

SCHOOL DISTRICT OF HILLSBOROUGH COUNTY

HIGH SCHOOL
MASTER MUSICIAN



High School Band

Performance Requirements

CD One

The student will record their performance of the following exercise as they appear in the Hillsborough County High School Music Outcomes and Reference Manual on CD for their portfolio.

1. Major Scales with arpeggios-tongued ascending, slurred descending, two octaves where possible.
2. Intervals in thirds for all major scales, one octave for each.
3. Chromatic scale-tongued ascending, slurred descending, two octaves.
 - * Percussion students would perform these on a mallet instrument.
 - * Percussionist must include the 26 standard rudiments from the N.A.R.D. list on snare drum. The rudiments should be performed from a slow tempo to a fast tempo back to the slow tempo.

CD Two

The student will record their performance of two etudes of contrasting styles from, but not limited to, the texts listed below on CD for their portfolio. Please include a copy of the sheet music of the selected etudes.

- Flute/Piccolo – Melodious & Progressive Studies for Flute, Book 1, Robert Cavally
- Oboe/English Horn/All Saxophones – 48 Famous Studies for Oboe or Saxophone, Albert J. Andraud
- Bassoon – Studies for Bassoon, Concert Studies, Opus 26, Book 3, L. Milde
- Eb/Bb Clarinet – 32 Etudes for Clarinet, C. Rose
- Alto/Bass Clarinet – Advanced Studies, William E. Rhoads
- Trumpet – Arban's (Authentic Edition), Edwin Franko Goldman & Walter M. Smith
- French Horn – 335 Selected Melodious Progressive & Technical Studies (Book 1), Max Pottage and Albert J. Andraud
- Trombone/Baritone BC & TC – Arban's (Famous Method for Trombone), Charles L. Randall and Simone Mantia
- Tuba – 60 Selected Studies for BBb Tuba, C. Kopprasch
- Percussion – select one etude from each of the following method books:
 - Mallets – Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg
 - Snare Drum – Portraits in Rhythm, Anthony J. Cirone
 - Timpani – The Solo Timpanist, Vic Firth

CD Three

The student will record their performance of a solo with accompaniment that is at least a Grade IV on CD for their portfolio. The source of the solo can include, but is not limited to, the FBA Solo and Ensemble Music List and Vivace repertoire. If there is any question concerning the appropriateness of the literature selected the Master Musician adjudication committee will contact the director. Please include a copy of the sheet music of the selected solo.

*The student must also select **two** items off the option page.

Master Musician Program
High School Band
Application/Checklist
All information is to be typed.

Student Name: _____ School: _____

Home Address: _____ City _____ Zip: _____

Phone: _____ Instrument: _____ Grade: _____

Portfolio Checklist – Refer to Performance Requirement Pages for more detail.

_____ **Resume** (to include: ensembles in and out of school, literature covered, honor groups, private lessons, method books, theory books, service through music, music club membership, director recommendation, etc. (It must be presented in a professional format.)

_____ **CD One** (Please announce each scale)

1. Major Scales with arpeggios-tongued ascending, slurred descending, two octaves where possible.
2. Intervals in thirds for all major scales, one octave for each.
3. Chromatic scale-tongued ascending, slurred descending, two octaves.
*Percussion students would perform these on a mallet instrument.
*Percussionist must include the 26 standard rudiments from the N.A.R.D. list on snare drum.

_____ **CD Two** (Please announce performance)

1. The student will record their performance of two etudes of contrasting styles. (See page 4, Performance Requirements) Please include a copy of the music.

_____ **CD Three** (Please announce performance)

1. The student will record their performance of a solo with accompaniment that is at least a Grade IV on the FBA.

_____ Selection of **two** items from the option page.

_____ **MMAT** (Master Musicianship Achievement Test)
The student must pass with a 85% or higher.

Student's Signature _____ Date _____

Director's Signature _____ Date _____

Master Musician Option Page

In addition to the performance portion of the master musicianship portfolio, the student will need to select TWO of the items below to complete their portfolio.

Original Composition. If the student selects this, the student would be evaluated on his/her ability to compose a piece of music that is constructed within basic theory guidelines.

Music Technology. The student will exhibit the use of music technology through composition, performance, or arrangement. If the student selects this, he/she would be evaluated on his/her use of technology and on the content of the performance and/or composition.

Ensemble Performance. A taped ensemble-performance such as, but not limited to, a duet, trio, quartet or larger for instrumentalists and quartets or larger for the vocalists. Selection of the literature should be a selection from FVA, FBA, FOA music lists of at least a grade IV or higher. If there is any question concerning the appropriateness of the literature selected the Master Musician adjudication committee will contact the director.

Student Conducting. The student will make a videotape of the student conducting an ensemble of eight or more players. If the student selects this, he/she would be evaluated on the use of proper conducting skills such as and not limited to: cuing, dynamics, conducting pattern, musicality of conducting style, facial expressions, control of the ensemble, etc. If there is any question concerning the appropriateness of the literature selected the Master Musician adjudication committee will contact the director.

Concert Critique. (See concert critique form for more information) The student will turn in two programs and concert critique about the performance using appropriate musical terms. The concert that the student attends must be at a high school level or above. The student may NOT use any concerts from their own school for this item.

Music Performance Evaluation. The student will turn in three completed evaluation forms of three other performing ensembles that the student has heard. These ensembles must be from another school. Use the MPA forms from FBA, FVA, or FOA. To obtain these forms, see your director at your school.

Solo/Ensemble Performance for Charitable Organization or Community Event. If the student selects this item, he/she would need to submit a videotape of the performance. The purpose of this item is not only for performance reason, but also for the demonstration of community outreach initiated by the student. The student may not use a school function for this item.

Improvisation. The student will be evaluated on his/her ability to improvise to an accompaniment within the chord structure.

Concert Critique

Prompted Writing Form

Being able to distinguish between great and mediocre performances requires critical listening skills and practice. The more we know about music the better we will be able to distinguish between great and mediocre. There are several areas that you can use to critique a musical performance or concert.

The submission should easily include a copy of the program and the type of ensemble performing. In addition, you may use the prompted questions below to assist you in critiquing the quality of the performance and personal opinion statements on the performance.

Take notes on the concert on this sheet. From your notes, write a one page essay describing the concert.

Expressiveness — Does the performance cause you to react emotionally to what you hear? How does the performer/conductor use phrasing, interpreting or style to create an aesthetic response?

Timbre — What is the instrumentation/voicing used in the performance? Do the sounds that you hear blend to make the performance pleasing to the ear?

Technique — The notes that YOU hear are accurate. Do you agree with the conductor's interpretation of the music including the tempos and dynamics used? Why? Why not?

Presentation — Was the music that you heard appropriate for the venue of the concert? How would you describe the overall concert?

Impact — How does performance compare to other concerts that you have attended? Did the performance meet your expectations? How did the audience respond to the performance?

Study Guide for the High School Master Musician Achievement Test

The Master Musician High School Achievement Test is a comprehensive evaluation of music theory concepts that all music students will have learned before exiting Grade 12. The exam consists of 100 questions from the Alfred's Essentials of Music Theory Books 1 – 3.

In addition to the concepts and terminology listed for the Middle School Exam, High School students must be able to:

- Identify values of notes and rests.
- Be able to write in the counts under a given musical example.
- Letter names of lines and spaces of treble, bass, and alto clefs. Must be able to identify notes as well.
- Interpret time signature: find mistakes in written music; fill in missing notes within a measure.
- Know all enharmonic spellings of notes.
- Define solfege and know the syllables.
- Define transposition.
- Discriminate between half steps and whole steps.
- Be able to identify all major and minor key signatures.
- Identify and construct a tetrachord.
- Be able to identify and construct Perfect, Major, Minor, Augmented, and Diminished intervals.
- Define and identify Diatonic and Chromatic intervals.
- Be able to identify and construct Major, Minor, Augmented, and Diminished triads.
- Be able to identify and construct all types of seventh chords.
- List and identify the inversions of triads and seventh chords.
- Identify the proper names of each scale degree.
- Identify the difference between relative and parallel minor keys.
- Identify modes.