

SYMPHONIC BAND

Symphonic Band is open to band students, grades 9-12, who have mastered Fairfield Skill Level V. Students taking this class will work individually and collaboratively to continue their study of ensemble rehearsal and performance techniques, instrumental techniques, music literacy and musicianship. As performance based classes, all bands, with the exception of Jazz Ensemble, will progress through a 4 block Repertoire Cycle in which in-depth study on designated time period and genres will be emphasized. All bands will be on the same block each year to ensure that students will have studied and performed all time periods and genres after four years regardless of ensemble.

Symphonic Band is a full year course that meets twice in each four day rotation and includes one small group lesson per rotation in which individual instrumental skill will be developed. Lessons will take place during the school day with the band director or other FPS music teacher specializing in band. Lessons will be scheduled in homogeneous instrument groups of no larger than three students at the same skill level. Students may choose to fulfill their band lesson requirement by taking weekly private lessons with a qualified instructor outside of school at their own expense. Students who participate in the weekly private lessons are required to have their private teacher complete the private lesson progress form and return it to their band director regularly.

Participation in all scheduled rehearsals, concerts and other performing events as listed in the Band Handbook are required. Adherence to department policies including the Code of Ethics and performance dress code is also required.

Course Overview

All students in the Fairfield Band Program progress through an Ensemble Sequence and individual Instrument Skill Levels.

Fairfield's Band Program Ensemble Sequence

<u>Grade/Course</u>	<u>Instrument Skill Level</u>	<u>Ensemble Sequence Marker</u>
5 th Grade Band	I	Novice
6 th Grade Band	II	Novice
7 th Grade Band	III	Intermediate
8 th Grade Band	IV	Intermediate
Concert Band	V	Proficient
Symphonic Band	VI	Accomplished
Wind Ensemble	VII	Advanced
Jazz Ensemble	*Extension Course	Advanced

Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative**, **responsive** and **performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities and make **connections** to other subjects and settings to promote and enhance lifelong learning.

Artistic Processes

- Create
- Perform
- Respond
- Connect

Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to make art.

	<p>Ensemble Goals</p> <ol style="list-style-type: none"> 1. Conveying Ideas: each student effectively and musically demonstrates ensemble performance techniques including responding to conductor's cues and adjusting balance and blend in formal concert settings. 2. Communicating and Collaborating: each student participates in the group, taking individual responsibility for using strategies that effectively fulfill ensemble purpose and goals. 3. Creating and Constructing: student constructs an original composition or phrase, rhythmic or melodic, from the synthesis of existing ideas and information and can explain his/her individual creative process. 4. Exploring and Understanding: Student analyzes key issues and develops a detailed plan sufficient to address the task, independently creates and follows appropriate practice strategies to maximize time and effort. 5. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance. <p>Small Group Lesson Goals</p> <ol style="list-style-type: none"> 1. Complete Skill Level VI of the Fairfield Public School band program.. 2. Demonstrate proper care and maintenance of their instrument. 	<ul style="list-style-type: none"> • Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
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<p><u>Summary Ensemble Skill Objectives</u> Used in all Summary Objectives for all students regardless of instrument</p> <p>Students will:</p> <ul style="list-style-type: none"> • Identify, enumerate & Perform: In simple meter: Whole note/rest, Half note/rest, Quarter note/rest, 8th note/rest, selected 16th note/rest patterns, Dotted half note/rest, Dotted Quarter note/rest, Dotted quarter & 8th note combination, Dotted 8th note/rest, Dotted 8th note & 16th note combination, quarter, eighth, sixteenth note/rest triplet patterns; In compound meter: half, quarter, eighth, sixteenth and dotted notes and rests. • Play and read all time signatures. • Perform all dynamic levels. • Identify aurally and visually, all major and perfect intervals • Assimilate the following symbols into their vocabulary and performances: Accent, Barline, Bass Clef, Coda, Common Time, Crescendo, Da Capo al Fine (D.C. al Fine), Decrescendo, Double Barline, DS al Coda, Fermata, Fine, First and Second Endings, Flat, Forte Piano, Key signature, Marcato, Measure, Natural, Repeat, Segno, Sforzando, Sharp, Single Measure Repeat, Slur, Staccato, Staff, Tenuto, Tie, Time Signature and Treble Clef. • Assimilate the following terms into their vocabulary and performances: A tempo, Accelerando, Accidental, Adagio, Allegro, Andante, Articulation, Breath Support, Break Strain, Cadenza, Cantabile, Chord, Chromatic scale, Compound Meter, Consonance, Diminuendo, Dissonance, Divisi, Duet, Embouchure, Enharmonic, Forte, Fortissimo, Key Signature, Largo, Legato, Maestoso, Mezzo Forte, Mezzo Piano, Moderato, Molto, Pianissimo, Piano, Pitch, Poco a poco, Presto, Ritardando, Rubato, Simile, Simple Meter, Soli, Solo, Staccato, Subito, Syncopation, Tempo, Trio, Tutti, Unison and Vivace. • Identify and perform the following terms and symbols: Allargando, Caesura, Grace Notes, Meno Mosso, Vibrato and Trill. • Identify all Major key signatures. • Play and read all major scales at 80 beats per minute within the Fairfield Skill Level VI listed range. 	<p><u>Summary Small Group Lesson Skill Objectives</u></p> <p>Fairfield Skill Level VI Students will:</p> <ul style="list-style-type: none"> • Master range, tone production, articulation, phrasing, major and chromatic scales in accordance with Fairfield Skill Level VI. • Evaluate their own performances and compare and contrast them to performances of others, both individually and within a small group lesson. 	<p><u>Assessments</u></p> <p>Ensemble Assessments</p> <ul style="list-style-type: none"> • Ensemble Performances • Written Concert Evaluations • Sectional Rubric • Written District-wide mid-year assessment • Written District-wide final assessment • Ensemble Rehearsal Skills Rubric <p>Small Group Lesson Assessments</p> <ul style="list-style-type: none"> • Fairfield Skill Level VI – Checklist • Weekly Lesson Rubric • Mid Year solo Rubric • Final Playing Rubric
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<ul style="list-style-type: none">• Play and read the following natural, melodic and harmonic minor scales at 80 beats per minute within the Fairfield Skill Level VI listed range: Concert d, g, and c• Play and read two octave chromatic scale.• Answer focus questions for genres covered in the FPS Band Program Repertoire Cycle.		
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CREATING

Conceiving and developing new artistic ideas and work.

Enduring Understandings

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

Process Components: Plan and Make, Evaluate and Refine

Repertoire

Original 5 part composition; melody and SATB harmonic accompaniment.

Tasks

Students will:

- create (plan and make) an eight measure melody and SATB harmonic accompaniment using dotted rhythms, triplets, half, quarter, eighth and sixteenth notes.
- Evaluate and refine composition as necessary.

Assessment

- Self-assessment checklist
- Composition rubric

PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

Enduring Understanding

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures.

Essential Questions

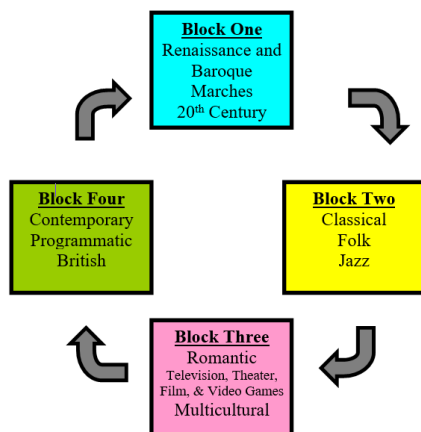
- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Process Components: Select, Analyze, Interpret, Rehearse, Evaluate, Refine, Present

Repertoire

Ensemble

The Fairfield Public Schools Band Program follows a Repertoire Cycle. All bands simultaneously complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Band Program, all participating students will have studied every genre in the Repertoire Cycle. Students will perform various Band repertoire at Grade level 4 and Fairfield Skill Level VI.



Tasks

Students will:

- Perform Fairfield skill level VI scales: all major; d, g, and c natural, melodic and harmonic minor and chromatic at 80 beats per minute.
- Rehearse as a full ensemble and perform grade level 4 band literature demonstrating appropriate dynamics, balance and blend while interpreting the conductor's non-verbal directions.
- Analyze & Interpret pitches, rhythms, note values, dynamics, and articulations
- Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Rehearse, refine, evaluate and present Band literature corresponding to the FPS Repertoire Cycle in both class and formal concert settings, with characteristic tone and attention to intonation.
- Work collaboratively in a sectional setting to improve on instrument/section specific musical and technical challenges within the current repertoire.

Assessment

Ensemble

- Formative rehearsal evaluation using district-wide ensemble rehearsal skills rubric.
- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals
- Sectional Rubric
- Summative recorded assessments
- Participation in concerts

Small Group Lesson

- Weekly lesson rubric
- Mid-Year solo rubric
- Final playing rubric

Small Group Lesson

<p>Students will utilize the grade level appropriate method books, etude books, and solo repertoire that include Fairfield's Skill Level VI objectives and meets the individual needs of the student musicians</p>	<p>Small Group Lesson Students will:</p> <ul style="list-style-type: none"> • Individually analyze, rehearse, refine and present designated lesson material, including major, minor and chromatic scales; with range, tone production, articulation, phrasing in accordance with the requirements of Fairfield Skill VI. • Employ the use of a tuner to improve intonation and ability to adjust pitch. • Employ the use of a metronome to reinforce their understanding of tempo markings and improve their ability to maintain a steady tempo as technical demands increase. 	
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RESPONDING

Understanding and evaluating how the arts convey meaning.

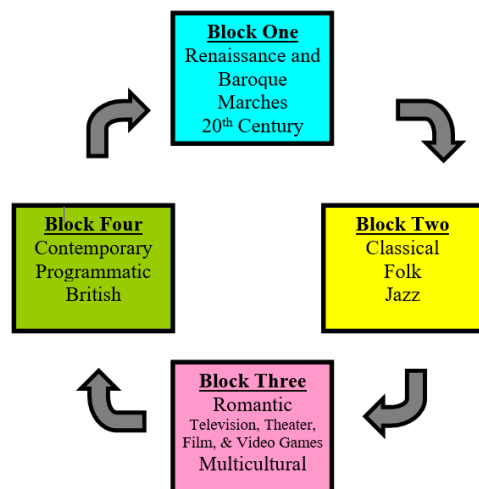
Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY LEVEL)
- Essential Question:
 - How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, interpret, evaluate

Repertoire

The Fairfield Public Schools Band Program follows a Repertoire Cycle. All bands simultaneously complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Band Program, all participating students will have studied every genre in the Repertoire Cycle



Tasks

Ensemble

Students will, using the Fairfield skill level VI vocabulary:

- Analyze and discuss targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Evaluate, in writing, using the quality of their own performances by describing the uses of elements of music and expressive devices
- Demonstrate knowledge of music vocabulary.
- Make informed, critical evaluations of the quality and effectiveness of ensemble performances
- Apply evaluation criteria to individual performance in rehearsals and curricular concerts.
- Identify aurally and visually all major and perfect intervals

Small Group Lesson

Students will:

- Make informed, critical evaluations of the quality and effectiveness of performances and apply the criteria to individual performances in lessons.

Assessment

Ensemble

- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Ensemble rehearsal skills rubric
- Sectional Rubric
- Written concert evaluation.
- District-wide mid-year assessment
- Written district wide final assessment

Small Group Lesson

- Individual improvement on targeted instrumental techniques, ensembles skills and elements of music during rehearsals.
- Discussion of problem solving strategies during practice.
- Weekly lesson rubric

<p>Students will perform various Band repertoire at grade level 4 and Fairfield Skill Level VI.</p> <p>Small Group Lesson Students will utilize the grade level appropriate method books, etude books, and solo repertoire that include Fairfield's Skill Level VI objectives and meets the individual needs of the student musicians.</p>	<ul style="list-style-type: none">• Through analysis and evaluation, apply problem solving strategies during practice.	
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CONNECTING

Relating artistic ideas and work with personal meaning and external context.

Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

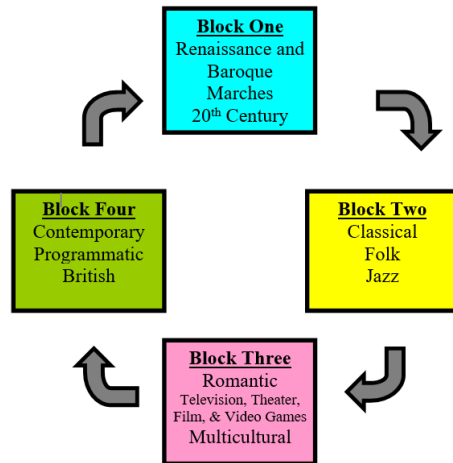
Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Process Components: compare and contrast, analyze, interpret, evaluate

Repertoire

The Fairfield Public Schools Band Program follows a Repertoire Cycle. All bands simultaneously complete an in-depth study of and perform music from one block of the Repertoire Cycle each school year. After four years in the Band Program, all participating students will have studied every genre in the Repertoire Cycle



Students will perform various Band repertoire at grade level 5 and Fairfield Skill Level VI.

Tasks

Students will:

- Analyze, interpret and demonstrate knowledge of key characteristics of repertoire cycle genres as they relates to the elements of music and cultural; and historical connections.
- Compare and contrast Band Repertoire performed from the Repertoire Cycle with Band Repertoire from other genres.

Assessment

- District-wide midterm and/or final exam including focus questions.

Connecting Focus Questions By Genre:

BLOCK ONE

Renaissance & Baroque

1. What were some of the most common instruments of the Renaissance era? Which Renaissance instrument does your band instrument emulate?

Common instruments included: recorder, trumpet, cornett, precursors to the oboe and bassoon, timpani, kettle drum, side drum, lute, harp, guitar, fiddle, viol, organ, clavichord, harpsichord.

2. What are 3 musical characteristics unique to the Renaissance & Baroque era.

- a. *Polyphony- Within the context of the Western musical tradition, the term polyphony is usually used to refer to music of the late Middle Ages and Renaissance. Baroque forms such as fugue, which might be called polyphonic, are usually described instead as contrapuntal. The term polyphony is also sometimes used more broadly, to describe any musical texture that is not monophonic.*
- b. *Counterpoint - In music, counterpoint is the relationship between voices that are harmonically interdependent (polyphony) yet independent in rhythm and contour.[1] It has been most commonly identified in the European classical tradition, strongly developing during the Renaissance and in much of the common practice period, especially in the Baroque. The term originates from the Latin punctus contra punctum meaning "point against point".*
- c. *Ornamentations - In music, ornaments or embellishments are musical flourishes—typically, added notes—that are not essential to carry the overall line of the melody (or harmony), but serve instead to decorate or "ornament" that line (or harmony), provide added interest and variety, and give the performer the opportunity to add expressiveness to a song or piece. Many ornaments are performed as "fast notes" around a central, main note. There are many types of ornaments, ranging from the addition of a single, short grace note before a main note to the performance of a virtuosic and flamboyant trill. The amount of ornamentation in a piece of music can vary from quite extensive (it was often extensive in the Baroque period, from 1600 to 1750) to relatively little or even none. In the Baroque period, it was common for performers to improvise ornamentation on a given melodic line. A singer performing a da capo aria, for instance, would sing the melody relatively unornamented the first time, but decorate it with additional flourishes and trills the second time. Similarly, a harpsichord player performing a simple melodic line was expected to be able to improvise harmonically and stylistically appropriate trills, mordents (upper or lower) and appoggiaturas. Examples: mordent, trill, turn, appoggiatura, glissando, slide*

Marches

1. Which characteristics are unique to a march?
 - a. *Sections: intro, 1st strain, 2nd strain, trio, breakstrain/dogfight, trio, grandioso*
 - b. *Meter: written in duple (simple & compound) meter.*

c. *Key: Most commonly Concert F, Bb, Eb and Ab with a modulation at the trio (adding a flat)*

2. Which instruments were created to facilitate the mobility of a band?

Sousaphone, mellophone, bell-front baritone, bell lyra, marching drums

3. Why were marches composed, and where were they most often performed?

Origins of composition in the military, mostly to regulate function of the soldiers, and to have them keep time when marching and moving.

20th Century

1. Why is the 20th century considered a turning point in band music?

- a. *Beginning of compositions for bands as opposed to being arranged/transcribed*
- b. *Bands performing in a concert setting as opposed to being used for marching/military music*

2. How did band music evolve over the 20th century?

- a. *Development of percussion (timbre and color)*
- b. *Evolving harmonic language, use of extended chords*
- c. *Inclusion of more complex rhythms including syncopation and asymmetric division of the beat.*

3. What are the key differences between early 20th century band music and band music post 1950?

- a. *Earlier: more folk music arrangements, not original melodies, more key-oriented tonal harmonies*
- b. *Later: more original melodies, extended harmonies adding 7ths and 9^{ths}*

BLOCK TWO

Classical

1a. Which band instruments were included in an orchestra of the classical period?

Oboe, bassoon, clarinet, flute, piccolo, French horn, trumpet, trombone, timpani

1b. Which band instruments were not included in an orchestra of the classical period, and why?

Saxophone, baritone (euphonium), tuba, marimba, vibraphone, crotales

2. What are salient characteristics of classical music?

Primarily homophonic, chordal accompaniments, less complex in terms of ornamentations than Baroque music, growing orchestra size, important compositions include symphonies and concertos

3. How can a band play classical music if classical music was not written for band?

By substituting and arranging the original music, transcribers and arrangers can “orchestrate” the music to be played by traditional concert bands.

Jazz

1a. What musical characteristics are noteworthy in Jazz?

Swing eighth notes, jazz style and articulation, harmonic extensions including Maj7, min7, Dom7, altered dominants, and 12-bar blues

1b. What is the significance of improvisation in Jazz music?

The improvisation came first; the name came later. Jazz is the name of a form for musical composition that uses improvisation in a specific way. Classical music might be improvised the first time it is thought of, but thereafter, people perform it in the same way. Jazz has elements that are the same as classical music, and some elements that are different. The different elements of jazz are improvisation, style & inflection, and instrumentation. Without improvisation, jazz could be considered a form of classical music with a different name. Improvisation is important because it allows you to play things that make sense without having to write them down. Improvisation is a way of communicating through music that goes beyond words.

1c. What is the standard instrumentation of a jazz band? Combo? Dixieland Band?

5 saxophones (2 alto, 2 tenor, 1 bari) + 4 trumpets + 4 trombones + rhythm section: piano, bass, guitar, & drums.

A jazz combo is usually drums + a harmonic instrument (piano, guitar, or sometimes both) + 1-3 horns (usually saxophone, trumpet, trombone) + a bass

A "standard" Dixieland band is usually comprised of a "front line" of trumpet (or cornet), trombone, and clarinet, with a "rhythm section" of at least two of the following instruments: guitar or banjo, string bass or tuba, piano, and drums.

2. What is the chord progression of the 12-bar blues?

12-bar blues uses the same basic sequence of I, IV, and V chords. Commonly broken down by 4 measure sequences: The first 4 bars: **I, I, I, I**. The middle 4 bars: **IV, IV, I, I**. The last 4 bars: **V, IV, I, V**. The last four measures can have multiple variations and chord substitutions can be made.

3. Why is jazz music considered uniquely American?

The music of America's black people came to be called jazz in the South in the early 1900s; New Orleans, Louisiana, is often called the birthplace of jazz. Despite slavery's having ended in 1865, African Americans still didn't have the same rights as white Americans. But jazz was music that both black and white people could enjoy. By the 1920s, jazz was growing in popularity and included influences from Europe as well as Africa. In jazz, a melody begins a song, but then each musician will take turns improvising, playing all kinds of notes: high, low, long, short, gravelly and clear. The performers who are not soloing are playing quietly in the background, or comping, short for accompanying. At the end of the song, the melody returns as "the head". Improvising is what makes a jazz song different every time you hear it, unlike any other piece. Another thing that sets jazz apart is its approach to rhythm which includes syncopation. Jazz musicians "swing" notes, which means they change the length of notes, holding some longer and making others shorter using jazz style and inflections.

Folk

1. What is the significance of folk music in culture and society?

Folk music is music that most often is not written down that is passed from person-to-person, generation-to-generation within a culture or sub-population through an oral tradition. The lyrics of folk music often told stories.

2. What is considered to be “folk music?”

Music that is usually not transcribed, it is passed down orally, and is often written by lesser known or unknown composers, music performed by custom

3. How has folk music influenced band music throughout time?

The earliest connections of folk music in the band idiom are Gustav Holst (First and Second Suite for Military Band) and Percy Grainger (works based on Australian & English folk songs). In addition to Holst & Grainger who started the use of folk music within the band idiom, Clare Grundman was the one who became the most prolific band composer & arranger who wrote pieces based around American folk music. Various composers throughout the 20th and 21st century have adopted the use of folk music in their compositions and arrangements because there is no copyright attached to them, and they can use the material as they would like without any financial or legal onus of copyright.

BLOCK THREE

Romantic

1. How did music evolve and/or change from the classical period into the Romantic era?

The word romanticism was first used to describe new ideas in painting and literature, towards the end of the 18th century. This word was later taken up by musicians, to describe the changes in musical style, which took place soon after the turn of the century. Unlike Classical composers, Romantic composers aimed for a more powerful expression of emotion, often revealing their innermost thoughts and feelings. Romantic music is not just about the emotion of love, it can also be about hate or death (positive or negative feelings). Many Romantic composers took an interest in art and literature:

- *Far off lands*
- *The distant past*
- *Dreams*
- *Night and moonlight*
- *Rivers, lakes and forests*
- *Nature and the seasons*
- *The joy and pain of love*
- *Fairy tales*
- *The supernatural*
- *Magic*

The Main Characteristics of Romantic Music

- *Freedom of form and design. It was more personal and emotional*

- *Song-like melodies (lyrical), as well as many chromatic harmonies and discords.*
- *Dramatic contrasts of dynamics and pitch*
- *Big orchestras, due mainly to brass and the invention of the valve*
- *Wide variety of pieces (i.e. songs up to five hour Wagner operas)*
- *Program music (music that tells a story)*
- *Shape was brought to work through the use of recurring themes.*
- *Great technical virtuosity*
- *Nationalism (a reaction against German influence)*
- *Additional key areas and key relationships*

2. How did the use of wind & percussion instruments in orchestras develop in the Romantic era?

- *The use of large orchestras, adding bigger brass sections, including the trombone & tuba. The natural trumpet and the crooks of the French Horn were replaced with instruments that included valves, therefore a wider variety of notes could be played. The additional use of non-“classical era” percussion including sound effects, bird calls, tam-tam, large bass drum, etc.*

3. Who are some of the most notable composers of the Romantic era?

- *Beethoven, Schubert, Mendelssohn, Chopin, Schumann, Liszt, Smetana, Brahms, Tchaikovsky, Dvorak, Grieg, Rimsky-Kosakov, Elgar, Mahler*

Television, Theatre, Film & Video Game soundtracks

1. How does music help in telling the story and/or providing cultural reference for the viewer and listener?

A film score (also sometimes called background score, background music, film soundtrack, film music, or incidental music) is original music written specifically to accompany a film. The score forms part of the film's soundtrack, which also usually includes pre-existing music, dialogue and sound effects, and comprises a number of orchestral, instrumental, or choral pieces called cues, which are timed to begin and end at specific points during the film in order to enhance the dramatic narrative and the emotional impact of the scene in question. Scores are written by one or more composers, under the guidance of, or in collaboration with, the film's director or producer and are then usually performed by an ensemble of musicians – most often comprising an orchestra or band, instrumental soloists, and choir or vocalists – and recorded by a sound engineer.

Film scores encompass an enormous variety of styles of music, depending on the nature of the films they accompany. The majority of scores are orchestral works rooted in Western classical music, but many scores are also influenced by jazz, rock, pop, blues, new-age and ambient music, and a wide range of ethnic and world music styles. Since the 1950s, a growing number of scores have also included electronic elements as part of the score, and many scores written today feature a hybrid of orchestral and electronic instruments - wikipedia.

2. **What is the technique used for character personification? (What is a *leitmotif* and how is it used in music?)**

A leitmotif is a "short, constantly recurring musical phrase" associated with a particular person, place, or idea. Although usually a short melody, it can also be a chord progression or even a simple rhythm. Leitmotifs can help to bind a work together into a coherent whole, and also enable the composer to relate a story without the use of words, or to add an extra level to an already present story.

By association, the word has also been used to mean any sort of recurring theme, in literature, or (metaphorically) the life of a fictional character or a real person. It is sometimes also used in discussion of other musical genres, such as instrumental pieces, cinema, and video game music, sometimes interchangeably with the more general category of theme.

3. **What is the basic process for writing music to accompany a film, television show, or video game?**

Spotting → Syncing → Writing → Orchestrating → Recording

Multicultural

1. How is music a reflection of its culture?

Music and poetry reflect the culture and folklore of a society.. Songs and music mirror history, values, norms and the mentality of a society. When folklore and cultural ceremonies are celebrated with songs and music, it is to demonstrate the tradition and customs of a society.

2. What are examples of scale formations that are used culturally besides major & minor? (examples, not bound to, or limited to):

- a. *Whole-tone scale*
- b. *Dorian scale*
- c. *Lydian scale*
- d. *Phrygian scale*
- e. *Gypsy scale*
- f. *Pentatonic scales (major & minor)*
- g. *Octatonic scale*

BLOCK FOUR

Contemporary

1. How are wind & percussion instruments used in non-traditional ways in contemporary music?

- a. *Adding new sounds to composers' "sonic palette"*

- b. *Instrumentalists singing, whistling, or making other effects with their voices or bodies*
- c. *Using conventional band instruments in non-traditional ways such as blowing through brass pipes, removing & playing on a flute head joint, playing on a mouthpiece only, using different implements on percussion instruments such as a coin scraped on a cymbal, use of mutes to create additional tone colors*

2. What are some examples of unique musical elements in contemporary compositions?

- a. *aleatoric – chance music – the performer selects notes, rhythms, both within some construct*
- b. *time notation (i.e. 30" rather than certain number of measures)*
- c. *twelve-tone technique, tone rows*
- d. *use of harmonics*
- e. *use of glissandi*
- f. *use of microtones or altered tuning*

Programmatic

1. What is program music?

- a. *Program music is instrumental music that carries some extra-musical meaning, some “program” of literary idea, legend, scenic description, or personal drama. It is contrasted with so-called absolute, or abstract, music, in which artistic interest is supposedly confined to abstract constructions in sound. It has been stated that the concept of program music does not represent a genre in itself but rather is present in varying degrees in different works of music. Only in the so-called Romantic era, from Beethoven to Richard Strauss, is the program an essential concept, and even there it leaves its mark on much music commonly considered “pure” or “absolute.”*
- b. *Absolute music would be music that had no extra-musical connection and therefore would be considered abstract.*

2. What are some methods composers use tell a story or illustrate and personify characters?

- a. *See leitmotif (BLOCK 3, Ques. 2)*
- b. *The use of large melodic intervals to depict leaping, sky, air, catapulting, or any such grand ideas*
- c. *The use of small melodic intervals to depict undercurrent, staying close,*
- d. *The use of short, faster notes to depict speed, action, chasing, running, etc.*
- e. *The use of longer notes to depict strength, sorrow, grandiosity, etc.*
- f. *The exploitation of chromaticism to depict various emotions*
- g. *The use of a wide dynamic range to enhance the aural impact of the music*

3. During what eras is programmatic music readily found?

- a. *Program music, as such, is mostly a construct of the Romantic period. However, many modern band compositions, film, tv, video game, & theatre scores use programmatic music techniques rooted in the Romantic period.*
- b. *Program music, per se, was not specifically found in the classical era, although many classical compositions have a general idea or theme that may or not be abstract.*
- c. *“Contemporary music” tends to steer more towards abstract, absolute music and concentrate musical motives around intervallic and rhythmic formulas, time relationships, & rhythm relationships*

British

1. What is the thematic basis for most British Band music?

Most older British Band music uses British folk music as its basis. Newer music, such as music of Sparke, falls more into categories of program or absolute music.

2. Who are the prominent composers of British Band music?

- a. *Gustav Holst (1874-1934)*
- b. *Ralph Vaughan Williams (1872-1958)*
- c. *Edward Elgar (1857-1934)*
- d. *Gordon Jacob (1895-1984)*
- e. *Percy Grainger – although not British, used British folk music found between 1901 and 1914*
- f. *Philip Sparke (1951-)*

Fairfield Public Schools
Assessment Pack
Symphonic Band

Creating a Band Arrangement

Name: _____ Class: Wind Ensemble / Symphonic Band / Concert Band

1. Melody:

- Pick a key.
- Using scale steps within your key, compose a melody using any combination of half notes, quarter notes, eighth notes, sixteenth notes, dotted rhythms or triplets:
 - 4 measures (**Concert Band**)
 - 8 measures (**Symphonic Band**)
 - 12 measures (**Wind Ensemble**)
- Fill in your scale steps and rhythm for your melody on the song chart.

TIPS:

- Remember pick up notes. Not all melodies start on beat one.

2. Harmony:

- Using the diatonic triads of a major key (see below), create a four part (Soprano, Alto, Tenor and Bass or SATB) harmony to support your melody
- Try to assign your SATB harmony by matching the scale steps within the melody. Not all melodic scale steps are equally important, some only serve as passing notes to the next important scale step
- Create a harmonic rhythm for your SATB harmony using any combination of half notes, quarter notes, eighth notes, sixteenth notes, dotted rhythms or triplets
- Fill in your SATB parts (using scale steps) on your song chart

TIPS:

- Upward fourth movement is the strongest harmonic progression and is best at the ends of phrases, for example: **I → IV** or **V → I** or **ii → V**
- The last chord of the melodic phrase will either answer a question (consequent phrase) or ask a question (antecedent phrase). Choose wisely!

3. Creativity:

- Rearrange your SATB harmonic scale steps for the best musical results
- Try to pick chords that create musically interesting harmony that are connected to the melody
- Try to create harmonic rhythms that enhance the piece and are connected to the melody

TIPS

- When moving from note to note in your SATB harmony, try to arrange the voices with the least amount of movement between scale steps, or by keeping the same scale step
- The bass voice usually plays the root of the triad (the bottom note/scale step) but doesn't have to.

Diatonic Triads:

The diagram illustrates the diatonic triads for a major key, presented in both treble and bass clefs. Each triad is shown with its constituent notes and fingerings (1-5) for each voice part. The triads are labeled with Roman numerals I through VII.

Treble Clef Triads:

- I: C4, E4, G4 (Fingerings: 1, 3, 5)
- ii: D4, F4, A4 (Fingerings: 2, 4, 6)
- iii: E4, G4, B4 (Fingerings: 3, 5, 7)
- IV: F4, A4, C5 (Fingerings: 4, 6, 1)
- V: G4, B4, D5 (Fingerings: 5, 7, 2)
- vi: A4, C5, E5 (Fingerings: 6, 1, 3)
- vii: B4, D5, F5 (Fingerings: 7, 2, 4)

Bass Clef Triads:

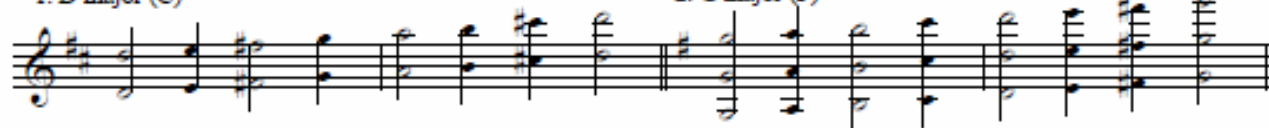
- I: C3, E3, G3 (Fingerings: 1, 3, 5)
- ii: D3, F3, A3 (Fingerings: 2, 4, 6)
- iii: E3, G3, B3 (Fingerings: 3, 5, 7)
- IV: F3, A3, C4 (Fingerings: 4, 6, 1)
- V: G3, B3, D4 (Fingerings: 5, 7, 2)
- vi: A3, C4, E4 (Fingerings: 6, 1, 3)
- vii: B3, D4, F4 (Fingerings: 7, 2, 4)

Clarinet, Trumpet, Tenor Sax,
Bass Clarinet, Baritone T.C.

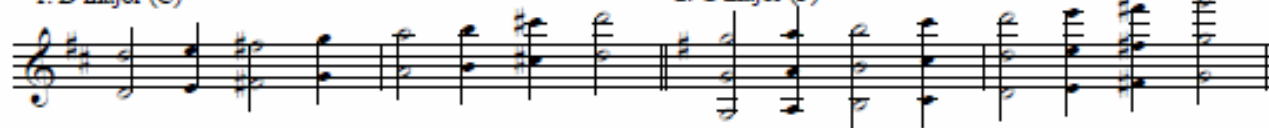
Major Scales

(Concert Pitch in Parenthesis)

1. D major (C)



2. G major (F)



3. C major (Bb)



4. F major (Eb)



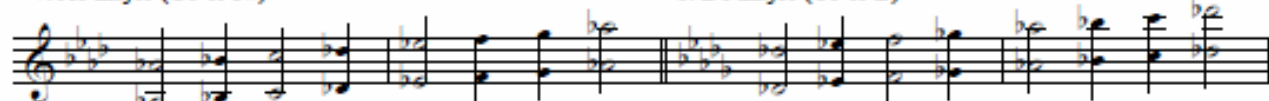
5. Bb major (Ab)



6. Eb major (Db)



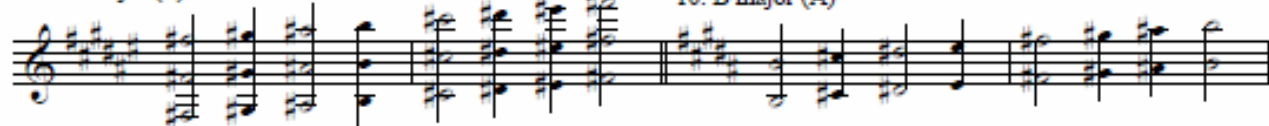
7. Ab major (Gb or F#)



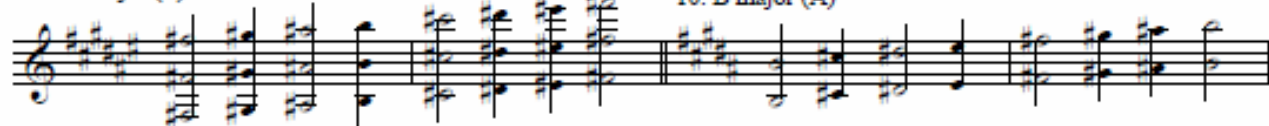
8. Db major (Cb or B)



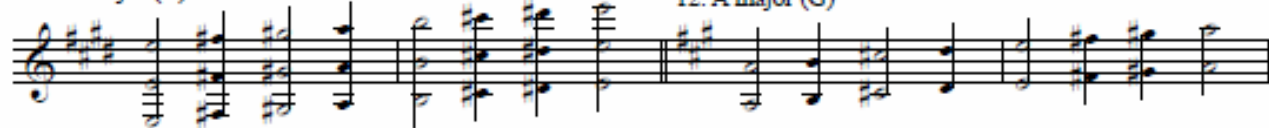
9. F# major (E)



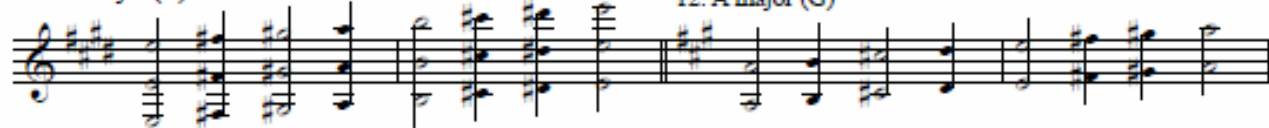
10. B major (A)



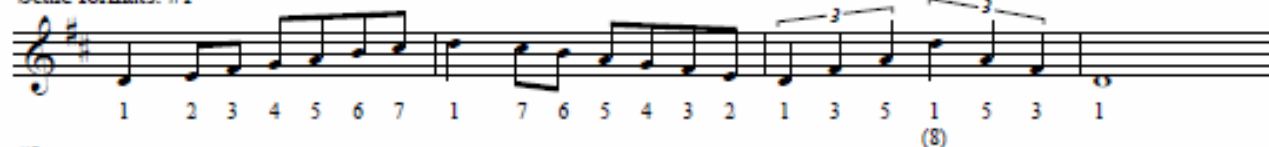
11. E major (D)



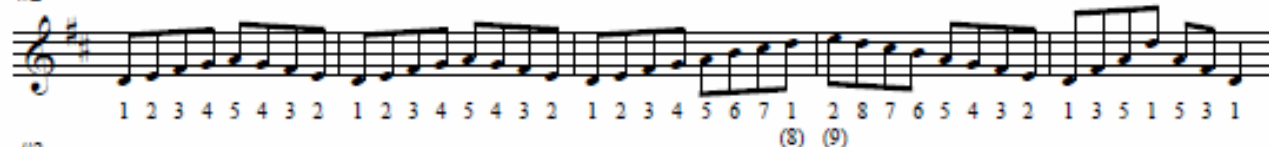
12. A major (G)



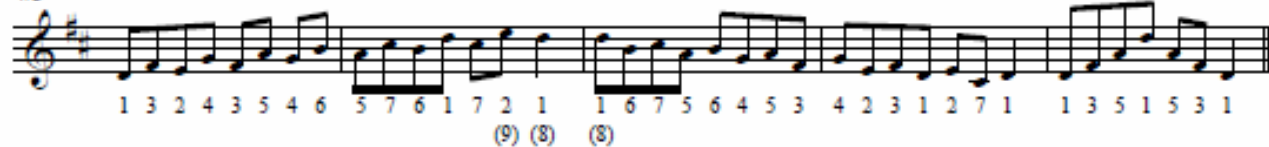
Scale formats: #1



#2



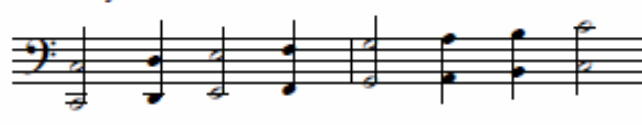
#3



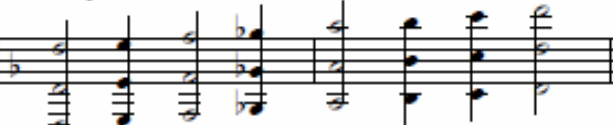
Bassoon, Trombone,
Euphonium, Tuba

Major Scales

1. C major



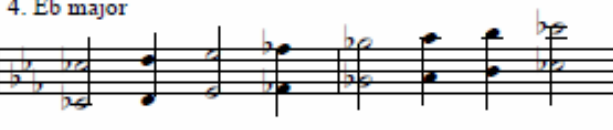
2. F major



3. Bb major



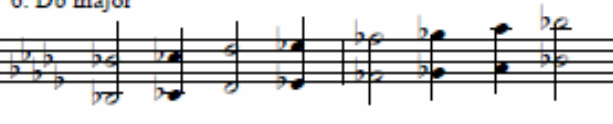
4. Eb major



5. Ab major



6. Db major



7. F# major



8. B major



9. E major



10. A major



11. D major



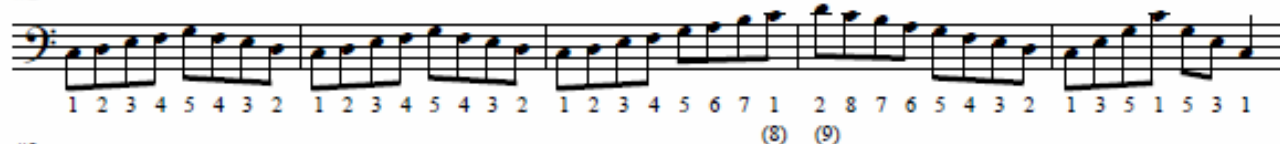
12. G major



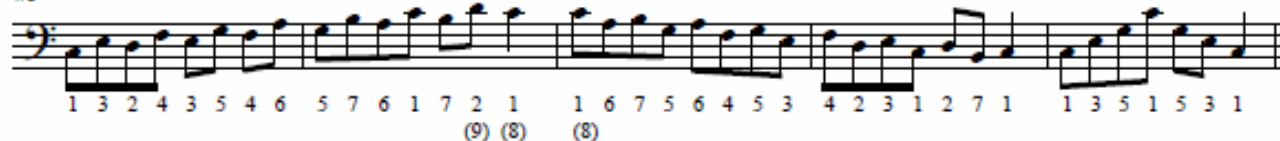
Scale formats: #1



#2

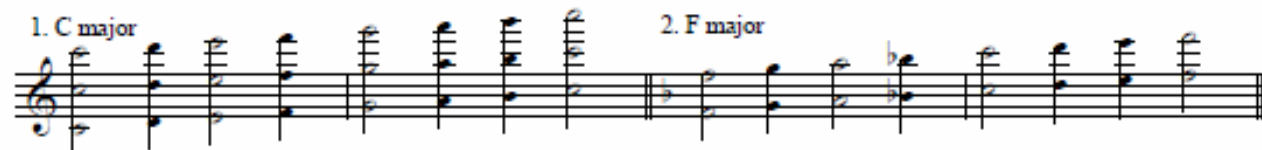


#3

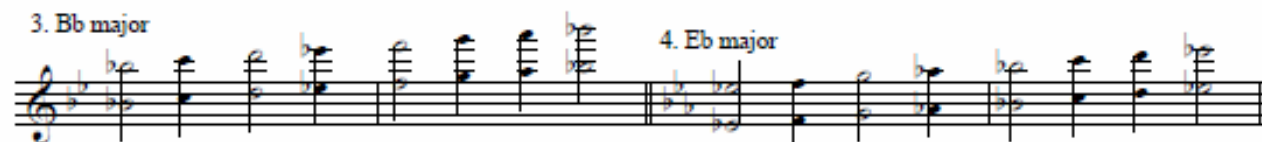


Major Scales

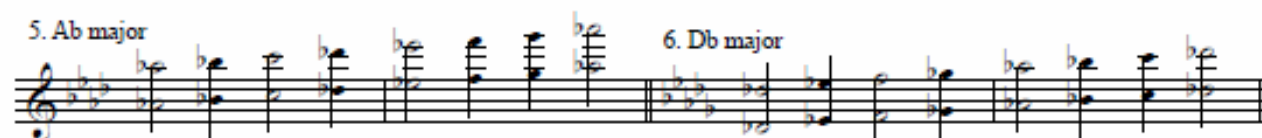
1. C major 2. F major



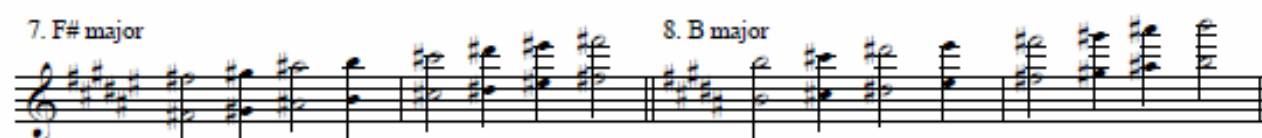
3. Bb major 4. Eb major



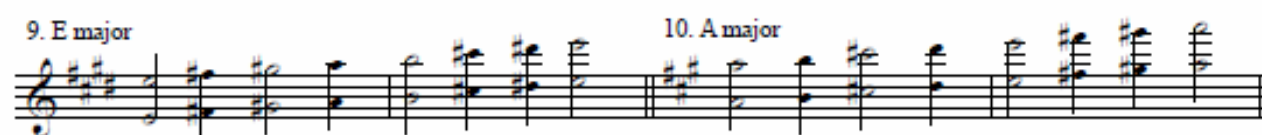
5. Ab major 6. Db major



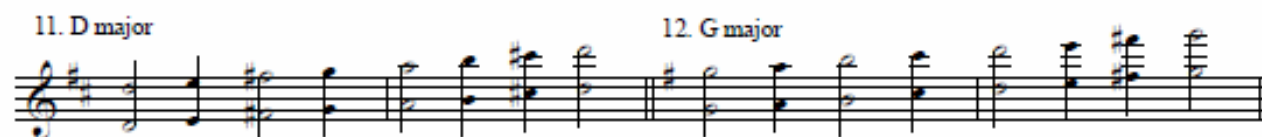
7. F# major 8. B major



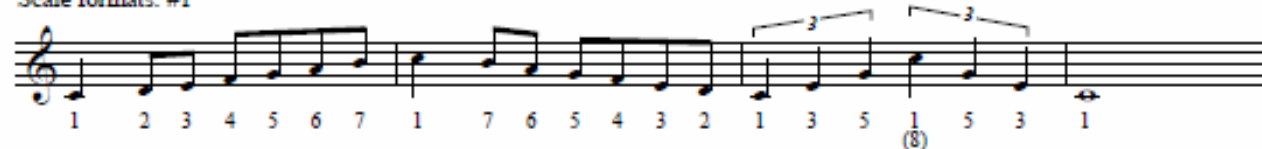
9. E major 10. A major



11. D major 12. G major



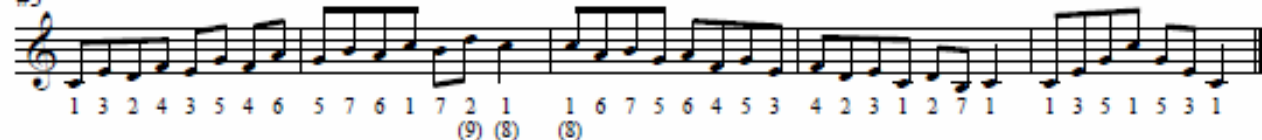
Scale formats: #1



#2



#3



Major Scales

(Concert Pitch in Parenthesis)

1. A major (C)

2. D major (F)

3. G major (Bb)

4. C major (Eb)

5. F major (Ab)

6. Bb major (Db)

7. Eb major (Gb)

8. Ab major (Cb or B)

9. Db major (E)

10. F# major (A)

11. B major (D)

12. E major (G)

Scale formats: #1

1 2 3 4 5 6 7 1 7 6 5 4 3 2 1 3 5 1 5 3 1

(8)

#2

1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 6 7 1 2 8 7 6 5 4 3 2 1 3 5 1 5 3 1

(8) (9)

#3

1 3 2 4 3 5 4 6 5 7 6 1 7 2 1 1 6 7 5 6 4 5 3 4 2 3 1 2 7 1 1 3 5 1 5 3 1

(9) (8) (8)

French Horn

Major Scales

(Concert Pitch in Parenthesis)

1. G major (C)



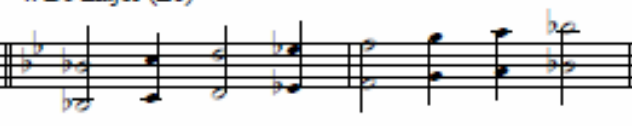
2. C major (F)



3. F major (Bb)



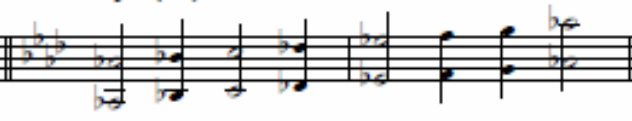
4. Bb major (Eb)



5. Eb major (Ab)



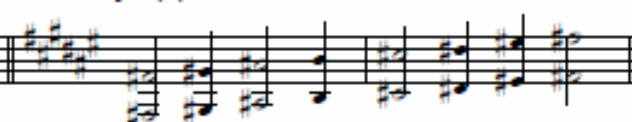
6. Ab major (Db)



7. Db major (Gb)



8. F# major (B)



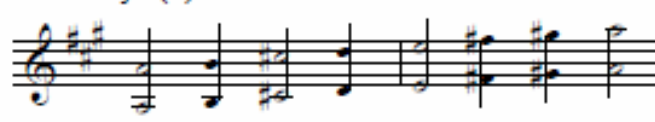
9. B major (E)



10. E major (A)



11. A major (D)



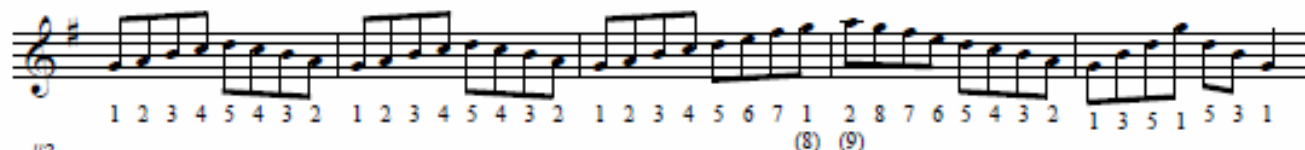
12. D major (G)



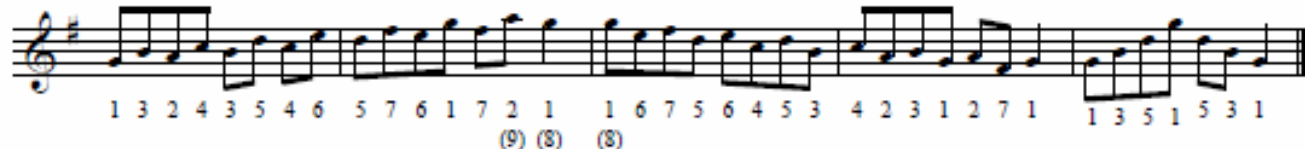
Scale formats: #1



#2





#3



Name: _____

Song: _____

Measure:	Example:	1	2	3	4	5	6	7	8
Melodic Rhythm									
Melody (Scale Steps)	1 2 3 2 1 2								
Melody (Notes names)	C D E D C D								
S	1								
A	3								
T	5								
B	1								
Harmonic Rhythm									
Chord	I								

Creating a Band Arrangement – Rubric

Name: _____ Class: Wind Ensemble / Symphonic Band / Concert Band

	1 Below Standard	2 Developing	3 Achieving	4 Exemplary
Melodic Information	<ul style="list-style-type: none"> • Transcription contains many pitch errors 	<ul style="list-style-type: none"> • Transcription contains a few pitch errors 	<ul style="list-style-type: none"> • Transcription contains one pitch error 	<ul style="list-style-type: none"> • Transcription contains no pitch errors
Rhythmic Information	<ul style="list-style-type: none"> • Transcription of melody contains many rhythmic errors 	<ul style="list-style-type: none"> • Transcription of melody contains a few rhythmic errors 	<ul style="list-style-type: none"> • Transcription of melody contains one rhythmic error 	<ul style="list-style-type: none"> • Transcription of melody contains no rhythmic errors
Harmonic Information	<ul style="list-style-type: none"> • The harmonic information never relates to the melodic information • Harmonic chord tones contain many pitch errors 	<ul style="list-style-type: none"> • The harmonic information sometimes relates to the melodic information • Harmonic chord tones contain a few pitch errors 	<ul style="list-style-type: none"> • The harmonic information almost always relates to the melodic information • Harmonic chord tones contain one pitch error 	<ul style="list-style-type: none"> • The harmonic information always relates to the melodic information • Harmonic chord tones contain no pitch errors
Creativity	<ul style="list-style-type: none"> • Harmonic rhythm does not enhance piece • Harmonic chord choices are not well thought out and do not create interesting harmonic movement 	<ul style="list-style-type: none"> • Harmonic rhythm sometimes enhances piece • Harmonic chord choices are sometimes well thought out and sometimes create interesting harmonic movement 	<ul style="list-style-type: none"> • Harmonic rhythm almost always enhances piece • Harmonic chord choices are almost always well thought out and almost always create interesting harmonic movement 	<ul style="list-style-type: none"> • Harmonic rhythm always enhances piece • Harmonic chord choices are always well thought out and always create interesting harmonic movement

Name: _____

Self Assessment Checklist

Criteria	Yes	No	Notes for improvement
The composition is 8 measures.			
The melody contains half notes, quarter notes, eighth notes, sixteenth notes, triplets and/or dotted rhythms.			
The melody scale steps and rhythm are on the song chart.			
The harmonic accompaniment is SATB, containing 4 parts.			
The harmonic accompaniment includes half notes, quarter notes, eighth notes, sixteenth notes, triplets and/or dotted rhythms.			
The SATB parts (using scale steps) are on the song chart.			

Ensemble Rehearsal Skills Rubric

NAME _____

QUARTER: 1 2 3 4

INSTRUMENT _____

SCORE: _____

	4 EXEMPLARY	3 ADVANCED	2 COMPETENT	1 DEVELOPING
Performance & Rehearsal Technique	<input type="checkbox"/> Consistently exhibits proper playing position and posture <input type="checkbox"/> Consistently performs correct articulations <input type="checkbox"/> Consistently performs with appropriate air support and sound <input type="checkbox"/> Consistently plays written dynamics/expressions <input type="checkbox"/> Consistently demonstrates and performs with proper fingerings	<input type="checkbox"/> Almost always displays proper playing position and posture <input type="checkbox"/> Usually performs correct articulations. <input type="checkbox"/> Usually performs with appropriate air support and sound <input type="checkbox"/> Usually performs written dynamics/expressions <input type="checkbox"/> Usually demonstrates and performs with proper fingerings	<input type="checkbox"/> Displays proper playing position and posture only when reminded <input type="checkbox"/> Occasionally performs correct articulations. <input type="checkbox"/> Occasionally performs with appropriate air support and sound <input type="checkbox"/> Occasionally performs written dynamics/expressions <input type="checkbox"/> Occasionally demonstrates and performs with proper fingerings	<input type="checkbox"/> Rarely displays proper playing position and posture. <input type="checkbox"/> Does not perform correct articulations <input type="checkbox"/> Does not perform with appropriate air support and sound <input type="checkbox"/> Does not perform written dynamics/expressions <input type="checkbox"/> Does not demonstrate or perform with proper fingerings.
Rehearsal Preparedness	<input type="checkbox"/> Consistently updates and utilizes music folder/flip folder. <input type="checkbox"/> Is consistently ready to begin class on time. Uses the beginning of class to tune and prepare for the rehearsal. <input type="checkbox"/> Marks music and takes useful notes without prompting.	<input type="checkbox"/> Usually updates and utilizes music folder/flip folder. <input type="checkbox"/> Almost always ready to begin class on time. Needs no reminding to prepare for the rehearsal. <input type="checkbox"/> Marks music and takes notes.	<input type="checkbox"/> Updates and utilizes music folder/flip folder when reminded. <input type="checkbox"/> Needs to be reminded to prepare for class. <input type="checkbox"/> Marks music when prompted.	<input type="checkbox"/> Does not update or utilize music folder/flip folder. <input type="checkbox"/> Is not ready to begin class on time. <input type="checkbox"/> Does not mark music.
Response to Conductor	<input type="checkbox"/> Is able to watch conductor while performing. <input type="checkbox"/> Consistently responds to and demonstrates understanding of conductor's musical gestures. <input type="checkbox"/> Consistently cuts off with the conductor. <input type="checkbox"/> Is consistently ready to play when requested.	<input type="checkbox"/> Is usually able to watch conductor while performing. <input type="checkbox"/> Usually responds to and understands conductor's musical gestures. <input type="checkbox"/> Usually cuts off with the conductor. <input type="checkbox"/> Is usually ready to play when requested.	<input type="checkbox"/> Occasionally watches the conductor while performing. <input type="checkbox"/> Understands gestures but has difficulty responding. <input type="checkbox"/> Occasionally cuts off with the conductor (plays over extra beats). <input type="checkbox"/> Is often not ready to play when requested.	<input type="checkbox"/> Does not watch the conductor. <input type="checkbox"/> Does not respond or understand conductor's gestures. <input type="checkbox"/> Often does not cut off with the conductor (several beats elapse since cut off). <input type="checkbox"/> Is not ready to play when requested.
Collaboration	<input type="checkbox"/> Provides insightful musical suggestions and directions to members of section. <input type="checkbox"/> Demonstrates concentrated focus; refrains from side conversations.	<input type="checkbox"/> Is able to offer suggests for improvement and listens for discrepancies in ensemble. <input type="checkbox"/> Demonstrates strong concentration with little distraction.	<input type="checkbox"/> Reinforces suggestions for improvement. <input type="checkbox"/> Demonstrates adequate focus; occasionally needs to be reminded to refrain from talking.	<input type="checkbox"/> Is not aware of discrepancies in ensemble and unable to provide suggestions for improvement. <input type="checkbox"/> Inconsistent focus; needs frequent reminders to sit still, refrain from talking or actively participate.

Scoring: 48-56 = 'A' range

38-47 = 'B' range

29-37 = 'C' range

20-28 = 'D' Range

14-19 = 'F'

Date_____ Weekly Instrumental Lessons Missed Prior Lesson_____

Name: _____ Day: ____ Grade: ____ Ensemble: ____ Instr: _____MP:____

Instrument in good playing condition_____ Book / Music_____ Pencil_____ Late to Lesson_____

Today's Lesson

Concert Scales:_____					Grade
Repertoire: Rubank Int.	Rubank Adv.	Alfred Drum	Pottage-Hovey	Other_____	M
1. Page / Unit____	Exercise # ____		Repeat Assignment____	Completed____	
Repertoire: Rubank Int.	Rubank Adv.	Alfred Drum	Pottage-Hovey	Other_____	B
2. Page / Unit____	Exercise # ____		Repeat Assignment____	Completed____	
Repertoire: Rubank Int.	Rubank Adv.	Alfred Drum	Pottage-Hovey	Other_____	P
3. Page / Unit____	Exercise # ____		Repeat Assignment____	Completed____	
Repertoire: Rubank Int.	Rubank Adv.	Alfred Drum	Pottage-Hovey	Other_____	A
4. Page / Unit____	Exercise # ____		Repeat Assignment____	Completed____	

Areas of Concern_____

Tone/Embouchure/Intonation/Tempo/Rhythm/Articulation/Tonguing/Air support/Phrasing/Dynamics/Note Accuracy/Hand position

Assignment for Next Lesson

Concert Scales:_____		Notes / Comments
New Assignments		
Repertoire: _____		
1. Page / Unit____	Exercise # ____	
Repertoire: _____		
2. Page / Unit____	Exercise # ____	
Repertoire: _____		
3. Page / Unit____	Exercise # ____	
Repertoire: _____		
4. Page / Unit____	Exercise # ____	

Grading Rubric: www.musictheory.net

Order of b's ➡ BEADGCF ⬅ Order of #'s

MINIMAL	BASIC	PROFICIENT	ADVANCED
No to little evidence of practice No progress since last lesson, student continues to make same mistakes.	Moderate evidence of practice Student shows some progress since last lesson, however areas of concern still dominate overall progress made.	Strong evidence of practice Assigned areas of concern have improved.	Excellent Progress Areas of concern have been addressed.

Sectional Rubric

Sectional Locations	

1. Piece addressed: _____
2. Have one person in your section be the scribe and complete the form below. Everyone in the section should discuss and agree to what goes on the form before it is written down.
3. Work on solution(s) to 2-3 problem areas. (If 2, be much more specific)
4. Report results.

Name of scribe: _____

Measure #’s (from-to)	Domain to be Addressed (TONE, TIME, TECHNIQUE, or EXPRESSION)	Specific Problem (use musical vocabulary)	Specific Attempted Strategies (use musical vocabulary)

All members of the section sign below:

Fairfield Public Schools
Individual Band Instrument Skill VI Level Documents

Band

Skill Level VI

(Symphonic Band)

Objectives to be Met by All Band Students

A student has completed a given level when he/she has successfully achieved the following:

Level VI

Students will

- Enumerate and perform any combination of the following simple rhythms/rests:



- Enumerate and perform any combination of the following dotted rhythms/rests:



- Enumerate and perform any combination of the following triplet rhythms/rests:



- Enumerate and perform any combination of the following compound rhythms/rests:



- Play and read in all time signatures.
- Perform dynamic levels of pp, p, mp, mf, f, ff
- Assimilate the following symbols into their vocabulary and performances:

Accent	Decrescendo	Flat	Segno	Staff
Barline	Double Barline	Forte Piano	Sforzando	Tenuto
Bass Clef	DS al Coda	Key signature	Sharp	Tie
Coda	Fermata	Marcato	Single Measure	Time Signature
Common Time	Fine	Measure	Repeat	Treble Clef
Crescendo	First and Second	Natural	Slur	
D.C. al Fine	Endings	Repeat	Staccato	

- Assimilate the following terms into their vocabulary and performances:

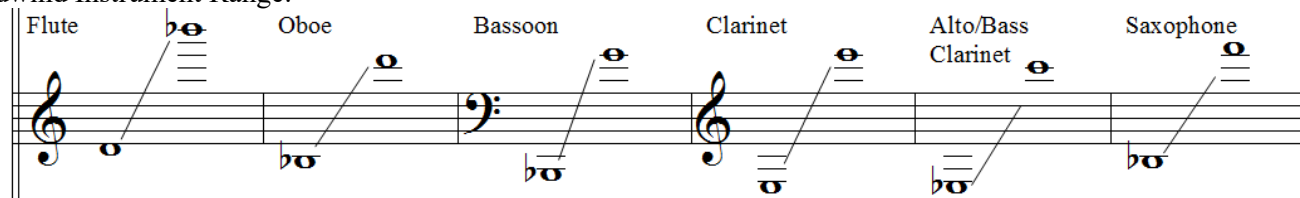
A tempo	Chord	Fortissimo	Piano	Subito
Accelerando	Chromatic scale	Intonation	Pitch	Syncopation
Accidental	Compound Meter	Key Signature	Poco a poco	Tempo
Adagio	Consonance	Largo	Presto	Trio
Allegro	Diminuendo	Legato	Ritardando	Tutti
Andante	Dissonance	Maestoso	Rubato	Unison
Articulation	Divisi	Mezzo Forte	Simile	Vivace
Breakstrain	Duet	Mezzo Piano	Simple Meter	
Breath Support	Embouchure	Moderato	Soli	
Cadenza	Enharmonic	Molto	Solo	
Cantabile	Forte	Pianissimo	Staccato	

- Identify and perform the following terms and symbols:

Allargando	Caesura	Grace Notes	Meno Mosso	Vibrato
------------	---------	-------------	------------	---------

Level VI by Instrument

Woodwind Instrument Range:



Flute

Range: D4 to Bb6

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Oboe

Range: Bb3 to D6

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note =80)
7. Play and read two octave chromatic scale.

Bassoon

Range: Bb1 to G4

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Clarinet

Range: E3 to E6

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Bass Clarinet

Range: E3 or Eb3 (based on instrument) to C6

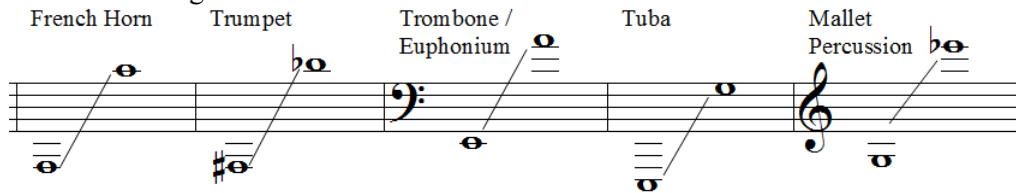
1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

All Saxophones:

Range: Bb3 to F6

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Brass/Percussion Instrument Range:



French Horn

Range: F3 to A5

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Trumpet

Range: F#3 to Bb5

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Trombone/Euphonium

Range: E2 to A4

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
7. Play and read two octave chromatic scale.

Tuba

Range: E1 to G3

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play eight (8) beat phrases in one breath
5. Play and read ALL MAJOR scales within the listed range (quarter note =80)
6. Play and read the following natural, melodic and harmonic minor scales: Concert d, and g (quarter note =80)
7. Play and read two octave chromatic scale.

Mallet Percussion

Range: G3 to Eb6

1. Identify written note names and demonstrate fingerings throughout the range.
2. Produce a characteristic tone and embouchure throughout the range.
3. Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
4. Play and read ALL MAJOR scales within the listed range (quarter note =80)

5. Play and read the following natural, melodic and harmonic minor scales: Concert d and g (quarter note = 80)
6. Play and read two octave chromatic scale.

Battery Percussion

Identify and demonstrate proper sticking

Single Stroke Roll

Double Stroke

Open Roll

Multiple Bounce Roll

Single Paradiddle

Flam

Flam Tap

Flam Accent

Drag

Single Stroke Four

Single Stroke Seven

Double Paradiddle

Triple Paradiddle

Paradiddle-Diddle

Lesson 25

Single Drag Tap

Drag Paradiddle #1

Drag Paradiddle #2

Flamacue

Flammed Mill

Single Dragadiddle

Single Ratamacue

Swiss Army Triplet

Double Drag Tap

Flam Paradiddle

Flam Paradiddle-Diddle

Pataflafla

Triple Stroke Roll

2. Students will accurately perform measured rolls: 5, 6, 7, 9, 10, 11, 13, 15, 17.
3. Produce a characteristic tone on snare drum (with matched grip), bass drum and auxiliary percussion: triangle, tambourine, crash cymbal, timpani and suspended cymbal,
4. Articulate simple rhythmic patterns cleanly, using single, double, and multiple bounce strokes.

FLUTE

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

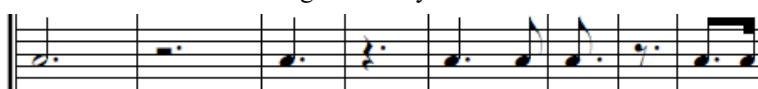
Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

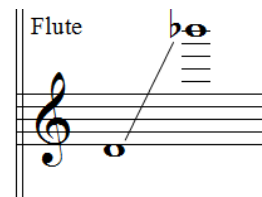
<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

Identify and perform the following symbols and terms:

- | | | |
|-------------------------------------|--------------------------------------|----------------------------------|
| <input type="checkbox"/> Allargando | <input type="checkbox"/> Grace Notes | <input type="checkbox"/> Vibrato |
| <input type="checkbox"/> Caesura | <input type="checkbox"/> Meno mosso | <input type="checkbox"/> Trill |

Range: D4 to Bb6

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.



COMMENTS: _____

Student Name: _____	has passed Level VI: Yes No
Teacher Signature: _____	Date: _____

OBOE

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

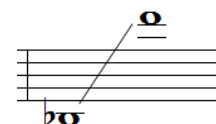
<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

Identify and perform the following symbols and terms:

<input type="checkbox"/> Allargando	<input type="checkbox"/> Caesura	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Vibrato	<input type="checkbox"/> Trill
-------------------------------------	----------------------------------	--------------------------------------	-------------------------------------	----------------------------------	--------------------------------

Range: Bb3 to D6

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.



COMMENTS: _____

Student Name: _____ has passed Level VI: Yes No

Teacher Signature: _____ Date: _____

BASSOON

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

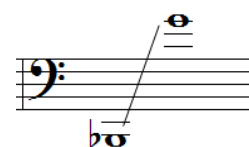
Identify and perform the following symbols and terms:

- | | | |
|-------------------------------------|--------------------------------------|----------------------------------|
| <input type="checkbox"/> Allargando | <input type="checkbox"/> Grace Notes | <input type="checkbox"/> Vibrato |
| <input type="checkbox"/> Caesura | <input type="checkbox"/> Meno mosso | <input type="checkbox"/> Trill |

Range: Bb1 to G4

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.

Bassoon



COMMENTS:

Student Name: _____	has passed Level VI: Yes	No
Teacher Signature: _____	Date: _____	

CLARINET

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- Enumerate and perform any combination of the following simple rhythms/rests:



- Enumerate and perform any combination of the following dotted rhythms/rests:



- Enumerate and perform any combination of the following triplet rhythms/rests:



- Enumerate and perform any combination of the following compound rhythms/rests:



- Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

- | | | | | | |
|--------------------------------------|---|--|------------------------------------|---|---|
| <input type="checkbox"/> Accent | <input type="checkbox"/> D.C. al Fine | <input type="checkbox"/> 1 st & 2 nd Endings | <input type="checkbox"/> Natural | <input type="checkbox"/> Single Measure | <input type="checkbox"/> Tie |
| <input type="checkbox"/> Barline | <input type="checkbox"/> Decrescendo | <input type="checkbox"/> Flat | <input type="checkbox"/> Repeat | Repeat | <input type="checkbox"/> Time Signature |
| <input type="checkbox"/> Bass Clef | <input type="checkbox"/> Double Barline | <input type="checkbox"/> Forte Piano | <input type="checkbox"/> Segno | <input type="checkbox"/> Slur | <input type="checkbox"/> Treble Clef |
| <input type="checkbox"/> Coda | <input type="checkbox"/> DS al Coda | <input type="checkbox"/> Key signature | <input type="checkbox"/> Sforzando | <input type="checkbox"/> Staccato | |
| <input type="checkbox"/> Common Time | <input type="checkbox"/> Fermata | <input type="checkbox"/> Marcato | <input type="checkbox"/> Sharp | <input type="checkbox"/> Staff | |
| <input type="checkbox"/> Crescendo | <input type="checkbox"/> Fine | <input type="checkbox"/> Measure | | <input type="checkbox"/> Tenuto | |


Assimilate the following terms into their vocabulary and performances:

- | | | | | | |
|---|--|--|--------------------------------------|---------------------------------------|---------------------------------|
| <input type="checkbox"/> A tempo | <input type="checkbox"/> Cantabile | <input type="checkbox"/> Embouchure | <input type="checkbox"/> Mezzo Forte | <input type="checkbox"/> Ritardando | <input type="checkbox"/> Tempo |
| <input type="checkbox"/> Accelerando | <input type="checkbox"/> Chord | <input type="checkbox"/> Enharmonic | <input type="checkbox"/> Mezzo Piano | <input type="checkbox"/> Rubato | <input type="checkbox"/> Trio |
| <input type="checkbox"/> Accidental | <input type="checkbox"/> Chromatic scale | <input type="checkbox"/> Forte | <input type="checkbox"/> Moderato | <input type="checkbox"/> Simile | <input type="checkbox"/> Tutti |
| <input type="checkbox"/> Adagio | <input type="checkbox"/> Compound Meter | <input type="checkbox"/> Fortissimo | <input type="checkbox"/> Molto | <input type="checkbox"/> Simple meter | <input type="checkbox"/> Unison |
| <input type="checkbox"/> Allegro | <input type="checkbox"/> Consonance | <input type="checkbox"/> Intonation | <input type="checkbox"/> Pianissimo | <input type="checkbox"/> Soli | <input type="checkbox"/> Vivace |
| <input type="checkbox"/> Andante | <input type="checkbox"/> Diminuendo | <input type="checkbox"/> Key Signature | <input type="checkbox"/> Piano | <input type="checkbox"/> Solo | |
| <input type="checkbox"/> Articulation | <input type="checkbox"/> Dissonance | <input type="checkbox"/> Largo | <input type="checkbox"/> Pitch | <input type="checkbox"/> Staccato | |
| <input type="checkbox"/> Breath Support | <input type="checkbox"/> Divisi | <input type="checkbox"/> Legato | <input type="checkbox"/> Poco a poco | <input type="checkbox"/> Subito | |
| <input type="checkbox"/> Cadenza | <input type="checkbox"/> Duet | <input type="checkbox"/> Maestoso | <input type="checkbox"/> Presto | <input type="checkbox"/> Syncopation | |

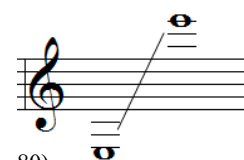
Identify and perform the following symbols and terms:

- | | | |
|-------------------------------------|--------------------------------------|----------------------------------|
| <input type="checkbox"/> Allargando | <input type="checkbox"/> Grace Notes | <input type="checkbox"/> Vibrato |
| <input type="checkbox"/> Caesura | <input type="checkbox"/> Meno mosso | <input type="checkbox"/> Trill |

Range: E3 to E6

- ☐ Identify written note names and demonstrate fingerings throughout the range.
 - ☐ Produce a characteristic tone and embouchure throughout the range.
 - ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
 - ☐ Play eight (8) beat phrases in one breath
 - ☐ Play and read major scales within the listed range (quarter note=80)
 - ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
 - ☐ Play and read two octave chromatic scale.
- 

Clarinet



COMMENTS:

Student Name: _____ has passed Level VI: Yes No

Teacher Signature: _____ Date: _____

ALTO/BASS CLARINET

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

Identify and perform the following symbols and terms:

<input type="checkbox"/> Allargando	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Vibrato
<input type="checkbox"/> Caesura	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Trill

Range: E3 or Eb3 (based on instrument) to C6

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.

Alto/Bass
Clarinet



COMMENTS: _____

Student Name: _____	has passed Level VI:	Yes	No	
Teacher Signature: _____	Date: _____			

SAXOPHONE

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

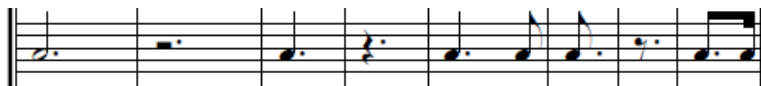
Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

- | | | | | | |
|--------------------------------------|---|--|------------------------------------|---|---|
| <input type="checkbox"/> Accent | <input type="checkbox"/> D.C. al Fine | <input type="checkbox"/> 1 st & 2 nd Endings | <input type="checkbox"/> Natural | <input type="checkbox"/> Single Measure | <input type="checkbox"/> Tie |
| <input type="checkbox"/> Barline | <input type="checkbox"/> Decrescendo | <input type="checkbox"/> Flat | <input type="checkbox"/> Repeat | Repeat | <input type="checkbox"/> Time Signature |
| <input type="checkbox"/> Bass Clef | <input type="checkbox"/> Double Barline | <input type="checkbox"/> Forte Piano | <input type="checkbox"/> Segno | <input type="checkbox"/> Slur | <input type="checkbox"/> Treble Clef |
| <input type="checkbox"/> Coda | <input type="checkbox"/> DS al Coda | <input type="checkbox"/> Key signature | <input type="checkbox"/> Sforzando | <input type="checkbox"/> Staccato | |
| <input type="checkbox"/> Common Time | <input type="checkbox"/> Fermata | <input type="checkbox"/> Marcato | <input type="checkbox"/> Sharp | <input type="checkbox"/> Staff | |
| <input type="checkbox"/> Crescendo | <input type="checkbox"/> Fine | <input type="checkbox"/> Measure | | <input type="checkbox"/> Tenuto | |

Assimilate the following terms into their vocabulary and performances:

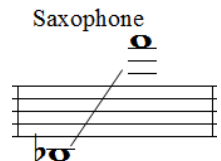
- | | | | | | |
|---|--|--|--------------------------------------|---------------------------------------|---------------------------------|
| <input type="checkbox"/> A tempo | <input type="checkbox"/> Cantabile | <input type="checkbox"/> Embouchure | <input type="checkbox"/> Mezzo Forte | <input type="checkbox"/> Ritardando | <input type="checkbox"/> Tempo |
| <input type="checkbox"/> Accelerando | <input type="checkbox"/> Chord | <input type="checkbox"/> Enharmonic | <input type="checkbox"/> Mezzo Piano | <input type="checkbox"/> Rubato | <input type="checkbox"/> Trio |
| <input type="checkbox"/> Accidental | <input type="checkbox"/> Chromatic scale | <input type="checkbox"/> Forte | <input type="checkbox"/> Moderato | <input type="checkbox"/> Simile | <input type="checkbox"/> Tutti |
| <input type="checkbox"/> Adagio | <input type="checkbox"/> Compound Meter | <input type="checkbox"/> Fortissimo | <input type="checkbox"/> Molto | <input type="checkbox"/> Simple meter | <input type="checkbox"/> Unison |
| <input type="checkbox"/> Allegro | <input type="checkbox"/> Consonance | <input type="checkbox"/> Intonation | <input type="checkbox"/> Pianissimo | <input type="checkbox"/> Soli | <input type="checkbox"/> Vivace |
| <input type="checkbox"/> Andante | <input type="checkbox"/> Diminuendo | <input type="checkbox"/> Key Signature | <input type="checkbox"/> Piano | <input type="checkbox"/> Solo | |
| <input type="checkbox"/> Articulation | <input type="checkbox"/> Dissonance | <input type="checkbox"/> Largo | <input type="checkbox"/> Pitch | <input type="checkbox"/> Staccato | |
| <input type="checkbox"/> Breath Support | <input type="checkbox"/> Divisi | <input type="checkbox"/> Legato | <input type="checkbox"/> Poco a poco | <input type="checkbox"/> Subito | |
| <input type="checkbox"/> Cadenza | <input type="checkbox"/> Duet | <input type="checkbox"/> Maestoso | <input type="checkbox"/> Presto | <input type="checkbox"/> Syncopation | |

Identify and perform the following symbols and terms:

- | | | |
|-------------------------------------|--------------------------------------|----------------------------------|
| <input type="checkbox"/> Allargando | <input type="checkbox"/> Grace Notes | <input type="checkbox"/> Vibrato |
| <input type="checkbox"/> Caesura | <input type="checkbox"/> Meno mosso | <input type="checkbox"/> Trill |

Range: Bb3 to F6

- | | |
|---|--|
| <input type="checkbox"/> Identify written note names and demonstrate fingerings throughout the range. | |
| <input type="checkbox"/> Produce a characteristic tone and embouchure throughout the range. | |
| <input type="checkbox"/> Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns. | |
| <input type="checkbox"/> Play eight (8) beat phrases in one breath | |
| <input type="checkbox"/> Play and read major scales within the listed range (quarter note=80) | |
| <input type="checkbox"/> Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80) | |
| <input type="checkbox"/> Play and read two octave chromatic scale. | |



COMMENTS:

Student Name:_____ **has passed Level VI:** **Yes** **No**

Teacher Signature: _____ **Date:** _____

FRENCH HORN

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

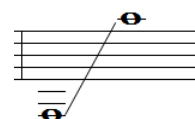
Identify and perform the following symbols and terms:

<input type="checkbox"/> Allargando	<input type="checkbox"/> Caesura	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Vibrato	<input type="checkbox"/> Trill
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Range: F3 to A5

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.

French Horn



COMMENTS:

Student Name: _____ has passed Level VI: Yes No

Teacher Signature: _____ Date: _____

TRUMPET

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

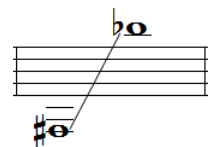
Identify and perform the following symbols and terms:

<input type="checkbox"/> Allargando	<input type="checkbox"/> Caesura	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Vibrato	<input type="checkbox"/> Trill
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Range: F#3 to Bb5

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.

Trumpet



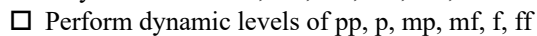
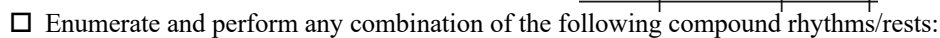
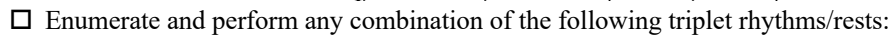
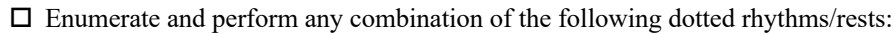
COMMENTS:

Student Name: _____ has passed Level VI: Yes No
Teacher Signature: _____ Date: _____

“Level VI” Assessment Form

Level VI

□ Enumerate and perform any combination of the following simple rhythms/rests:



<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

<input type="checkbox"/> Allargando	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Vibrato
<input type="checkbox"/> Caesura	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Trill

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.



Student Name: _____	has passed Level VI:	Yes	No
Teacher Signature: _____	Date: _____		

TUBA

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

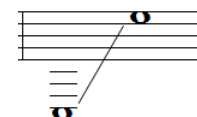
Identify and perform the following symbols and terms:

<input type="checkbox"/> Allargando	<input type="checkbox"/> Caesura	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Vibrato	<input type="checkbox"/> Trill
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Range: E1 to G3

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following natural, melodic and harmonic minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.

Tuba



COMMENTS:

Student Name: _____ has passed Level VI: Yes No

Teacher Signature: _____ Date: _____

PERCUSSION

“Level VI” Assessment Form

A student has completed a given level when he/she has successfully achieved the following:

Level VI

STUDENT CAN SUCCESSFULLY:

- ☐ Enumerate and perform any combination of the following simple rhythms/rests:



- ☐ Enumerate and perform any combination of the following dotted rhythms/rests:



- ☐ Enumerate and perform any combination of the following triplet rhythms/rests:



- ☐ Enumerate and perform any combination of the following compound rhythms/rests:



- ☐ Play and read in 4/4, 2/4, 3/4, 5/4, 2/2, 6/8 time signatures.

- ☐ Perform dynamic levels of pp, p, mp, mf, f, ff

Assimilate the following symbols into their vocabulary and performances:

<input type="checkbox"/> Accent	<input type="checkbox"/> D.C. al Fine	<input type="checkbox"/> 1 st & 2 nd Endings	<input type="checkbox"/> Natural	<input type="checkbox"/> Single Measure	<input type="checkbox"/> Tie
<input type="checkbox"/> Barline	<input type="checkbox"/> Decrescendo	<input type="checkbox"/> Flat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Repeat	<input type="checkbox"/> Time Signature
<input type="checkbox"/> Bass Clef	<input type="checkbox"/> Double Barline	<input type="checkbox"/> Forte Piano	<input type="checkbox"/> Segno	<input type="checkbox"/> Slur	<input type="checkbox"/> Treble Clef
<input type="checkbox"/> Coda	<input type="checkbox"/> DS al Coda	<input type="checkbox"/> Key signature	<input type="checkbox"/> Sforzando	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Common Time	<input type="checkbox"/> Fermata	<input type="checkbox"/> Marcato	<input type="checkbox"/> Sharp	<input type="checkbox"/> Staff	
<input type="checkbox"/> Crescendo	<input type="checkbox"/> Fine	<input type="checkbox"/> Measure		<input type="checkbox"/> Tenuto	

Assimilate the following terms into their vocabulary and performances:

<input type="checkbox"/> A tempo	<input type="checkbox"/> Cantabile	<input type="checkbox"/> Embouchure	<input type="checkbox"/> Mezzo Forte	<input type="checkbox"/> Ritardando	<input type="checkbox"/> Tempo
<input type="checkbox"/> Accelerando	<input type="checkbox"/> Chord	<input type="checkbox"/> Enharmonic	<input type="checkbox"/> Mezzo Piano	<input type="checkbox"/> Rubato	<input type="checkbox"/> Trio
<input type="checkbox"/> Accidental	<input type="checkbox"/> Chromatic scale	<input type="checkbox"/> Forte	<input type="checkbox"/> Moderato	<input type="checkbox"/> Simile	<input type="checkbox"/> Tutti
<input type="checkbox"/> Adagio	<input type="checkbox"/> Compound Meter	<input type="checkbox"/> Fortissimo	<input type="checkbox"/> Molto	<input type="checkbox"/> Simple meter	<input type="checkbox"/> Unison
<input type="checkbox"/> Allegro	<input type="checkbox"/> Consonance	<input type="checkbox"/> Intonation	<input type="checkbox"/> Pianissimo	<input type="checkbox"/> Soli	<input type="checkbox"/> Vivace
<input type="checkbox"/> Andante	<input type="checkbox"/> Diminuendo	<input type="checkbox"/> Key Signature	<input type="checkbox"/> Piano	<input type="checkbox"/> Solo	
<input type="checkbox"/> Articulation	<input type="checkbox"/> Dissonance	<input type="checkbox"/> Largo	<input type="checkbox"/> Pitch	<input type="checkbox"/> Staccato	
<input type="checkbox"/> Breath Support	<input type="checkbox"/> Divisi	<input type="checkbox"/> Legato	<input type="checkbox"/> Poco a poco	<input type="checkbox"/> Subito	
<input type="checkbox"/> Cadenza	<input type="checkbox"/> Duet	<input type="checkbox"/> Maestoso	<input type="checkbox"/> Presto	<input type="checkbox"/> Syncopation	

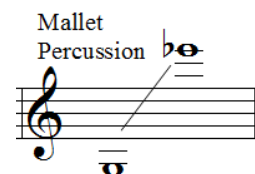
Identify and perform the following symbols and terms:

<input type="checkbox"/> Allargando	<input type="checkbox"/> Grace Notes	<input type="checkbox"/> Vibrato
<input type="checkbox"/> Caesura	<input type="checkbox"/> Meno mosso	<input type="checkbox"/> Trill

Mallet Percussion

Range: G3 to Eb6

- ☐ Identify written note names and demonstrate fingerings throughout the range.
- ☐ Produce a characteristic tone and embouchure throughout the range.
- ☐ Articulate cleanly; single tongue and slur simple rhythmic and melodic patterns.
- ☐ Play eight (8) beat phrases in one breath
- ☐ Play and read major scales within the listed range (quarter note=80)
- ☐ Play and read the following minor scales within the listed range: d, and g (quarter note=80)
- ☐ Play and read two octave chromatic scale.



Battery Percussion

1. Identify and demonstrate proper sticking:

- | | | | | |
|---|--|---|---|---|
| <input type="checkbox"/> Single Stroke Roll | <input type="checkbox"/> Flam Tap | <input type="checkbox"/> Triple Paradiddle | <input type="checkbox"/> Flamacue | <input type="checkbox"/> Flam Paradiddle |
| <input type="checkbox"/> Double Stroke Open | <input type="checkbox"/> Flam Accent | <input type="checkbox"/> Paradiddle-Diddle | <input type="checkbox"/> Flammed Mill | <input type="checkbox"/> Flam Paradiddle-Diddle |
| | <input type="checkbox"/> Drag | <input type="checkbox"/> Lesson 25 | <input type="checkbox"/> Single Dragadiddle | <input type="checkbox"/> Pataflafla |
| <input type="checkbox"/> Multiple Bounce Roll | <input type="checkbox"/> Single Stroke Four | <input type="checkbox"/> Single Drag Tap | <input type="checkbox"/> Single Ratamacue | <input type="checkbox"/> Triple Stroke Roll |
| <input type="checkbox"/> Single Paradiddle | <input type="checkbox"/> Single Stroke Seven | <input type="checkbox"/> Drag Paradiddle #1 | <input type="checkbox"/> Swiss Army Triplet | |
| <input type="checkbox"/> Flam | <input type="checkbox"/> Double Paradiddle | <input type="checkbox"/> Drag Paradiddle #2 | <input type="checkbox"/> Double Drag Tap | |

2. Students will accurately perform measured rolls: 5, 6, 7, 9, 10, 11, 13, 15, 17

3. Produce a characteristic tone on snare drum (with matched grip), bass drum and auxiliary percussion: triangle, tambourine, crash cymbal, timpani and suspended cymbal,

4. Articulate simple rhythmic patterns cleanly, using single, double, and multiple bounce strokes.

COMMENTS:

Student Name: _____	has passed Level VI:	Yes	No	
Teacher Signature: _____	Date: _____			

SYMPHONIC BAND - SKILL LEVEL VI MAJOR and MINOR SCALES - REQUIRED OCTAVES

CONCERT KEY:	A	D	G	C	F	Bb	Eb	Ab	Db/C#	Gb/F#	Cb/B	E
Flute	2	2	2	1	2	2	2	2	1	2	1	2
Oboe	1	2	1	2	1	2	1	1	2	1	2	1
Bassoon	1	2	2	2	2	2	2	1	2	2	2	2
Clarinet	2	3	2	2	2	2	2	2	2	2	2	2
Bass Cl	2	2	2	1	2	2	2	2	2	2	1	2
Alto/Bari Sax	1	2	2	1	2	1	2	2	2	2	1	2
Tenor Sax	2	2	1	2	1	2	2	2	2	1	2	1
French Horn	1	2	1	2	1	2	1	1	2	1	2	1
Trumpet	1	1	2	1	2	1	1	2	1	2	1	2
Trombone/Baritone	2	1	2	1	2	1	1	2	1	2	1	2
Tuba	1	1	2	1	2	1	1	1	1	2	1	2
Mallets	2	2	2	2	1	2	2	1	2	1	2	1

type of minor:	natural	melodic	harmonic	natural	melodic	harmonic
CONCERT KEY:	d	d	d	g	g	g
Flute	2	2	2	2	2	2
Oboe	2	2	2	1	1	1
Bassoon	2	2	2	2	2	2
Clarinet	3	3	3	2	2	2
Bass Cl	2	2	2	2	2	2
Alto/Bari Sax	2	2	2	2	2	2
Tenor Sax	2	2	2	1	1	1
French Horn	2	2	2	1	1	1
Trumpet	1	1	1	2	2	2
Trombone/Baritone	1	1	1	2	2	2
Tuba	1	1	1	2	2	2
Mallets	2	2	2	2	2	2

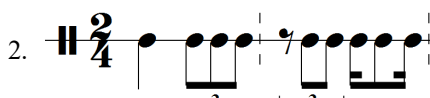
Band Midterm Exam Skill Level VI

Student Name _____ Ensemble _____

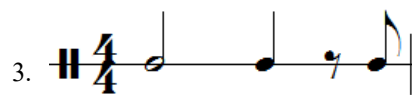
A. Enumeration



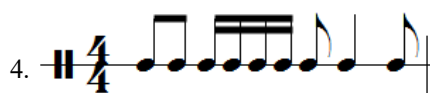
- a. 1 (+) 2 (+) 3+e
- b. 1 + (2) 3e+
- c. 1 (+) 2 (+) 3 +a
- d. + (1) + (2) 3e a
- e. + (1) + (2) 3 +a



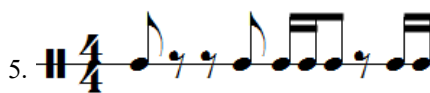
- a. 1 2trip-let | (1)e+ 2e a
- b. 1 2trip-let | (3)trip-let 4e +
- c. 1 2trip-let | (1)let 2e a
- d. 1 2trip-let | (+)trip-let 4e a
- e. 1 2trip-let | (1)trip-let 2e a



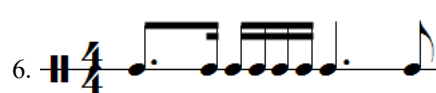
- a. 1 2 3 (4) +
- b. 1 2 3+ (+) 4
- c. 1 2 3 4
- d. 1 2 3 (4) a
- e. 1 2 3 (4) e



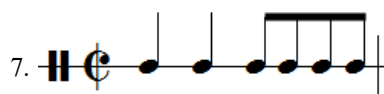
- a. 1+ 2e+a 3+ 4
- b. 1+ 2e+a 3 4+
- c. 1+ 2e+a 3a 4
- d. 1+ 2e+a 3+ +
- e. 1+ 2+ 3+ 4+



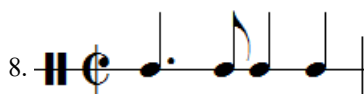
- a. 1 (+) (2) + 3 +a (4)e+
- b. 1 (+) (+) 2 3e+ (4)+a
- c. 1 (+) (+) 2 3 +a (4)e+
- d. 1 (+) (2) + 3ea (4)+a
- e. 1 (+) (2) + 3e+ (4)+a



- a. 1 e 2e+a 3 4a
- b. 1 a 2e+ 3 4+
- c. 1 a 2e+a 3 4a
- d. 1 a 2e+a 3 4+
- e. 1 a 2e+a 3 4e



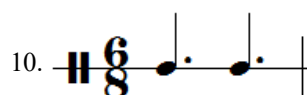
- a. 1 + 2e+a
- b. 1a 2e+a
- c. 1e 2e+a
- d. 1+ 2+ 3+
- e. 1 2 3e+a



- a. 1+ 3 4
- b. 1+ 2+
- c. 1e 2+
- d. 1a 2+
- e. 1 2a 3 4



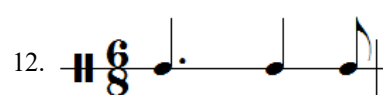
- a. 1a 2 3 4+
- b. 1+ 2 3 4a
- c. 1e+ 2+a
- d. 1+a 2+a
- e. 1e+ 2e+



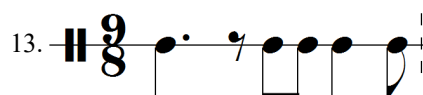
- a. 123 456
- b. 1234 56
- c. 12 +3
- d. 12 3456
- e. 1 2+



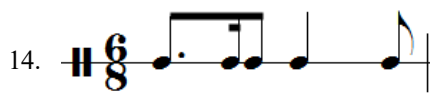
- a. 123 456
- b. 12 3 456
- c. 1 2+3
- d. 1 + 23
- e. 1 2e



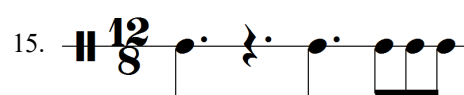
- a. 1234 5 6
- b. 12 + 3+
- c. 123 4 56
- d. 123 45 6
- e. 1 2+ 3+



- a. 1 23 (4) 5 6 7 8 9
- b. 1 23 4 (5) 6 7 8 9
- c. 1 2 3 (4) 5 + 6 7 +
- d. 1 2 3 (4) 5 6 7 8 +
- e. 1 2 + 3 +



- a. 1a 2 + 3 +
- b. 12 + 3 45 6
- c. 1 + 2 345 6
- d. 1a 2 3 4
- e. 1 2a 3 + 4



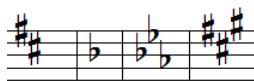
- a. 1 23 (4 5) 6 7 8 9 10 11 12
- b. 1 (2) 3 4e+
- c. 1 23 (4 5 6) 7 8 9 10 11 12
- d. 1 (2) 3 4 5 6 7 8
- e. 1 2 3 (4) 5 6+a

37. a) M3 b) P5 c) P8 d) unison

D. Symbols and Definitions

38. These collections of symbols are examples of:

- a. time signatures
- b. key signatures
- c. dynamics
- d. articulations
- e. very loud

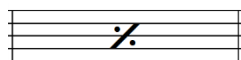


39. The symbols tell the performer:

- a. Play louder or softer
- b. Play faster or slower
- c. The number & types of beats in a measure
- d. Modify specific pitches
- e. Repeat the previous measure

40. This symbol is a:

- a. Tempo marking
- b. Dynamic
- c. Single Measure Repeat
- d. Articulation
- e. Rest



41. The symbol tells the performer:

- a. Play louder or softer
- b. Play faster or slower
- c. The number & types of beats in a measure
- d. Modify specific pitches
- e. Repeat the previous measure

42. Identify the symbol to the left of the note:

- a. Flat
- b. Natural
- c. Sharp
- d. Double Flat
- e. Double Sharp



43. The symbol indicates that a performer must:

- a. Raise the pitch a whole step
- b. Raise the pitch a half step
- c. Lower the pitch a half step
- d. Lower the pitch a whole step
- e. Play the pitch "natural"

44. Identify the symbol to the left of the note:

- a. Flat
- b. Natural
- c. Sharp
- d. Double Flat
- e. Double Sharp



45. The symbol indicates that a performer must:

- a. Raise the pitch a whole step
- b. Raise the pitch a half step
- c. Lower the pitch a half step
- d. Lower the pitch a whole step
- e. Play the pitch "natural"

46. Identify the symbol to the left of the note:

- a. Flat
- b. Natural
- c. Sharp
- d. Double Flat
- e. Double Sharp

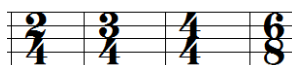


47. The symbol indicates that a performer must:

- a. Raise the pitch a whole step
- b. Raise the pitch a half step
- c. Lower the pitch a half step
- d. Lower the pitch a whole step
- e. Play the pitch "natural"

48. These collections of symbols are examples of:

- a. time signatures
- b. key signatures
- c. dynamics
- d. articulations
- e. very loud



49. The symbols tell the performer:

- a. Play louder or softer
- b. Play faster or slower
- c. The number & types of beats in a measure
- d. Modify specific pitches
- e. Repeat the previous measure

50. This symbol stands for:

- a. sfelt
- b. sforzissimo
- c. sforzando
- d. sforte
- e. forte piano



51. The symbol indicates that a performer must play:

- a. with sudden and strong emphasis
- b. loud and then very soft
- c. very soft and then very loud
- d. extremely soft
- e. very soft with no accent

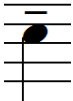


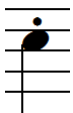




52. This symbol stands for:

- a. forte
- b. piano forte
- c. piano
- d. forte piano
- e. sforzando



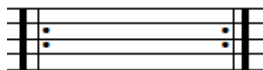
53. The symbol indicates that a performer must play:

- a. soft, then immediately loud
- b. loud, then gradually soft
- c. soft, then gradually loud
- d. with sudden and strong emphasis
- e. loud, then suddenly soft

<p>54. The symbol above the note stands for:</p> <ol style="list-style-type: none"> marcato accent tenuto staccato sforzando 		<p>55. The symbols tell the performer:</p> <ol style="list-style-type: none"> play the note louder play the full value play the note short and separation play the note loud and separated play the note softer
<p>56. The symbol above the note stands for:</p> <ol style="list-style-type: none"> marcato accent tenuto staccato sforzando 		<p>57. The symbol tells the performer:</p> <ol style="list-style-type: none"> play the note louder play the full value play the note short and separation play the note loud and separated play the note softer
<p>58. The symbol above the note stands for:</p> <ol style="list-style-type: none"> marcato accent tenuto staccato sforzando 		<p>59. The symbol tells the performer:</p> <ol style="list-style-type: none"> play the note louder play the full value play the note short and separation play the note loud and separated play the note softer
<p>60. The symbol above the note stands for:</p> <ol style="list-style-type: none"> marcato accent tenuto staccato sforzando 		<p>61. The symbol tells the performer:</p> <ol style="list-style-type: none"> play the note louder play the full value play the note short and separation play the note loud and separated play the note softer
<p>62. Identify the symbol above the notes:</p> <ol style="list-style-type: none"> slur legato decrescendo crescendo tie 		<p>63. The symbol indicates that a performer must:</p> <ol style="list-style-type: none"> play consecutive notes without stopping air combine rhythmic value of connected notes gradually get louder gradually get softer play notes in a smooth style
<p>64. Identify the symbol above the notes:</p> <ol style="list-style-type: none"> slur legato decrescendo crescendo tie 		<p>65. The symbol indicates that a performer must:</p> <ol style="list-style-type: none"> play consecutive notes without stopping air combine rhythmic value of connected notes gradually get louder gradually get softer play notes in a smooth style
<p>66. Identify the symbol:</p> <ol style="list-style-type: none"> treble clef bass clef alto clef tenor clef key signature 		<p>67. The symbol to the left:</p> <ol style="list-style-type: none"> identifies the pitch "F" on the staff identifies middle "C" on the staff identifies the pitch "G" on the staff identifies the number of beats per measure identifies which note type is a beat
<p>68. Identify the symbol:</p> <ol style="list-style-type: none"> treble clef bass clef alto clef tenor clef key signature 		<p>69. The symbol to the left:</p> <ol style="list-style-type: none"> identifies the pitch "F" on the staff identifies middle "C" on the staff identifies the pitch "G" on the staff identifies the number of beats per measure identifies which note type is a beat

70. The vertical lines and dots are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda

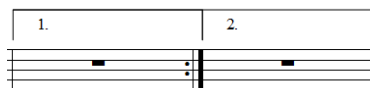


71. The symbols tells the performer:

- a. repeat enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

72. The brackets and bracketed symbols are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda



73. The symbol tells the performer:

- a. repeat enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

74. This symbol is called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda



75. The symbol tells the performer:

- a. repeat the enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

76. The two vertical lines are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda

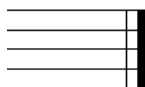


77. The symbol tells the performer:

- a. repeat the enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

78. The two vertical lines are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda



79. The symbol tells the performer:

- a. repeat the enclosed measure(s)
- b. the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

80. This phrase stands for:

- a. De Signal al Coda
- b. Dip Stick al Coda
- c. Don't Stop al Coda
- d. De Segno al Coda
- e. Day Sauna al Coda

D.S. al Coda

81. The symbols tells the performer:

- a. return to the sign, then stop at Fine
- b. return to the sign, then stop after the Coda
- c. return to the top, then stop at Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

82. The symbol to the left stands for:

- a. De Capo al Fine
- b. Detective Comics al Fine
- c. Don't Clap al Fine
- d. De Carp al Fine
- e. Day Camp al Fine

D.C. al Fine

83. The symbol to the left means to play:

- a. return to the sign, then stop at Fine
- b. return to the sign, then stop after the Coda
- c. return to the top, then stop at Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

84. This symbol is called:

- a. segno; "the sign"
- b. signal; "the start"
- c. sauna; "the sign"
- d. stick; "the start"
- e. stop; "simply"



85. This symbol tells the performer:

- a. when to stop
- b. where to return on a D.S. al Coda
- c. when to stop on a D.S. al Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

86. This symbol is called:

- a. Fine
- b. Feenay
- c. Finai
- d. Feiney
- e. Finae

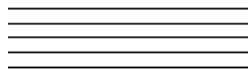
Fine

87. The symbols tell the performer:

- a. when to start
- b. where to return on a D.S. al Coda
- c. when to stop on a D.S. al Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

88. This collection of horizontal lines is called a:

- a. Double Barline
- b. Barline
- c. Measure
- d. Staff
- e. Pentuple Barline

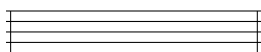


89. The symbol shows the performer:

- a. a visual representation of beats/time
- b. a visual representations of pitch
- c. how many beats per measure
- d. what type of note is equal to one beat
- e. how fast to play

90. The horizontal lines and vertical lines together are called a:

- a. Double Barline
- b. Barline
- c. Measure
- d. Staff
- e. Pentuple Barline

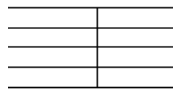


91. The symbol shows the performer:

- a. a visual representation of beats/time
- b. a visual representations of pitch
- c. how many beats per measure
- d. what type of note is equal to one beat
- e. how fast to play

92. The vertical line passing through the horizontal lines is a:

- a. Double Barline
- b. Barline
- c. Measure
- d. Staff
- e. Pentuple Barline

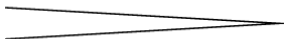


93. The symbol shows the performer:

- a. where a measure begins/ends
- b. how fast to play
- c. how many beats per measure
- d. what type of note is equal to one beat
- e. how loud to play

94. Identify the symbol:

- a. Accelerando
- b. Ritardando
- c. Decrescendo
- d. Crescendo
- e. Forte Piano

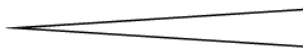


95. The symbol indicates that a performer must:

- a. gradually get louder
- b. gradually get softer
- c. gradually get faster
- d. gradually get slower
- e. play loud then immediately soft

96. Identify the symbol:

- a. Accelerando
- b. Ritardando
- c. Decrescendo
- d. Crescendo
- e. Forte Piano

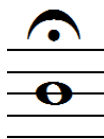


97. The symbol indicates that a performer must:

- a. gradually get louder
- b. gradually get softer
- c. gradually get faster
- d. gradually get slower
- e. play loud then immediately soft

98. The symbol to the left stands for:

- a. sfelt
- b. sforzissimo
- c. sforzando
- d. sfelvetta
- e. forte piano



99. The symbol to the left means to play:

- a. with sudden and strong emphasis
- b. loud and then very soft
- c. very soft and then very loud
- d. extremely soft
- e. very soft with no accent

100. This symbol is an example of a:

- a. Common time (4 beats per measure)
- b. Cut time (2 beats per measure)
- c. Common time (2 beats per measure)
- d. Cut time (8 beats per measure)
- e. Cut time (4 beats per measure)



E. Major Key Signatures

Name the **MAJOR** key signatures:

1. 	2. 	3. 	4. 	5. 
6. 	7. 	8. 	9. 	10. 
11. 	12. 	13. 	14. 	15. 

A. A Major
B. B Major
C. C Major
D. D Major
E. E Major

F. F Major
G. G Major
H. Ab Major
I. Bb Major
J. Cb Major

K. C# Major
L. Db Major
M. Eb Major
N. Gb Major
O. F# Major

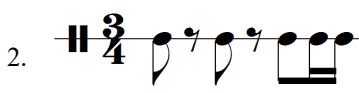
Band Final Exam Skill Level VI

Student Name _____ Ensemble _____

A. Enumeration



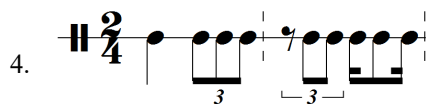
- a. 1+ 2 3 4
- b. 1 2+ 3 4
- c. 1+ 2+ 3 4
- d. 1 2a 3 4
- e. 1 2e 3 4



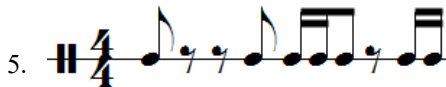
- a. 1 (+) 2 (+) 3+e
- b. 1 + (2) 3e+
- c. 1 (+) 2 (+) 3+a
- d. + (1) + (2) 3e a
- e. + (1) + (2) 3+a



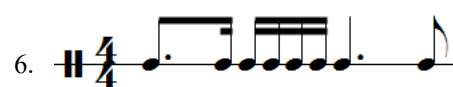
- a. 1 2 3 (4) +
- b. 1 2 3+ (+) 4
- c. 1 2 3 4
- d. 1 2 3 (4) a
- e. 1 2 3 (4) e



- a. 1 2trip-let | (1)e+ 2e a
- b. 1 2trip-let | (3)trip-let 4e +
- c. 1 2trip-let | (1)let 2e a
- d. 1 2trip-let | (+)trip-let 4e a
- e. 1 2trip-let | (1)trip-let 2e a



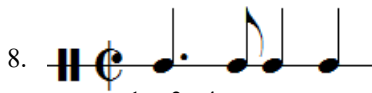
- a. 1 (+) (2) + 3+a (4)e+
- b. 1 (+) (+) 2 3e+ (4)+a
- c. 1 (+) (+) 2 3+a (4)e+
- d. 1 (+) (2) + 3ea (4)+a
- e. 1 (+) (2) + 3e+ (4)+a



- a. 1 e 2e+a 3 4a
- b. 1 a 2e+ 3 4+
- c. 1 a 2e+a 3 4a
- d. 1 a 2e+a 3 4+
- e. 1 a 2e+a 3 4e



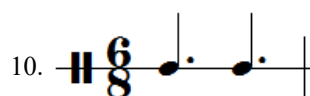
- a. 1 + 2e+a
- b. 1a 2e+a
- c. 1e 2e+a
- d. 1+ 2+ 3+
- e. 1 2 3e+a



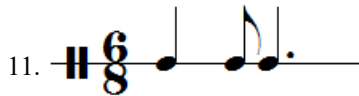
- a. 1+ 3 4
- b. 1+ 2+
- c. 1e 2+
- d. 1a 2+
- e. 1 2a 3 4



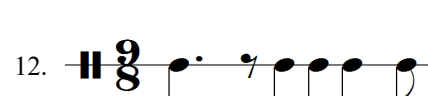
- a. 1a 2 3 4+
- b. 1+ 2 3 4a
- c. 1e+ 2+a
- d. 1+a 2+a
- e. 1e+ 2e+



- a. 123 456
- b. 1234 56
- c. 12 +3
- d. 12 3456
- e. 1 2+



- a. 123 456
- b. 12 3 456
- c. 1 2+3
- d. 1 + 23
- e. 1 2e



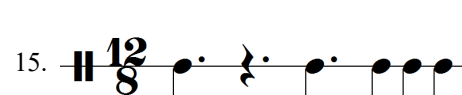
- a. 1 2 3 (4) 5 6 7 8 9
- b. 1 2 3 4 (5) 6 7 8 9
- c. 1 2 3 (4) 5 + 6 7 +
- d. 1 2 3 (4) 5 6 7 8 +
- e. 1 2+ 3+



- a. 1 2 3 4 5 6
- b. 1 2 3 4 5 6
- c. 1 2 3 4 5 6
- d. 1 2 3 4 5 6
- e. 1 2 3 4 5 6



- a. 1a 2 + 3 +
- b. 12 + 3 4 5 6
- c. 1+ 2 3 4 5 6
- d. 1a 2 3 4
- e. 1 2a 3+4



- a. 1 2 3 (4 5) 6 7 8 9 10 11 12
- b. 1 (2) 3 4e+
- c. 1 2 3 (4 5 6) 7 8 9 10 11 12
- d. 1 (2) 3 4 5 6 7 8
- e. 1 2 3 (4) 5 6 +a

B. Terms

16. The common term for the last strain (typically the third strain) of a march.
 - a. Trio
 - b. Coda
 - c. Introduction
 - d. Duet
 - e. Break Strain
17. A device used in marches to introduce a contrast in style and break the flow of the composition with a loud musical statement.
 - a. Coda
 - b. Break Strain
 - c. Duet
 - d. Trio
 - e. Introduction
18. A time signature in which the beats of each measure are divisible by two.
 - a. Mixed Meter
 - b. Simple Meter
 - c. Pick up note
 - d. Compound Meter
 - e. Time Signature
19. A time signature in which the beats of each measure are divisible by three.
 - a. Mixed Meter
 - b. Simple Meter
 - c. Pick up note
 - d. Compound Meter
 - e. Time Signature
20. Ornamentations used to decorate or embellish a melody.
 - a. Fine
 - b. Grace notes
 - c. Caesura
 - d. Duet
 - e. Legato
21. Put these in order from softest to loudest
 - a. Piano, Mezzo Forte, Mezzo Piano, Fortissimo
 - b. Pianissimo, Mezzo Piano, Fortissimo, Forte
 - c. Mezzo Forte, Mezzo Piano, Forte, Pianissimo
 - d. Pianissimo, Mezzo Piano, Forte, Fortissimo
 - e. Pianissimo, Piano, Fortissimo, Forte
22. Put these in order from loudest to softest
 - a. Forte, Mezzo Forte, Piano, Fortissimo
 - b. Fortissimo, Mezzo Forte, Piano, Pianissimo
 - c. Mezzo Forte, Mezzo Piano, Forte, Pianissimo
 - d. Mezzo Forte, Piano, Forte, Fortissimo
 - e. Forte, Fortissimo, Mezzo Piano, Piano

C. Tempo Terms/Markings:

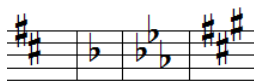
23. A directive to return to the original tempo after a deliberate deviation.
 - a. Accelerando
 - b. Ritardando
 - c. A Tempo
 - d. Subito
 - e. Molto
24. A directive to play with less motion or a slower tempo.
 - a. Accelerando
 - b. Vivace
 - c. Mezzo Forte
 - d. Meno Mosso
 - e. Presto
25. A directive to play broader, louder and slower.
 - a. Accelerando
 - b. Decrescendo
 - c. Presto
 - d. A Tempo
 - e. Allargando
26. Gradually accelerating or getting faster.
 - a. Accelerando
 - b. Adagio
 - c. Allegro
 - d. Andante
 - e. Cantabile
27. A tempo having slow movement; restful at ease. (quarter note = 55-64)
 - a. Accelerando
 - b. Adagio
 - c. Allegro
 - d. Andante
 - e. Cantabile
28. A direction to play lively and fast. (quarter note = 110-131)
 - a. Accelerando
 - b. Adagio
 - c. Allegro
 - d. Andante
 - e. Cantabile
29. Walking pace. A moderate tempo marking between largo and moderato. (quarter note = 73-77)
 - a. Accelerando
 - b. Adagio
 - c. Allegro
 - d. Andante
 - e. Cantabile
30. Performing in a melodious, singing and graceful style; full of expression.
 - a. Accelerando
 - b. Adagio
 - c. Allegro
 - d. Andante
 - e. Cantabile

31. A slow and solemn tempo marking. (quarter note = 45-49)
- Largo
 - Moderato
 - Presto
 - Ritardando
 - Rubato
32. A directive to perform the indicated passage of a composition in a moderate tempo; moderately, restrained. (quarter note = 86-97)
- Largo
 - Moderato
 - Presto
 - Ritardando
 - Rubato
33. A directive to perform the indicated passage of a composition very quickly. (quarter note = 168-177)
- Largo
 - Moderato
 - Presto
 - Ritardando
 - Rubato
34. A break or interruption in music, notated by two diagonal lines often referred to as railroad tracks.
- Fermata
 - Moderato
 - Fine
 - Ritardando
 - Caesura
35. Taking part of the duration from one note and giving it to another. It involves the performer tastefully stretching, slowing, or hurrying the tempo as she/he sees fit, thus imparting flexibility and emotion to the performance.
- Largo
 - Moderato
 - Presto
 - Ritardando
 - Rubato
36. The speed of the beats in a composition
- Presto
 - Ritardando
 - Rubato
 - Tempo
 - Vivace
37. A directive to perform the indicated passage of a composition in a lively or brisk manner. (quarter note = 132-139)
- Presto
 - Ritardando
 - Rubato
 - Tempo
 - Vivace

D. Symbols and Definitions

38. These collections of symbols are examples of:

- a. time signatures
- b. key signatures
- c. dynamics
- d. articulations
- e. very loud

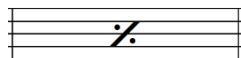


39. The symbols tell the performer:

- a. Play louder or softer
- b. Play faster or slower
- c. The number & types of beats in a measure
- d. Modify specific pitches
- e. Repeat the previous measure

40. This symbol is a:

- a. Tempo marking
- b. Dynamic
- c. Single Measure Repeat
- d. Articulation
- e. Rest



41. The symbol tells the performer:

- a. Play louder or softer
- b. Play faster or slower
- c. The number & types of beats in a measure
- d. Modify specific pitches
- e. Repeat the previous measure

42. Identify the symbol to the left of the note:

- a. Flat
- b. Natural
- c. Sharp
- d. Double Flat
- e. Double Sharp



43. The symbol indicates that a performer must:

- a. Raise the pitch a whole step
- b. Raise the pitch a half step
- c. Lower the pitch a half step
- d. Lower the pitch a whole step
- e. Play the pitch "natural"

44. Identify the symbol to the left of the note:

- a. Flat
- b. Natural
- c. Sharp
- d. Double Flat
- e. Double Sharp

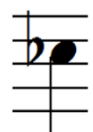


45. The symbol indicates that a performer must:

- a. Raise the pitch a whole step
- b. Raise the pitch a half step
- c. Lower the pitch a half step
- d. Lower the pitch a whole step
- e. Play the pitch "natural"

46. Identify the symbol to the left of the note:

- a. Flat
- b. Natural
- c. Sharp
- d. Double Flat
- e. Double Sharp

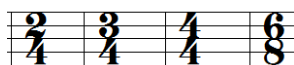


47. The symbol indicates that a performer must:

- a. Raise the pitch a whole step
- b. Raise the pitch a half step
- c. Lower the pitch a half step
- d. Lower the pitch a whole step
- e. Play the pitch "natural"

48. These collections of symbols are examples of:

- a. time signatures
- b. key signatures
- c. dynamics
- d. articulations
- e. very loud



49. The symbols tell the performer:

- a. Play louder or softer
- b. Play faster or slower
- c. The number & types of beats in a measure
- d. Modify specific pitches
- e. Repeat the previous measure

50. This symbol stands for:

- a. sfelt
- b. sforzissimo
- c. sforzando
- d. sforte
- e. forte piano



51. The symbol indicates that a performer must play:

- a. with sudden and strong emphasis
- b. loud and then very soft
- c. very soft and then very loud
- d. extremely soft
- e. very soft with no accent

52. This symbol stands for:

- a. forte
- b. piano forte
- c. piano
- d. forte piano
- e. sforzando



53. The symbol indicates that a performer must play:

- a. soft, then immediately loud
- b. loud, then gradually soft
- c. soft, then gradually loud
- d. with sudden and strong emphasis
- e. loud, then suddenly soft

54. The symbol above the note stands for:

- a. marcato
- b. accent
- c. tenuto
- d. staccato
- e. sforzando



55. The symbols tell the performer:

- a. play the note louder
- b. play the full value
- c. play the note short and separation
- d. play the note loud and separated
- e. play the note softer

56. The symbol above the note stands for:

- a. marcato
- b. accent
- c. tenuto
- d. staccato
- e. sforzando



57. The symbol tells the performer:

- a. play the note louder
- b. play the full value
- c. play the note short and separation
- d. play the note loud and separated
- e. play the note softer

58. The symbol above the note stands for:

- a. marcato
- b. accent
- c. tenuto
- d. staccato
- e. sforzando

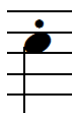


59. The symbol tells the performer:

- a. play the note louder
- b. play the full value
- c. play the note short and separation
- d. play the note loud and separated
- e. play the note softer

60. The symbol above the note stands for:

- a. marcato
- b. accent
- c. tenuto
- d. staccato
- e. sforzando



61. The symbol tells the performer:

- a. play the note louder
- b. play the full value
- c. play the note short and separation
- d. play the note loud and separated
- e. play the note softer

62. Identify the symbol above the notes:

- a. slur
- b. legato
- c. decrescendo
- d. crescendo
- e. tie

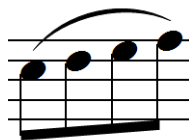


63. The symbol indicates that a performer must:

- a. play consecutive notes without stopping air
- b. combine rhythmic value of connected notes
- c. gradually get louder
- d. gradually get softer
- e. play notes in a smooth style

64. Identify the symbol above the notes:

- a. slur
- b. legato
- c. decrescendo
- d. crescendo
- e. tie



65. The symbol indicates that a performer must:

- a. play consecutive notes without stopping air
- b. combine rhythmic value of connected notes
- c. gradually get louder
- d. gradually get softer
- e. play notes in a smooth style

66. Identify the symbol:

- a. treble clef
- b. bass clef
- c. alto clef
- d. tenor clef
- e. key signature



67. The symbol to the left:

- a. identifies the pitch "F" on the staff
- b. identifies middle "C" on the staff
- c. identifies the pitch "G" on the staff
- d. identifies the number of beats per measure
- e. identifies which note type is a beat

68. Identify the symbol:

- a. treble clef
- b. bass clef
- c. alto clef
- d. tenor clef
- e. key signature

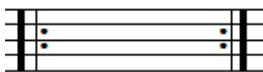


69. The symbol to the left:

- a. identifies the pitch "F" on the staff
- b. identifies middle "C" on the staff
- c. identifies the pitch "G" on the staff
- d. identifies the number of beats per measure
- e. identifies which note type is a beat

70. The vertical lines and dots are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda

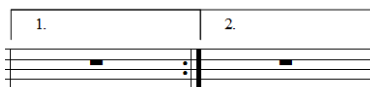


71. The symbols tells the performer:

- a. repeat enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

72. The brackets and bracketed symbols are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda



73. The symbol tells the performer:

- a. repeat enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

74. This symbol is called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda



75. The symbol tells the performer:

- a. repeat the enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

76. The two vertical lines are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda

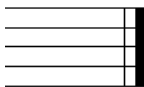


77. The symbol tells the performer:

- a. repeat the enclosed measure(s)
- b. this is the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

78. The two vertical lines are called a/the:

- a. final bar line
- b. double bar line
- c. repeat signs
- d. 1st and 2nd Endings
- e. coda



79. The symbol tells the performer:

- a. repeat the enclosed measure(s)
- b. the final measure of a piece
- c. perform different measure(s) on repeated music
- d. this is the closing section of piece
- e. this is a musically significant measure

80. This phrase stands for:

- a. De Signal al Coda
- b. Dip Stick al Coda
- c. Don't Stop al Coda
- d. De Segno al Coda
- e. Day Sauna al Coda

D.S. al Coda

81. The symbols tells the performer:

- a. return to the sign, then stop at Fine
- b. return to the sign, then stop after the Coda
- c. return to the top, then stop at Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

82. The symbol to the left stands for:

- a. De Capo al Fine
- b. Detective Comics al Fine
- c. Don't Clap al Fine
- d. De Carp al Fine
- e. Day Camp al Fine

D.C. al Fine

83. The symbol to the left means to play:

- a. return to the sign, then stop at Fine
- b. return to the sign, then stop after the Coda
- c. return to the top, then stop at Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

84. This symbol is called:

- a. segno; "the sign"
- b. signal; "the start"
- c. sauna; "the sign"
- d. stick; "the start"
- e. stop; "simply"



85. This symbol tells the performer:

- a. when to stop
- b. where to return on a D.S. al Coda
- c. when to stop on a D.S. al Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

86. This symbol is called:

- a. Fine
- b. Feenay
- c. Finai
- d. Feiney
- e. Finae

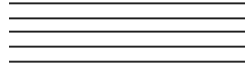
Fine

87. The symbols tell the performer:

- a. when to start
- b. where to return on a D.S. al Coda
- c. when to stop on a D.S. al Fine
- d. return to the top, then stop after the Coda
- e. skip to the Coda

88. This collection of horizontal lines is called a:

- a. Double Barline
- b. Barline
- c. Measure
- d. Staff
- e. Pentuple Barline

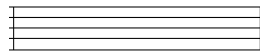


89. The symbol shows the performer:

- a. a visual representation of beats/time
- b. a visual representations of pitch
- c. how many beats per measure
- d. what type of note is equal to one beat
- e. how fast to play

90. The horizontal lines and vertical lines together are called a:

- a. Double Barline
- b. Barline
- c. Measure
- d. Staff
- e. Pentuple Barline

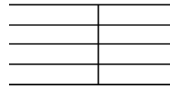


91. The symbol shows the performer:

- a. a visual representation of beats/time
- b. a visual representations of pitch
- c. how many beats per measure
- d. what type of note is equal to one beat
- e. how fast to play

92. The vertical line passing through the horizontal lines is a:

- a. Double Barline
- b. Barline
- c. Measure
- d. Staff
- e. Pentuple Barline



93. The symbol shows the performer:

- a. where a measure begins/ends
- b. how fast to play
- c. how many beats per measure
- d. what type of note is equal to one beat
- e. how loud to play

94. Identify the symbol:

- a. Accelerando
- b. Ritardando
- c. Decrescendo
- d. Crescendo
- e. Forte Piano



95. The symbol indicates that a performer must:

- a. gradually get louder
- b. gradually get softer
- c. gradually get faster
- d. gradually get slower
- e. play loud then immediately soft

96. Identify the symbol:

- a. Accelerando
- b. Ritardando
- c. Decrescendo
- d. Crescendo
- e. Forte Piano

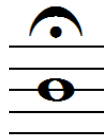


97. The symbol indicates that a performer must:

- a. gradually get louder
- b. gradually get softer
- c. gradually get faster
- d. gradually get slower
- e. play loud then immediately soft

98. The symbol to the left stands for:

- a. sfelt
- b. sforzissimo
- c. sforzando
- d. sfelvetta
- e. forte piano

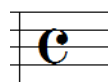


99. The symbol to the left means to play:

- a. with sudden and strong emphasis
- b. loud and then very soft
- c. very soft and then very loud
- d. extremely soft
- e. very soft with no accent

100. This symbol is an example of a:

- a. Common time (4 beats per measure)
- b. Cut time (2 beats per measure)
- c. Common time (2 beats per measure)
- d. Cut time (8 beats per measure)
- e. Cut time (4 beats per measure)



E. Musical Term Matching:

1. Accidental
2. Articulation
3. Breath Support
4. Cadenza
5. Chord
6. Chromatic scale
7. Consonance
8. Diminuendo
9. Dissonance
10. Divisi
11. Duet
12. Embouchure
13. Enharmonic
14. Intonation
15. Legato

OTHER SIDE OF SCANTRON

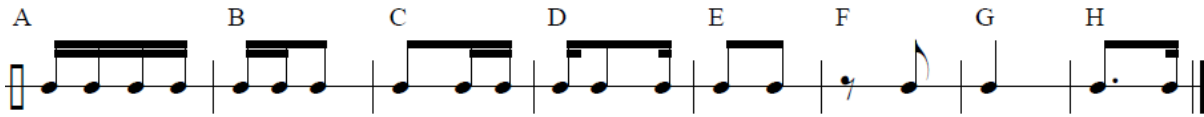
16. Maestoso
17. Marcato
18. Molto
19. Pitch
20. Poco a poco
21. Simile
22. Soli
23. Solo
24. Staccato
25. Subito
26. Syncopation
27. Trill
28. Tutti
29. Unison
30. Vibrato

- A. An ornamental passage performed near the close of a composition, usually improvised, and usually performed by a soloist.
 - B. A term referring to the proper production of a tone so that it is exactly in tune.
 - C. A scale which divides the octave into twelve half steps (semitones)
 - D. To perform in a stately, dignified, majestic fashion.
 - E. Symbols and icons on a musical score that indicate characteristics of the attack, duration, and decay of a given note.
 - F. Little by little
 - G. A musical direction indicating that a section of players should be divided into two or more groups, each playing a different part.
 - H. A single performer or a passage that is to be performed by a single performer.
 - I. Smoothly decrease the volume of the music
 - J. Creating a very slight fluctuation of the pitch of a note
 - K. To play notes loud and separated
 - L. The sounding of two or more notes (usually at least three) simultaneously.
 - M. Two notes that differ in name only. The notes occupy the same position. For example: C sharp and D flat.
 - N. An accord of sounds sweet and pleasing to the ear
 - O. A style of playing notes in a detached, separated, distinct manner
-
- A. A mark placed before a note which indicates that the previously understood pitch of the note should be altered by one or two half steps
 - B. Shifting the accent to a weak beat or an off-beat.
 - C. A piece of music written for two vocalists or instrumentalists.
 - D. Two or more notes sounded together which are harsh, discordant, and lack of harmony. Also a chord that sounds incomplete until it resolves itself on a harmonious chord.
 - E. Suddenly; at once; immediately.
 - F. Two or more voices or instruments playing the same note simultaneously.
 - G. Rapid alternation between notes that are a half tone or whole tone apart.
 - H. A passage that is to be performed by a single section or small group of performers
 - I. The techniques involved by musicians to provide air to a wind instruments.
 - J. A directive to perform with "all" instruments together.
 - K. To perform in a smooth, graceful, connected style
 - L. An expression used to augment the directive to which it is applied. "Very"
 - M. To perform in a similar manner as the previous passage; similarly
 - N. The frequency of a note determining how high or low it sounds.
 - O. The position of the lips and mouth when playing a wind instrument.

Test Answer Sheet B

F. Rhythmic Dictation

Part 1: Each example will be played 3 times followed by a 10 second pause. Select the 4 beat answer from the choices below:



- | | | | | | | | | | |
|------------|------------|------------|------------|------------|------------|------------|------------|------------|-------------|
| 1. a. CBEG | 2. a. EEBC | 3. a. ABCE | 4. a. DEAG | 5. a. GEEA | 6. a. EFBE | 7. a. BEDG | 8. a. CBEG | 9. a. EEBC | 10. a. ABCE |
| b. BCEG | b. EFCE | b. AAEE | b. BEAF | b. GEFA | b. EGCF | b. DEDA | b. BCEG | b. EFCE | b. AAEE |
| c. CBGE | c. EFBE | c. ACCE | c. BEAG | c. GEGA | c. EGAF | c. CEDG | c. CBGE | c. EFBE | c. ACCE |
| d. BCHG | d. EFCH | d. ABBE | d. DECG | d. GAGA | d. EGCE | d. CEBE | d. BCHG | d. EFCH | d. ABBE |

G. Intervals

For question 11-15 you will hear intervals of a M2, P5 or M7. Choose the interval that you hear.

11. a) M2 b) P5 c) M7
12. a) M2 b) P5 c) M7
13. a) M2 b) P5 c) M7
14. a) M2 b) P5 c) M7
15. a) M2 b) P5 c) M7

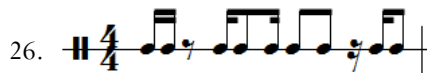
For question 16-20 you will hear intervals of a M3, P5 or P8. Choose the interval that you hear.

16. a) M3 b) P5 c) P8
17. a) M3 b) P5 c) P8
18. a) M3 b) P5 c) P8
19. a) M3 b) P5 c) P8
20. a) M3 b) P5 c) P8

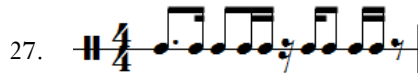
For question 21-25 you will hear intervals of a M2, P4 or M6. Choose the interval that you hear.

21. a) M2 b) P4 c) M6
22. a) M2 b) P4 c) M6
23. a) M2 b) P4 c) M6
24. a) M2 b) P4 c) M6
25. a) M2 b) P4 c) M6

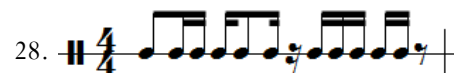
H. Advanced Enumeration



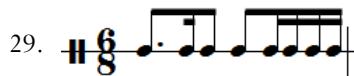
- 1+ (2) e+a 3+ (4) e+
- 1e (+) 2e a 3+ (4) e+
- 1e (a) 2e a 3+ (4) +a
- 1+ (a) 2e a 3+ (4) e+
- 1e (a) 2e+ 3+ (4) e+



- 1 a 2 e+ (3) e+ 4e(+)
- 1 a 2 +a (3) ea 4e(a)
- 1 + 2 e+ (3) e+ 4e(+)
- 1 + 2 +a (3) e+ 4e(+)
- 1 a 2 +a (3) e+ 4e(+)



- 1 e+ 2e a (3) e+a 4e (+)
- 1 +a 2e a (3) e+a 4e (+)
- 1 +a 2e+ (3) e+a 4+ (a)
- 1 e+ 2e+ (3) e+a 4e (+)
- 1 +a 2+a (3) e+a 4+ (a)



- 12+ 3 4 5+6+
- 1 2 3 4 5+6+
- 12 3+ 4 5+6+
- 12+ 3 4+5+6
- 1 a 2+ 3 e+ a



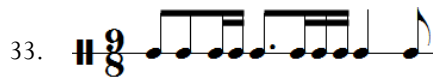
- 12 3+4+ 5 6
- 1 2 3 4 5+6+
- 1 2 3 4+5+6
- 1 2 +a 3e+
- 1 2 3+ 4 5+ 6



- 1 e 2+ 3ea 4e+ 5+
- 1 + 2+ 3e+ 4e+ 5+
- 1 a 2+ 3+a 4+a 5+
- 1 a 2+ 3e+ 4e a 5+
- 1 a 2+ 3e+ 4e+ 5 a



- 1+a 2e+ 3+a
- 1+a 2e+ 3e+
- 1+a 2+a 3e+
- 1e+ 2e+ 3e+
- 1e a 2e+ 3e+



- 1+ 2e+ 3 a 4+
- 1 2+3 4+ 5 6 7 8 9
- 1 2 3+ 45+6+ 7 8 9
- 1 2 3+ 4+5+6 7 8 9
- 1+2 3 45+6+ 7 8 9

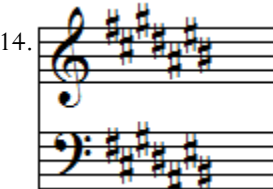
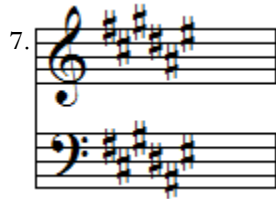


- 1 2+ 3 4+ 56 7
- 1 +a 2+a 3 4
- 1e+ 2e+ 3 +
- 1+2 3+4 56 7
- 1 2+3+4 56 7

Test Answer Sheet H

I. Major Key Signatures

Name the **MAJOR** key signatures:



P. A Major
Q. B Major
R. C Major
S. D Major
T. E Major

U. F Major
V. G Major
W. Ab Major
X. Bb Major
Y. Cb Major

Z. C# Major
AA. Db Major
BB. Eb Major
CC. Gb Major
DD. F# Major

Symphonic Band – Winds

Instrumental Performance Mid - Year Exam

Name _____

Grade _____

Scales 80 bpm

Scale Rating : Points 3 = Flawless 2 = A few flaws 1 = Several flaws 0 = DNP

Major Scales : Concert C _____ G _____ D _____ A _____ E _____ B/C^b _____
F[#]/G^b _____ C[#]/D^b _____

2 Octave Chromatic Scale : Points 0 (DNP) – 10 (No Errors) _____

Scale Subtotal

Solo/Etude

Title/Etude # _____ Composer/Book _____

Points

7 = Totally Accurate
6 = Mostly Accurate (1 or 2 flaws)
5 = A Few Flaws
4 = Some Flaws
3 = Many Flaws
2 = Mostly Flawed
1 = Flawed Throughout (unrecognizable)
0 = DNP

Tone Quality _____

Intonation _____

Rhythm _____

Tempo _____

Notes _____

Articulations _____

Dynamics _____

Phrasing _____

Solo Subtotal

Melodic Sight Reading

Notes (0 – 4 pts) _____

Rhythm (0 – 4 pts) _____

Articulations (0 - 1 pts) _____

Dynamics (0 – 1 pts) _____

Sight Reading Subtotal

Total Score

Symphonic Band – Percussion

Instrumental Performance Mid -Year Exam

Name _____

Grade _____

Scales (80 bpm) and Rudiments

Point Values: 3 = Flawless 2 = A few flaws 1 = Several flaws 0 = DNP

Major : C _____ G _____ D _____ A _____ E _____ B/C^b _____ F[#]/G^b _____ C[#]/D^b _____

Rudiments : Double Drag Tap _____ Flam Paradiddle _____ Flam Paradiddle-Diddle _____ Pataflafla _____

Triple Stroke Roll _____ Single Ratamacue _____ Swiss Army Triplet _____ Seven Stroke Roll _____

Scales and Rudiments
Subtotal

Solo/Etude

Title/Etude # _____ Composer/Book _____

Points

7 = Totally Accurate
6 = Mostly Accurate (1 or 2 flaws)
5 = A Few Flaws
4 = Some Flaws
3 = Many Flaws
2 = Mostly Flawed
1 = Flawed Throughout (unrecognizable)
0 = DNP

Playing Position (grip, stick
height, body position) _____

Technique
(even rolls, consistent rudiments) _____

Rhythm _____

Tempo _____

Articulation /sticking _____

Dynamics _____

Solo Subtotal Points

Snare Sight Reading

Technique(0-5pts) _____ Rhythms(0 – 5) _____ Articulations(0 – 2) _____ Dynamics(0 – 2) _____

Sight Reading Subtotal

Total Score

Symphonic Band – Winds

Instrumental Performance Final Exam

Name _____

Grade _____

Scales 80 bpm

Scale Rating : Points 3 = Flawless 2 = A few flaws 1 = Several flaws 0 = DNP

Major Scales : Concert A _____ E _____ B/C^b _____ F[#]/G^b _____ C[#]/D^b _____

Minor Scales: Concert: c melodic _____ d natural _____ g harmonic _____

2 Octave Chromatic Scale : Points 0 (DNP) – 10 (No Errors) _____

Scale Subtotal

Solo/Etude

Title/Etude # _____ Composer/Book _____

Points

7 = Totally Accurate
6 = Mostly Accurate (1 or 2 flaws)
5 = A Few Flaws
4 = Some Flaws
3 = Many Flaws
2 = Mostly Flawed
1 = Flawed Throughout (unrecognizable)
0 = DNP

Tone Quality _____

Intonation _____

Rhythm _____

Tempo _____

Notes _____

Articulations _____

Dynamics _____

Phrasing _____

Solo Subtotal

Melodic Sight Reading

Notes (0 – 3 pts) _____

Rhythm (0 – 3 pts) _____

Articulations (0 - 2 pts) _____

Dynamics (0 – 2 pts) _____

Sight Reading Subtotal

Total Score

Symphonic Band – Percussion

Instrumental Performance Final Exam

Name _____

Grade _____

Scales (80 bpm) and Rudiments

Point Values: 3 = Flawless 2 = A few flaws 1 = Several flaws 0 = DNP

Major : C[#]/D^b _____ F[#]/G^b _____ B/C^b _____ E _____ A _____ 2 Octave Chromatic _____

Minor : d melodic _____ g harmonic _____

Rudiments : Double Drag Tap _____ Flam Paradiddle _____ Flam Paradiddle-Diddle _____ Pataflafla _____

Triple Stroke Roll _____ Single Ratamacue _____ Swiss Army Triplet _____ Seven Stroke Roll _____

Scales and Rudiments
Subtotal

Solo/Etude

Title/Etude # _____ Composer/Book _____

Points

7 = Totally Accurate
6 = Mostly Accurate (1 or 2 flaws)
5 = A Few Flaws
4 = Some Flaws
3 = Many Flaws
2 = Mostly Flawed
1 = Flawed Throughout (unrecognizable)
0 = DNP

Playing Position (grip, stick
height, body position) _____

Technique
(even rolls, consistent rudiments) _____

Rhythm _____

Tempo _____

Articulation /sticking _____

Dynamics _____

Solo Subtotal Points

Melodic Sight Reading

Notes (0 – 3 pts) _____ Rhythms(0 – 3) _____ Articulations(0 – 2) _____ Dynamics(0 – 2) _____

Sight Reading Subtotal

Total Score