the change. Please note if I need to cancel a lesson, a make-up lesson will be offered. I will send a Google calendar listing when lessons are scheduled for each week. Make-up slots later in the semester will be posted on the Google calendar as well. Make-up lessons that are provided must be made up and the student is responsible for signing up for the make-ups. Lessons that are provided by the teacher not made up at the end of the semester will count as an unexcused absence. Please note lessons will not be rescheduled due to being busy with other school-related work as it is your responsibility to prepare the assigned lesson material each week. If the student surpasses a total of four or more absences during the semester, it is up to the instructor to determine if the student is still eligible to pass depending on the circumstances. In this scenario, the student may also be referred to an academic advisor for assistance in the course.

Studio Class

Studio class will be held over the course of the semester on Mondays beginning at noon. The format will feature a variety of topics including, but not limited to: pedagogy, scales, mock auditions/juries, orchestral or band audition excerpts, solo pieces, performance classes, general topic discussion, and guest presentations. Studio class may also be used for clarinet choir/ensemble opportunities/performances with a pianist. Studio class attendance is mandatory. It is also a great opportunity to work on your teaching skills and constructive feedback for your colleagues so everyone's participation in the studio is essential. Any unexcused absences will result in the lowering of the grade by one level (ie. A becomes A-). Studio class is held in Soundhouse C in the MIB from noon to 1:50pm.

Accommodations

If you need course adaptations or accommodations because of a disability, please contact the instructor of record as soon as possible. Ball State's Disability Services office coordinates services for students with disabilities; documentation of a disability needs to be on file in that office before any accommodations can be provided. Disability Services can be contacted at 765-285-5293 or dsd@bsu.edu.

Diversity Statement

Ball State University aspires to be a university that attracts and retains a diverse faculty, staff, and student body. We are committed to ensuring that all members of the community are welcome, through valuing the various experiences and worldviews represented at Ball State and among those we serve. We promote a culture of respect and civil discourse as expressed in our Beneficence Pledge and through university resources found at <https://www.bsu.edu/campuslife/multiculturalcenter>.

Communication

I encourage everyone in the BSU studio to get to know one another and that we create a positive learning environment for everyone! Get together for an impromptu clarinet duo/trio/quartet, have duo practice sessions together, knock on your colleague's practice room door for constructive feedback or a mini performance! We can share our passion for music together, create a supportive learning environment, and learn from one another.

Clarinet Resources and Recommended Reading

I have created a clarinet studio Google drive which has a comprehensive PDF library of warmups, scales, etudes, and various exercises for daily practice. Lesson material may be assigned from the Google drive so if it is requested, please print materials and come prepared to lessons from the Google drive. Please get in touch with me if you have trouble accessing the drive. Also, please see below for my recommendations on clarinet resources and some fantastic books to read!

Breakfield Glick/Anderson: *Clarinet Studio Companion*

Colleen Conway: *Private Music Lessons*

Jack Brymer: *Clarinet*

Don Greene: *Audition/Performance Success*

David Etheridge: *Clarinet for Dummies*

David Pino: *Clarinet and Clarinet Playing*

Ralph Skiano: *Behind the Screen*

Phillip Rehfeldt: *New Directions for Clarinet (book on extended clarinet techniques/multiphonics)*

Thomas Ridenour: *Educator's Guide to Clarinet*

Hearings/Juries

All of the undergraduate music major students must take either a hearing or jury at the end of the semester. All undergrads must pass sophomore standing jury (end of freshmen year) and junior standing jury (end of sophomore year). Through discussions with the student, the 15-minute jury will consist of an accompanied movement(s) of an appropriate solo piece, an etude or unaccompanied solo piece or movement, and scales. If you are taking a hearing (10 minutes in length), the material is up to the discretion of the instructor. But it will consist of the scales listed below and either a solo piece, etude, or unaccompanied solo. After juries, feedback will be provided which will include your growth as a musician and future areas that may need improvement. Juries are 20% of your grade.

Plan to dress appropriately and treat the juries as if it were a real live performance for an audience. Be prepared to give your music to the jury panel and have the jury evaluation form filled out (everything doubled sided and typed). In addition to the etude or solo piece, please see below for jury scale requirements.

Appendix - Scales for Juries

As part of juries, scales will be asked (beginning and ending on tonic) with the goals of:

1. A beautiful even tone production throughout the range of the clarinet
2. A seamless legato line across the breaks and register changes
3. Accuracy of notes and consistency of tempo
4. A musical and "singing" quality throughout

Scales must be memorized. Major scales may be asked to be played in thirds. Scales and thirds won't be asked higher than the third octave high G. A mid-term scale exam will be administered to check in on your preparation and is worth 15% of your grade. The mid-term scale exam will take place during lessons the week of **February 23**. The tempos below are a recommended progression of where you should be by the time you finish each year (in sixteenth notes).

Freshmen

All Major Scales and Arpeggios

FM, GM, EM, F# 3 octaves

Chromatic Scale 3 octaves to High E

Quarter = 55

Reference: JB Albert Scales, Klose Scales, Langenus, Stevenard

Sophomore

All Major Scales and Arpeggios

All Harmonic Minor Scales/Arpeggios

FM/fm, GM/gm, EM/em, F#/f#m 3 Octaves

Chromatic Scale Low E to 3rd octave High G

Quarter = 65

Reference: JB Albert Scales, Klose Scales, Langenus, Stevenard

Junior

All Major Scales and Arpeggios

All Harmonic Minor Scales/Arpeggios

All Melodic Minor Scales/Arpeggios

FM/fm, GM/gm, EM/em, F#/f#m 3 Octaves

Chromatic Scale Low E to 3rd octave High G

Quarter = 72

Reference: Baermann Book III (Junior+)

Senior

All Major Scales and Arpeggios

All Harmonic Minor Scales/Arpeggios

All Melodic Minor Scales/Arpeggios

FM/fm, GM/gm, EM/em, F#/f#m 3 Octaves

Chromatic Scale Low E to 3rd octave High G

Quarter = 77

MM

All Major Scales and Arpeggios

All Harmonic Minor Scales/Arpeggios

All Melodic Minor Scales/Arpeggios

FM/fm, GM/gm, EM/em, F#/f#m 3 Octaves

Chromatic Scale Low E to 3rd octave High G

Quarter = 90

Reference: Jettel Scales

Practice Binder Rubric

Comments/Grade out of 10:

Organization of Overall Binder	Each section of the binder is well organized and structured. Templates are organized chronologically and dated in a clear way. A physical copy of the binder is handed in and overall, the binder is comprehensive/organized.	
Details in Templates	There is a great level of thoughtful detail in marking goals for each practice week, specific strategies to improve and achieve those goals in practice sessions, the fundamentals focused on, and the specific material that was covered	
Templates Each Week	All templates are accounted for starting the second week of the semester. If templates are missing or left blank, it may result in lower points in this section.	
Notes from Guest Classes	If any guests were present during the semester, please include observations notes from the guest artist master classes and things that you have learned during the class.	

Scale Log

It is recommended to include an excel sheet of each scale and the tempos you are comfortable performing each scale you are responsible for learning this semester. Also, as a way of noting which scales may need attention and how you may progress with the scales throughout the semester. You may include specific notes on your scales (ie. third register of F# Major altissimo, etc.)

Each of these categories for the practice binder are graded out of 10 points. Practice binder will be graded out of 50 points.

Points of Out 50/Letter Grade: _____

40-50 = A

30-40 = B

20-30 = C

10-20 = D

0-10 = F

Date for the Week:

Weekly Goals (by the end of the week I'd like to be able to.....)

Practice Strategies to Achieve Weekly Goal

Weekly Practice Item/Assignments	Tempo	What went well...	I want to improve on...	... and one thing I tried to fix my problem was...
<i>Ex: B-flat Minor Scale</i>	<i>60 bpm</i>	<i>My rhythm was right with the metronome.</i>	<i>Tone quality on the highest notes.</i>	<i>I played a high range exercise then came back to the scale.</i>

End of the Week Notes (did I achieve my goal/if not, why not? Even if I didn't reach my goal, did I still make progress?)

Key Lesson Takeaways (based on feedback from your weekly lessons to remember and work on over the course of the week):

The professor reserves the right to amend this syllabus at any time during the term. Notice of such amendment will be given in a timely manner.

Last edited: 12/30/2025