

**THE OHIO STATE UNIVERSITY, SCHOOL OF MUSIC  
SYLLABUS FOR APPLIED CLARINET  
SPRING SEMESTER 2016**

**BM, MM, DMA Clarinet Performance; BME, MA Music Education;  
BA Music; Clarinet Study for Non-Majors**

**Dr. Caroline Hartig, [Hartig.15@osu.edu](mailto:Hartig.15@osu.edu)  
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**Course numbers:** 110.43, 200.43, 201.43, 401.43, 402.43, 501.43, 502.43, 601.43, 602.43, 693, 701.43, 801.43, 802.43, 902.43, 998, 999

**Meeting Times Each Week:**  
Studio classes  
Tuesdays & Fridays - 11:30am - 12:25pm  
Tuesdays - 6:30pm -7:30pm HU109

**Lesson Times: Arranged by instructor**

**Office Hours: By appointment**

**Credit hours:** Lessons: 1, 2 or 4 as permitted by the OSU Course Offerings Bulletin

**Course Objectives**

The goal of applied clarinet lessons and studio class is to develop all aspects of clarinet artistry, which may include, but is not limited to tone production, technique, articulation, various fingering choices, contemporary techniques, reed work, musicianship, sight-reading, intonation, performance and practice. These skills will be obtained through the study of scales, etudes, solo, chamber and orchestral repertoire, master class attendance/participation, concert attendance, performances and written/listening assignments.

**Attendance Policy**

It is mandatory that all students attend lessons at the time that is mutually agreed upon by professor and student. Students should make every effort to inform their professor of any absence a minimum of 24 hours in advance. Students should trade lesson times with other studio members before contacting the professor. Every effort will be made to provide make-up times for scheduled lessons that must be cancelled by the professor. Make up lessons will be provided by teaching assistants or your major professor, schedule permitting.

To ensure a successful lesson, it is expected that students are warmed up and ready to play at the start of their lesson. Promptness, professionalism, general attitude and attendance directly affect the student's grade. The professor is under no obligation to wait for tardy or late students or to provide make-up times for lessons that are cancelled at the last minute by the student. Students

who do not take the appropriate steps to cancel a lesson will be given a grade of zero for the missed lesson and the zero will be averaged into the final grade. If you are ill, please cancel your lesson for the benefit of your colleagues and professor so that a healthy and happy studio may be maintained.

### **CLARINET STUDIO CLASS-ATTENDANCE MANDATORY**

#### **Clarinet Studio Class times:**

**Tuesday and Friday, 11:30am - 12:25pm**

**Clarinet Ensemble/Studio Class, Tuesdays, 6:30pm - 7:30pm Hughes 109**

**For complete schedule, locations and assignments/topics please refer to:  
Spring 2016 Studio Class Schedule and Spring 2016 Schedule of Events**

Studio Class is a required supplement to your applied lessons. Attendance will be taken and is part of your grade. In some class sessions not all students will be required to attend. Students should check e-mail and studio bulletin board as well as Google Calendars/Documents and Dropbox frequently for scheduling and important announcements.

Each student is required to perform/play in at least one to two studio classes per semester (repertoire to be selected in consultation with and/or assigned by the professor). In order for all to benefit, participation, attention and appropriate behavior are essential and required. Please note that listening and observing while a peer is performing is an important form of instruction and an invaluable learning tool for both performer and observer/listener.

#### **Concert and Special Event Attendance/Concert Reports-**

Students are required to attend all clarinet related studio functions, including faculty and student recitals (graduate and undergraduate), orchestra and band concerts, special events, and guest artist master classes/lectures, as well as other events in the woodwind area as well as concerts outside of OSU when possible. Attendance will be 5% of your overall grade. Attendance will be taken at each event and final attendance rate will be curved at the end of the semester, i.e. the highest attendance rate will receive a 4.0 and lowest attendance rate will receive 0.0.

**Please sign in on the attendance sheet at the start of each required event. If you do not sign up, you will not get credit for attending.**

Save your programs to verify your attendance, as you will need these programs to graduate and make sure to check in with Evan/Manchusa/Zack who will be in charge of attendance and will report absences to Dr. Hartig. If you have a conflict, please write to Dr. Hartig or speak with her in advance.

**See Studio Events Calendar and Studio Master Class Schedule for a complete list of required events.**

**Freshmen and sophomore students are required to write 5 concert reports that are due no later than the last day of classes, April 25, 2016 and must be submitted in hard copy format. One of these reports may be substituted with a short article on one of the major works the students may be studying or on a pedagogical technique/topic.**

## **Accompanists**

Students with performances involving accompanists are required to arrange for their attendance and participation at lessons and in studio class or for studio recitals, or competitions. The School of Music attempts to provide a pianist for as many required recitals as possible; typically these are degree recitals (undergraduate/graduate [DMA and MM]), and some honor's competition performances. In the case of optional recitals and competitions, OSU will not provide pianists free of charge. If support is not provided by OSU and/or the student wishes to waive OSU pianist support, it is the responsibility of the student to secure an accompanist at least five weeks prior to the performance/jury. In addition, your professor may require a pianist at lessons.

At the request of the professor, pianists may be required at general lesson(s) that may not be covered by OSU collaborative pianist support. Due to limited resources in the School of Music, you may need to hire a pianist at your own expense for some lessons. In this case, it is the student's responsibility to schedule and secure a pianist. If either student or accompanist is not prepared at a level that will enable progress during the course of the lesson, the instructor reserves the right to dismiss students from that lesson. Students must rehearse with their accompanist a minimum one time prior to bringing their accompanist to their lesson for a coaching.

In all cases it is the student's responsibility to provide the pianist with a good quality score in order to give ample time for the pianist to prepare effectively.

## **Grading Criteria for Undergraduates and Graduate students**

1. A weekly lesson grade will be given by the professor and/or assistant and charted on each student's individual progress sheet. Weekly lesson grades will be based on the following criteria: preparation (general weekly improvement, completion of assignments/goals, general attitude and willingness to adopt and apply the instruction and practice methods as outlined by the professor) technique, tone, scales, and musicianship. Each item is worth 4.0 points, for a total of 20 points possible, for each lesson. Students may see their grades at any time and may ask for justification and/or suggestions on how to improve or maintain the final grade.

Notebook requirements:

\*Undergraduate Students are required to maintain a Notebook/Goals Journal and must have it prepared no later than the second week of classes. The notebook must be loose leaf and divided into the following categories.

- A. Weekly assignments-students will write their assignment at the close of their lesson in their notebook and cross off when goals are achieved
  - B. Comments by the professor, including any notes from lessons and/or studio class
  - C. Hand-outs/Jury sheets/Audition comments
  - D. Long term goals (5-10 years)
  - E. Medium range goals (1-5 years)
  - F. Short Range Goals (2-15 weeks, semester)
2. All undergraduate and graduate students will have a goals meeting/discussion with their professor at the start of each semester.
  3. During the course of the semester, the instructor may assign required readings, short papers, and/or listening assignments to supplement discussion and study resulting from lessons or studio class.
  4. In addition to a midterm scales exam, the professor reserves the right to have scales tests or pop quizzes which may include scales, chords or other playing assignments.
  5. The professor reserves the right to dismiss any student who is unprepared for her/his lesson if that student is not working according to studio standards and this dismissal will

- result in a grade of zero for the lesson.
6. It is mandatory that each student has a professional clarinet/mouthpiece set-up that will not hinder her/him from making proper progress. It is not the professor's responsibility to repair student instruments or provide students with mouthpieces, reeds, or instrument combinations. Students are urged to consult with their professor in advance of major purchases such as mouthpieces and instruments so that a proper and efficient choice may be made which will best serve the individual needs of each student.
  7. Students are expected to have equipment such as metronomes, tuners and reed tools such as knife; glass and reed rush as well as manuscript paper and should have these items available for use during and between lessons. Students must also have an ample supply of reeds.
  8. Students must purchase, or gain access to study books, solo repertoire, orchestra excerpts and scores as needed and assigned by their professor in ample time for lessons and preparation. If you need music and cannot afford to purchase, the OSU library is a wonderful resource for music, scores and recordings. Interlibrary Loan is also a terrific resource. Please make use of these resources, as I will not loan parts or scores from my personal library for the purpose of making quick copies or for any other reason as it is too costly to replace missing items.
  9. Students should use original manuscript parts and scores and etude books. Xerox parts are not permitted.
  10. Students are required to record their weekly lessons on a professional level recording machine such as Zoom 2 or 4, Sony digital recorder or any other quality machine. Students should purchase a splitter so that the professor may listen back with them when necessary.
  11. It is strongly suggested that all students join the International Clarinet Association. There are many perks including an outstanding quarterly journal. <http://www.clarinet.org/> student memberships available
  12. Many, if not all graduate students (Master and Doctoral levels) will be required to present one master class per semester. The topic will be chosen in consultation with the professor and the master class will be video taped so that it can be a learning tool and reviewed by the professor and student. It is the student's responsibility to secure the video equipment and see that the master class is video taped. This may become a necessary item to include with job applications in addition to being an excellent and useful pedagogical exercise.

### **Grading Percentages**

- Weekly Lesson grade 70%  
(Includes notebook completion and organization, attendance, weekly lesson grade, participation and studio class performances)
- Jury exam (15%) For semesters where there is no jury exam, 15% will be added to Weekly lesson grade.
- Exams- including scales exams, midterm and final, 10% written assignments
- Concert and special event attendance. Students must attend all clarinet events that are in bold in the events calendar, this may include, but are not limited to events including faculty and student recitals and guest artist special events.  
(See Attendance, pgs.1-2 for further details on grading) 5%

## **GRADES**

Grades earned for a semester reflect only the achievements of that particular semester. While there is a strong expectation that the standard a student achieves rises after every subsequent term, a semester's grade is not relative to any previous one's. A student could, for example, show some improvement over their previous semester in terms of performance ability, but still earn a lower semester grade on account of the quality of work required by the course.

**Lessons:** Evaluation, attendance and jury performance account for 100% of the letter grade. The grade may be negatively affected by additional responsibilities concerning studio class attendance and recital attendance. Students are expected to attend these recitals as well as all regularly scheduled studio classes. The student's grade may be lowered by as much as one complete letter if these requirements are not fulfilled. Absence involving extenuating circumstances must be approved by prior arrangement with the instructor.

### **Grading Scale for Lessons:**

A = 90% - 100% Outstanding. Student showed strong work ethic, outstanding time management skills including appropriate practice time as evidenced during lesson. Each lesson showed outstanding preparation, professionalism, and dedication to mastering assigned skills/materials. In general, outstanding progress was made musically, technically, and tonally with regard to sound production.

B = 80% - 90% Excellent. A consistent and methodical practice pattern was evident, and the preparation of the assigned materials was completed in an excellent manner. Excellent progress was made musically, technically, and tonally with regards to sound production.

C = 70% - 80% Average. Preparation shows some consistency in practicing, mild improvement in technical and musical goals and adequate progress so that new materials may be assigned. Given reasonable expectations, the student is clearly not working up to his/her highest potential.

D = 60% - 70% Poor. This grade is earned for lessons or work that is consistently not prepared and shows little or no consistent practice and preparation. Students demonstrating a lack of motivation and/or good work ethic/attitude fall into this grading category as well.

E = Below 60% Very Poor. Students earning this grade should reevaluate their work habits and purpose for study.

## **LESSON REQUIREMENTS**

### **Freshman level:**

**1. All major scales, minor scales including all three forms- natural, harmonic and melodic as found in the required *OSU Clarinet Studio Scales format*, which will serve as the standard scale requirement for all jury examinations, quarter note=88-108**

Students will also memorize major and minor arpeggios, and chromatic scale over the entire range. Students will also work extensively on Baermann, Part III, Op. 63, Carl Fisher edition or David Hite Foundation Studies (Baermann Edition, Southern Music). Mastery of the following articulations will be required at sixteenth notes, quarter note=88-112.

Tongue four-legato and staccato,  
all slurred,

slur two-tonguetwo  
tongue two-slur two  
slur three-tongue one  
tongue one-slur three  
tongue one-slur two  
tongue one

**2. Students will also memorize Klose' Major/minor scale sheet, found on page 123 of the Klose Celebrated method for Clarinet.**

**3. Students will learn fundamental warm-up exercise as prescribed by the instructor including Klose scale sheet and major scale progression exercise.**

**4. Fundamentals of technique and tone production including: hand position, embouchure, single and double lip exercises, posture, and breathing**

**5. Appropriate etude and method books according to need of student including but not limited to:**

Rose 32 etudes, (Carl Fischer), Hite, Melodious and Progressive Studies, books I & II (Southern)  
Klose, Celebrated Method for Clarinet (Carl Fischer)  
Carbonare, Arte e Tecnica  
Jeanjean, Vade Mecum  
Lazarus, Method for Clarinet, Books II & III (Carl Fischer)  
Opperman, Modern Daily Studies, Books I & II,  
Polatschek, 12 Etudes for Clarinet (Marks Music)  
Selected Studies, (Rubank)  
Kroepsch 416 Daily Studies, Books 1-4, (Carl Fischer)  
Thurston, Passge Studies, Vol. I (Boosey & Hawkes)

**6. Representative solo works including but not limited to:**

Baermann, Divertimento (Southern)  
Baermann, Air Varie, No. 2 (Southern)  
Debussy, Petite Piece, (Durand)  
Finzi, Five Bagatelles (Boosey & Hawkes)  
Hindemith, Sonata (Schott)  
Marty, Premiere Fantasy (Southern)  
Mozart, W.A. Four Church Sonatas (Southern)  
Stamitz, Concerto in Bb (Schott)  
Tartini, Concertino (Boosey & Hawkes)  
Weber, Concertino, Op. 11 (Carl Fischer)  
Weber, Concerto No. 1 in f minor (Carl Fischer)

**7. Introductory orchestral excerpts according to level of student, International Edition, Books I**

& II, Peter Haddock, The Working Clarinetist (Roncorp) representative excerpts:  
Beethoven, Symphonies 2, 3 and 4  
Beset, L'Arlesienne Suite  
Brahms, Symphony No. 3  
Franck, Symphony in d minor  
Mozart, Symphony in g minor  
Weber, Der Freischutz Overture  
Weber, Oberon Overture

## **8. Introduction to reed work; students will secure the necessary reed working supplies**

### **Sophomore level:**

**1. All major scales, minor scales including all three forms- natural, harmonic and melodic as found in the required *OSU Clarinet Studio Scales format*, which will serve as the standard scale requirement for all jury examinations, quarter note= 88-126**

Students will also memorize major and minor arpeggios, and chromatic scale over the entire range. Students will also work extensively on Baermann, Part III, Op. 63, Carl Fisher edition or David Hite Foundation Studies (Baermann Edition, Southern Music) with mastery of the following articulations:

Tongue four-legato and staccato,

Tongue four-legato and staccato

all slurred

slur two-tonguetwo

tongue two-slur two

slur three-tongue one

tongue one-slur three

tongue one slur two-tongue one

Major and minor third studies by memory (see Baermann Op. 63 for form)

whole tone scales

### **2. Continued fundamentals of tone and technique**

### **3. Appropriate etude and method books according to need of student including but not limited to:**

Hite, Melodious and Progressive Studies, books I & II (Southern)

Hite, Artistic Studies, Book 1 (Southern)

Jeanjean, Vade Mecum

Carbonare, Arte e Tecnica

Langenus, Complete Method for Clarinet (Carl Fischer)

Opperman, Modern Daily Studies, Books II & III

Rose, 40 studies, (Carl Fischer)

Thurston, Passge Studies, Vol. II (Boosey & Hawkes)

Uhl, 48 studies, Books I and II (Schott)

Kroepsch (1-4)

Classical Studies, Voxman/Rubank

### **4. Representative solo works including but not limited to:**

Arnold, Sonatina (Lengnick)

Baermann, Adagio (Belwin Mills)

Cahuzac, Cantilene (Billadot)

Cavallini, Adagio and Tarentalla (Southern, Peters, Kjos)

Delmas, Fantaisie Italienne (Billadot)

Grovlez, Lamento et Tarentelle (Leduc)

Milhaud, Sonatine (Durand)

Rabaud, Solo de Concours (Southern)

Saint-Saens, Sonata (Durand)

Weber, Introduction Theme and Variations, (International)

**5. Continued orchestral excerpt study according to student level, International Edition, Books I-IV, Peter Hadcock, The Working Clarinetist (Roncorp), representative excerpts:**

Beethoven, Symphonies No. 8 and 9  
Brahms, Variations on a Theme by Haydn  
Mendelssohn, Scherzo from Midsummer Night's Dream  
Rachmaninoff, Second Symphony  
Rachmaninoff, Second Piano Concerto  
Rossini, The Barber of Seville  
Schubert, Symphony in c minor  
Schubert, Unfinished Symphony  
Tchaikovsky, Symphony 4

**6. Reed work continued**

**Junior level:**

**1. All major scales, minor scales including all three forms- natural, harmonic and melodic as found in the required *OSU Clarinet Studio Scales format*, which will serve as the standard scale requirement for all jury examinations, quarter note=88-132**

Continuation of scale study as above, with emphasis on extended scales, diminished chords, whole tone scales, modes, major and minor thirds, fourths, fifths and sixths.

**2. Continued fundamentals of tone and technique, introduction to contemporary techniques.**

**3. Appropriate etude and method books according to need of student including but not limited to:**

Cavallini, Thirty Caprices (Ricordi)  
Carbonare, Arte e Tecnica  
Jeanjean, Vade Mecum  
Hite, Artistic Studies, Book II (Southern)  
Jettel, Klarinetten Schule, Band 3, Accomplished Clarinetist, (Books 1-3)  
Perier, Etudes, Books 1-9  
Polatschek, Advanced Studies (G.Schirmer),  
Uhl, 48Studies, Vol. I & II (Schott),  
Thurston, Frederick, Passage Studies, (Boosey & Hawkes)  
Zitek, Sixteen Modern Etudes for Clarinet, Op.14 (Rubank)

**4. Representative solo works such as:**

Bernstein, Sonata (Witmark & Sons)  
Bozza, Fantaisie Italienne (Leduc)  
Brahms, Sonata No. 1 in f minor, Sonata No. 2 in Eb major  
(Carl Fischer)  
Burgmuller, Duo in E-flat Major (Schott)  
Crusell, Concerto in f minor, op. 1 (Sikorski, Southern)  
Debussy, Four Pieces, (Musica Rara)  
Devienne, Deuxieme Sonata (Editions  
Musicales Translantiqes)  
Finzi, Concerto (Boosey & Hawkes)

Jean-Jean, Arabesques (Alfred Music)  
Jean-Jean, Clair Matin (Alfred Music)  
Jean-Jean, Scherzo Brillante (Southern)  
Messenger, Solo de Concours (Southern)  
Milhaud, Duo Concertant (Heugel)  
Mozart, Concerto, K. 622 (Breitkopf)  
Penderecki, Three Miniatures (Deshon Music, Inc.)  
Schumann, Fantasy Pieces, Op. 73 (A clarinet) (International)  
Spohr, Concerto No. 1 (Southern)  
Spohr, Theme & Variations (Musica Rara)  
Weber, Fantasia and Rondo (Carl Fischer)  
Weber, Grand Duo Concertante, op. 48 (G. Schirmer)

### **5. Reed work**

### **6. Continued orchestral excerpt study according to student level, International Edition, I-VI, Peter Hadcock, The Working Clarinetist (Roncorp), representative excerpts:**

Brahms, Symphonies No. 1 & 4  
Beethoven, Symphony No. 6  
Borodin, Polovetsian Dances  
Mendelssohn, Symphony 3  
Mendelssohn, Fingal's Cave Overture  
Prokofiev, Classical Symphony  
Rimsky-Korsakov, Capriccio Espagnol  
Rimsky-Korsakov, Russian Easter Overture  
Rossini, Semiramide Overture  
Sibelius, Symphony No. 1  
Shostakovich, Symphony 5

### **Senior level:**

**All major scales, minor scales including all three forms- natural, harmonic and melodic as found in the required *OSU Clarinet Studio Scales format*, which will serve as the standard scale requirement for all jury examinations, quarter note=88-144**

Continuation of scale study as above, with emphasis on extended scales, diminished scales, whole tone scales, modes, major and minor thirds, sixths, octaves, chords, Baermann Broken & Returning Scales

### **2. Continued fundamentals of tone and technique, introduction to contemporary techniques**

### **3. Appropriate etude and method books according to need of student including but not limited to:**

Bach, J.S. Quinze Etudes (Leduc)  
Baermann, Parts 4 & 5 (Southern, Carl Fischer)  
Carbonare, Arte e Tecnica  
Caravan, Preliminary Exercises & Etudes in Contemporary Techniques  
Caravan, Polychromatic Diversions for Clarinet  
Hite, Artistic Studies, Book III (Southern)  
Jean-Jean, 18 Etudes (Andrieu Freres)  
Jean-Jean, 16 Etudes (Buffet-Crampon)  
Jean-Jean, Vade-Mecum (Andrieu Freres)  
Jettel, The Accomplished Clarinetist, Book I, II & III (Josef Weinberger)

Kovacs, Hommages (Darok Edition)  
Lebanchi, Studio Progressivo from Part II, Metodo Progressivo per Clarinetto (Southern)  
Opperman Velocity Studies, Advanced & Virtuoso (Carl Fischer)  
Oppeman, Contemporary Sequences for Clarinet (Carl Fischer)  
Perier, Etudes, Books 1-9  
Rode, Twenty Studies for Clarinet (Carl Fischer)

#### **4. Representative solo works such as:**

Babin, Hillandale Waltzes (Eble Music)  
Bassi, Rigoletto (Carl Fischer)  
Bax, Sonata (Chappel & Co.)  
Benjamin, Le Tombeau de Ravel (Boosey & Hawkes)  
Berg, Vier Stucke, op. 5 (Universal Edition)  
Bozza, Caprice-Improvisation (Leduc)  
Cahuzac, Variations sur un Air du Pays d'Oc (Leduc)  
Castelnuovo-Tedesco, Sonata (Ricordi)  
Copland, Concerto (Boosey & Hawkes)  
Crusell, Concerto, Op. 11, (Universal Edition)  
Debussy, Premiere Rhapsodie (Durand)  
Devienne, Premiere Sonate (Eds. Mus. Transatlantiques)  
Francaix, Tema con Variazioni (A clar.) (Editions Max Eschig)  
Horowitz, Sonatina (Novello)  
Ireland, Fantasy-Sonata (Boosey & Hawkes)  
Jean-Jean, Carnival of Venice (Carl Fischer)  
Kalliwoda, Morceau de Salon, Op. 229 (Chester)  
Klose, Fifth Air Varie in F Major (Belwin Mills)  
Lazarus (ed. Colin Bradbury) Fantasia on Airs from "I Puritani" (J & W Chester)  
Lutoslawski, Dance Preludes (J & W Chester)  
Mazellier, Fantasy-Ballet (Neil A Kjos, Andraud)  
Meister, Erwinn Fantasie (Carl Fischer)  
Milhaud, Scaramouche (Editions Salabert)  
Montbrun, Concertstuck (Leduc)  
Montbrun, Six Pieces Musicales D'Etude (Leduc)  
Muczynski, Time Pieces (Theodore Presser)  
Nielsen, Concerto (Dansk Music)  
Poulenc, Sonata (J & W Chester)  
Reinecke, Fantasy Pieces, Op. 22 (Musica Rara)  
Schubert, Arpeggione Sonata (Carl Fischer)  
Schumann, Three Romances, Op. 94 (A clar.) (G.Schirmer)  
Weber, Concerto No. 2 in Eb, (Carl Fischer)

#### **5. Reed work**

#### **6. Continued orchestral excerpt study according to student level, International, Books I-VIII, Peter Hadcock, The Working Clarinetist (Roncorp), also utility excerpts for Eb and bass clarinet**

Berlioz, Symphonie Fantastique  
Debussy, Afternoon of a Faun  
Mendelssohn, Symphony 4  
Rimsky-Korsakov, Scheherazade  
Rimsky-Korsakov, Le Coq d'Or

Shostakovich, Symphony No. 1  
Strauss, Richard, Don Juan  
Strauss, Richard, Till Eulenspiegel  
Stravinsky, Firebird Suite  
Stravinsky, Petroushka  
Tchaikovsky, Symphony No. 6

### **Graduate Level:**

Students admitted to the MM and DMA programs must possess a mastery of the above levels and exhibit the potential to achieve a professional level of competency.

1. Refinement of all fundamental skills with an emphasis on those still requiring attention.
2. Advanced Contemporary Techniques such as multiphonics, flutter tonguing, glissando, portamento, circular breathing, double/triple tonguing, pitch bends, double stops, pulsing etc.
3. Advanced reed working and refinement of finishing skills
4. Possible research, reading, papers and written assignments on a graduate level
5. Professional caliber degree recitals
6. Extensive knowledge and performance of solo, chamber and orchestral repertoire.
7. Proficiency on auxiliary instruments such as Eb and bass clarinet
8. Performance and proficiency of all musical styles, periods and genres
9. Etudes appropriate to strengthen skills as needed
10. Representative Solo works such as: Martino, Corigliano, Tower, Larsen, Bolcom, Reger, Franciux, Crusell, Spohr, Kupferman, Berio, Donatoni, Denisov, Bassett, Nielsen, etc.
11. Memorization of solo works written before 1950 with the exception of sonatas
12. Proficiency of orchestral studies, International Books, I-VIII, complete parts, Giampieri Volume I-III, and other important excerpts found on audition lists that may only be found on complete parts.

### **Graduate Level Minor Clarinet Study**

Students enrolled in Minor Clarinet Study must receive approval from the clarinet professor and must play a short audition demonstrating their current playing level. Requirements will be selected from the above undergraduate/graduate lesson requirements depending upon student level.

**Professionally appropriate dress for studio class performances and ensemble concerts in the School of Music is required, refer to the following dress code:**

### **CONCERT DRESS at OSU:**

Concert dress at OSU is long (below calf) all black, appropriate long skirt or dress with three quarter to full length sleeves, black hose and shoes, or a black tuxedo. Occasionally a white blouse, black turtleneck and black long skirt, or long black pants will be needed.

Clarinet Ensemble attire is long, black dress pants and a solid black long sleeved top. Short or sleeveless attire is not appropriate.

Musicians are expected to dress neatly and appropriately for each concert.  
Concert wear should have a formal, professional appearance.

Here is what the personnel manager of the Columbus Symphony Orchestra includes on all emails requesting a service:

Men: Full dress tails; long-sleeve, white shirt; white vest or white cummerbund; white bow tie; black socks; black dress shoes (no athletic shoes).

Women: All-black, ankle-length dress, skirt (no side slits or back slits above the knee), loose-fitting culottes (with the appearance of a skirt), or dress slacks (must be loose and dressy; no tight pants); black blouse with long or  $\frac{3}{4}$ -length sleeves, modest neck and back lines; black, button cardigans or black, dress jackets may be worn; black, dress shoes (no open-toed shoes); sheer, black stockings; no flashing jewelry and no beads or sequins that would create a visual distraction.

### **Possible sources for Reeds, Music and Supplies**

#### **Music:**

Luyben Music-KC, Missouri (816) 753-7111, Annette Luyben  
Eble Music-Iowa (319) 338-0313

#### **Reeds/Supplies:**

Muncy Winds-North Carolina, 800.333.6415 x223 Pam  
Weiner Music-NYC, 800.622-CORK  
Woodwind & Brasswind-Indiana, 800.348.5003

#### **Repair:**

Repair-Tim Clark, Columbus, OH- (614) 846-4888  
Bob Scott-Lansing, MI- (517) 882-9098  
David Straubinger, Indianapolis, IN- (317) 784-3012

### **Academic Misconduct**

Students are strongly advised to read the **Code of Student Conduct** available at:  
<http://oaa.osu.edu/coamresources.html>

**Please read, sign and return to Dr. Hartig no later than January 19, 2016**

I have read this syllabus and understand the content and grading policies for applied clarinet study at The Ohio State University. I have asked for clarification on any items that may not be clear. I agree to follow this syllabus and will work to my best potential as a clarinet student in the OSU Clarinet Studio.

\_\_\_\_\_  
Sign name

\_\_\_\_\_  
Print name

\_\_\_\_\_  
Date