

Snider Studio 'First Semester of Study' Grade Sheet

Name: _____

All Assignments and Points Possible

Scale Test 1: Three scales at 10 points each (30 points)	Score: _____
Etude Test 1: From Rubric (20 points)	Score: _____
Rep. Check: Piece printed and recording in hand (5 points for piece, 5 for recording)	Score: _____
Scale Test 2: Three scales at 10 points each (30 points)	Score: _____
Etude Test 2: From Rubric (20 points)	Score: _____
Rep. Check: First 2 pages of work learned and tune printed (5 points each)	Score: _____
Etude Test 3: From Rubric (20 points)	Score: _____
Scale Test 3: Three scales at 10 points each (30 points)	Score: _____
Etude Test 4: From Rubric (20 points)	Score: _____
Rep. Check: Next 2 pages of work or marked improvement (10 points)	Score: _____
Scale Test 4: Three scales at 10 points each (30 points)	Score: _____
Etude Test 5: From Rubric (20 points)	Score: _____
Jury: Basic concepts exam (10 points)	Score: _____
Aural "drop the needle" exam (10 points)	Score: _____
Etude exam (50 points)	Score: _____
Scale exam (50 points)	Score: _____
Piece chosen for semester performance (80 points)	Score: _____
Final: Oral Presentation (50 points)	Score: _____

Total Points Possible: 500 points

Total Score: _____

Snider Studio ‘Second Semester of Study’ Grade Sheet

Name: _____

All Assignments and Points Possible

Review Major Scales: All 12 major scales from first semester (30 points)	Score: _____
Scale Test 1: Three scales at 10 points each (30 points)	Score: _____
Etude Test 1: From Rubric (20 points)	Score: _____
Scale Test 2: Three scales at 10 points each (30 points)	Score: _____
Rep. Check: Piece printed and album (10 points for piece, 10 for recording)	Score: _____
Etude Test 2: From Rubric (20 points)	Score: _____
Rep. Check: First 2 pages of work learned and tune 2 printed (10 points each)	Score: _____
Etude Test 3: From Rubric (20 points)	Score: _____
Scale Test 3: Three scales at 10 points each (30 points)	Score: _____
Etude Test 4: From Rubric (20 points)	Score: _____
Scale Test 4: Three scales at 10 points each (30 points)	Score: _____
Rep. Check: Tune 2 from memory (20 points)	Score: _____
Etude Test 5: From Rubric (20 points)	Score: _____
Rep. Check: 2 more pages of chosen work or marked improvement (20 points)	Score: _____
Jury: Basic concepts exam (10 points)	Score: _____
Aural “drop the needle” exam (10 points)	Score: _____
Etude exam (50 points)	Score: _____
Scale exam (50 points)	Score: _____
Piece chosen for semester performance (80 points)	Score: _____
The plan assignment and document (20 points)	Score: _____
Final: Oral Presentation (30 points)	Score: _____
Tune played from memory, utilization of chord tones in improvisation (20 points)	Score: _____

Total Points Possible: 600 points

Total Score: _____

Clarinetists of Note

Ricardo Morales – Principal of Philadelphia Symphony Orchestra, many previous positions

Yehuda Gilad – Professor at USC

Gervase de Payer – Professor at Royal Academy of Music in London

Reginald Kell – Taught Benny Goodman, Principal of LSO, professor of schools in UK and US

Eddie Daniels – Prolific jazz clarinetist of today

Stanley Drucker – NY Phil principal (49 yrs) (students of note: Franklin Cohen, John Bruce Yeh)

Leon Russinoff – Taught Stanley Drucker

Daniel Bonade – Father of American clarinet, along with Russinoff and Bellison

Simeon Bellison – Paved way in clarinet sound along with Bonade and Russinoff

Karl Leister – Principal of Berlin Phil (1959-89), Professor at Academy of Music in Berlin

Benny Goodman – Prolific jazz clarinetist of the 20th century

Harold Wright – Principal of Boston Symphony Orchestra until death in 1993

Example videos for inspiration:

<https://www.youtube.com/watch?v=7q1J9HtD8kQ>

<https://www.youtube.com/watch?v=eOaU9j6PFw8>

<https://www.youtube.com/watch?v=yRBkwobtfGE>

<https://www.youtube.com/watch?v=JHVDbgzhfzo>

<https://www.youtube.com/watch?v=-WOxMrH4XCo>

https://www.youtube.com/watch?v=3mJ4dpNaI_k

<https://www.youtube.com/watch?v=roYcrpSU9IM>

<https://www.youtube.com/watch?v=Fi1ov7fiu8s>

https://www.youtube.com/watch?v=6Ep6akP_4qY

<https://www.youtube.com/watch?v=l3EJqvKhYzY>

<https://www.youtube.com/watch?v=BCvksrs-k7E>

<https://www.youtube.com/watch?v=ESgpQ0fCHSQ>

<https://www.youtube.com/watch?v=QnDjbisYdoM>

<https://www.youtube.com/watch?v=OnbIPW-iQNY>

<https://www.youtube.com/watch?v=mAJUHLi3BBI>

<https://www.youtube.com/watch?v=blxyqCzgJIs>

<https://www.youtube.com/watch?v=67upUuEwqSg>

Clarinet Repertoire List

Babin – Hillendale Waltzes
Baerman (Wagner) – Adagio
Bartok – Contrasts
Bassett – Soliloquies for solo clarinet
Bassi – Concert Fantasia on “Rigoletto”
Bax – Sonata
Benjamin – Le Tombeau de Ravel
Bergson – Scene and Air from “Louisa de Monfort”
Bernstein – Sonata
Bozza – Bucolique
Brahms – Sonata No 1
Brahms – Sonata No 2
Busoni – Concertino Castelnuovo-Tedesco – Sonata
Carter – GRA
Copland – Concerto
Crusell – Concerto in F minor
Crusell – Introduction & Variations on a Swedish Air
Crusell – Concerto No 3
Devienne – Sonata No 2
Debussy – Premier Rhapsody
D’Ollone – Fantasia Orietale
Francaix – Tema con Variazioni
Giron – Bagatelles
Harvey – Three Etudes on Themes of Gershwin
Hindemith – Sonata No 1
Horovitz – Sonatina
Husa – Three Studies for Clarinet Solo
Jacob – Five Pieces
Jongen – Recitative et Airs de Ballet
Kovacs – Hommage a Manuel de Falla
Larson – Dancing Solo
Martino – A Set for Clarinet
Martinu – Sonatina
Messenger – Solo de Concours
Messiaen – Abyss of the Birds for solo clarinet from “Quartet for the End of Time”

Mozart – Clarinet Concerto in A
Muczynski – Time Pieces
Nielsen – Concerto Osborne – Rhapsody
Persichetti – Parable VIII
Pierne – Canzonetta
Poulenc – Sonata
Rabaud – Solo de Concours
Riepe – Three Studies on Flight
Rossini – Introduction, Theme and Variations
Rozsa – Sonatina
Saint Saens – Sonata
Schumann – Fantasiestucke
Schubert – Shepherd on the Rock
Sierra – Cinco Bocetos
Smith – Five Pieces
Spohr – Concerto No 1
Spohr – Concerto No 2
Stamitz – Concerto in Bb major
Stravinsky – Three Pieces for Solo Clarinet (can play on Bb)
Sutermeister – Capriccio
Szalowski – Sonatina
Tower – Wings
Tomasi – Concerto
Weber – Concertino
Weber – Concerto No 1
Weber – Concerto No 2
Weber – Grand Duo Concertante
Widor – Introduction et Rondo
Whittenberg – Three Pieces

Chamber works:

Mozart Clarinet Quintet
Brahms Clarinet Quintet
Brahms Trio
Weber Quintet
Schubert Octet

Saxophonists of Note

Marcel Mule – father of classical saxophone French school

Sigurd Rascher – father of classical saxophone German school

Fred Hemke – professor at Northwestern University, American French school

Donald Sinta – considered instigator, following Larry Teal, of classical saxophone Michigan school

Charlier Parker – founder of Bebop jazz style

John Coltrane – founder of post-bop

Cannonball Adderley – prolific alto player

Sonny Rollins – prolific tenor player

Branford Marsalis – known for being able to play both classical and jazz equally well

David Sanborn – the commercial sound everyone wants

Claude Delangle – professor at Paris Conservatory

Chris Potter – prolific tenor player

Videos for inspiration, not necessarily of these players:

<https://www.youtube.com/watch?v=TdfCrleEq58>

<https://www.youtube.com/watch?v=H1p9eGyuaJM>

https://www.youtube.com/watch?v=0mmG5qT_kno

<https://www.youtube.com/watch?v=vUDClx05tF4>

https://www.youtube.com/watch?v=IajZ_uaJebo

<https://www.youtube.com/watch?v=zi9gUR85ujQ>

<https://www.youtube.com/watch?v=v4DTR0I7xhA>

<https://www.youtube.com/watch?v=NSBpybTBI5w>

<https://www.youtube.com/watch?v=zC4kvW4S6mk>

https://www.youtube.com/watch?v=NMoQeybL_-c

<https://www.youtube.com/watch?v=-CyJmVLkr8k>

<https://www.youtube.com/watch?v=pbyaInyGhvs>

<https://www.youtube.com/watch?v=x5jNRDELc6U>

Saxophone Repertoire List

Absil - Sonata
Bach, arr. Mule - Sonata #4
Bassett - Duo Concertante
Bassett - Music for Saxophone
Benson - Aeolian Song
Benson - Concertino
Bonneau - Caprice en Forme de Valse
Bonneau - Concerto
Bonneau - Suite
Boutry - Divertimento
Bozza - Concertino
Bozza - Improvisation et Caprice
Charpentier - Gavambodi II
Constant - Musique de Concert
Cowell - Air and Scherzo
Creston - Concerto
Creston - Sonata
Debussy - Rhapsodie pour Saxophone
Demersseman - Fantaisie
Desenclos - Prelude Cadence et Finale
DiPasquale - Sonata (tenor)
Dubois - Concerto
Dubois - Divertissement
Dubois - Sonata
Feld - Concerto
Glazounov - Concerto in E Flat
Gotkovsky - Brilliance
Gotkovsky - Concerto
Gotkovsky - Variations Pathetiques
Handel, arr. Mule - Sonata No.1 (flute sonata)
Hartley - Concerto
Hartley - Duo
Heiden - Sonata
Hindemith - Sonata
Husa - Elegie et Rondeau
Ibert - Concertino da Camera
Karg-Elert - Sonata
Karlins - Music for Alto Saxophone
Koechlin - Quinze Etudes
Lacour - Piece Concertante
Larsen - Holy Roller
Lauba - Neuf Etudes
Martin - Ballade
Maurice - Tableaux de Provence
Milhaud - Scaramouche
Muczynski - Sonata
Myers - Three Short Pieces
Noda - Improvisation I,II,III
Noda - Mai
Noda - Phoenix
Pascal - Sonatine
Pierne, arr. Mule - Canzonetta
Rivier - Concerto for Trumpet and Saxophone
Robert - Cadenza
Rorem - Picnic on the Marne
Rueff - Chanson et Passepied
Rueff - Sonate
Schmitt - Legende
Schumann, arr. Hemke - Three Romances
Stockhausen - In Freundschaft
Tcherepnin - Sonatine Sportive
Tomasi - Ballade
Tomasi - Concerto
Tomasi - Introduction et Danse
Tull - Sarabande and Gigue
Villa-Lobos - Fantasia
Wuorinen - Divertimento
Yoshimatsu - Fuzzy Bird Sonata

Tunes for Improvisation Study

All the Things You Are

All of Me

Alone Together

Anthropology

Au Privave

Autumn Leaves

Billie's Bounce

Blue Bossa

Blue Train

Blues for Alice

Ceora

Cherokee

Chitlins Con Carne

Four

I'm Beginning to See the Light

It Could Happen to You

Joy Spring

Locomotion

Mercy, Mercy, Mercy

Misty

My Foolish Heart

My Funny Valentine

A Night in Tunisia

Now's the Time

On the Sunny Side of the Street

Recordame

St. Thomas

Softly, As In A Morning Sunrise

Take Five

Take the A Train

There Will Never Be Another You

Tenor Madness

The Final Assignment Sheet

Date of Meeting: _____

This meeting is for the instructor's studio only, no outside persons are permitted.

The student must be dressed professionally, have their instrument and materials, and be on time.

Oral Presentation (30 points):

Each student will prepare to discuss one aspect of their primary instrument that has been learned in the semester. They should demonstrate adequate knowledge of the material chosen. This is not comprehensive. The presentation should last no longer than 5 minutes and it will be timed.

If the student wishes, visual media or a PowerPoint presentation, handouts, or using peers as guinea pigs for teaching, could be used for demonstration of knowledge and are recommended.

Improvisation Performance (20 points):

Each student must bring printed copies of the tune that has been chosen during the semester for every person present at the performance and a folder to hold all of the music they receive. This helps each student to create a library of music for later use and allows everyone to play together. Be sure to have the correct keys for whatever instruments will be present.

Everyone will play together through each tune and discuss aspects of what makes it great. When finished sight reading, the student presenting will then improvise over the changes for two choruses, taking care to use chord tones or simple scale choices in their solo.

Everyone will use the backing tracks from iRealbook during the performance.

Making a Plan Assignment Sheet

Name: _____

At the jury in the second semester, the student will present a hard copy of their five year plan to the faculty. The document should be Times New Roman, 12 pt font, double spaced and be a single paragraph that is no longer than one page.

The student must begin to analyze their own experience in college as a preparatory step to their future. They must complete a plan for their professional and personal lives, organize goals and priorities and manipulate their daily experience to affect the goals they wish to accomplish. –Learning Outcomes, Snider, 2015

Answer the following questions with one or two sentences in the space provided, please continue on back if necessary. Afterwards, complete the five year plan while reflecting on all of the previous answers. Also provide one sentence at the conclusion of the document noting what track will be chosen for the second year of study.

1. What were your interests through high school?
2. What extracurricular activities were you involved in during high school?
3. What do you like to do in your free time?
4. What can you talk about for hours without trying, with your friends on a weekend?
5. What have your parents done for their careers? Does that have any bearing on you or what you believe is “successful”?
6. What kind of job would you like to be doing right now if you didn’t have to be in school?
7. What kind of job do you dream about?
8. What schooling is required to achieve the dream job?
9. Are you on the path already to do that schooling? Is school even necessary?

10. What kind of music do you listen to the most?

11. What kind of music is important to learn about? Should there only be one kind?

12. What skills are required of a musician in today's music industry?

13. How much practice is it going to take to achieve those skills?

14. Do you want your only income to come from music, or are you happy doing something else to offset it?

15. How much time will it take to finish the schooling necessary to achieve your dream job?

16. How much time will it take to acquire the dream job?

17. How much time will it take to be making the money you want to earn?

18. How old will you be for each of the previous questions?

Write one paragraph, following the instructions, of your five year plan starting in (list current date): _____
on another page.

Collegiate Private Lessons Curriculum
for the third & fourth semesters of study

In the second year of study, the student may choose to either study classical music, jazz music or both.

The choice to either study jazz or classical for the second year is based on student development, that is, if the student has made a “B” or higher in both of the first semesters of study.

If the student has not passed with a “B” or higher, than a curriculum based on the preceding two semesters will be developed by the professor on a case by case basis.

If the student has met the criteria then they may choose a genre to focus on or continue to learn as much as possible with both. Once the genre has been chosen, the student must complete the entire second year in the chosen path, no switching.

Should the student choose **classical music**, expectations include:

Minimum of 2 major classical works per semester

Minimum of 8 etudes per semester out of required text (unless student has surpassed expectations, than the instructor may assign a different book)

Scale work to beat quarter note at 132 playing sixteenth notes on both major and minor extended scales (unless student has already achieved the limit, then interval scales and/or synthetic scales will be introduced)

Minimum of one performance in first semester of one of the classical works selected, with required ensemble of particular work (usually for instrument and piano)

Required final performance of 2-3 major works (not including the piece from 3rd semester) in last semester of study as pre-transfer fulfillment

Should the student choose **jazz music**, expectations include:

Minimum 5 jazz standards memorized (melody and changes) per semester

Minimum 2 transcriptions of personal instrument, of differing styles (options may be discussed for length of solos chosen) per semester

Multiple drop the needle tests from professor’s list of albums to know (based on instrument)

Scale work to beat quarter note at 132 playing sixteenth notes on both major and minor extended scales (unless student has already achieved the limit, then interval scales and/or synthetic scales will be introduced) and pentatonic scales in all keys (major and minor and blues)

Minimum of 2 performances in first semester with combo (could include larger ensemble at the discretion of instructor)

Required final performance of transcription and 2-3 tunes with improvised solos and a full combo, possibly including student arrangements as pre-transfer fulfillment

Should the student choose to continue a **combined workload**, expectations include:

Minimum 1 classical work and 3 memorized tunes per semester

Minimum 4 etudes and 1 instrument specific transcription per semester

Scale work to beat quarter note at 132 playing sixteenth notes on both major and minor extended scales (unless student has already achieved the limit, then interval scales and/or synthetic scales will be introduced) and pentatonic scales in all keys (major and minor and blues)

Minimum of one performance per style first semester, one tune with combo and the classical work chosen with ensemble specification (could be unaccompanied)

Required final performance of transcription, classical work, and 2 memorized tunes with improvised solos – taking care to organize the performance aesthetically and not by style – as pre-transfer fulfillment