## **ETSBOA SCORE APPROVAL FORM and GRADING RUBRIC**

ASSIGNED
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TITLE:	DATE SUBMITTED:		
COMPOSER AND/OR ARRANGER:	PUBLISHER AND YEAR:		
SCHOOL:	DIRECTOR:		
SCHOOL ADDRESS:	DIRECTOR EMAIL AND PHONE:		
included on the ETSBOA Graded Music List and will deem any particular selection as "not suitable" for Co Committee, you may re-submit any selection for reconstruction for reconstruction of the committee of the	sted using the accompanying score grading rubric. ore submitted to the Score Grading Committee for ubric will not be reviewed. Please note – marches are not not be graded. The Committee reserves the right to oncert Performance Assessment. If you disagree with the nsideration.		
For Score Grading Committee use only:			
Members present – initial and enter grade recommended:			
Grade	Grade		
Grade	Grade		
Grade	Grade		

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<b>COMPOSITION TITLE:</b>	

Place an X in the box that best fits the composition.

Grade	2	3	4	5	6
Meter	Similar 224 C	Add: 6 minimal use of 5 6	Add: 9 12 3 4 6 7	Add: 3 5 7 11 10 9	All meters, frequent and
	Simple: 2 3 4 <b>L</b> 4 4 4	8 44	8 8 2224 Easy meter change in	888 8 4 4 Asymmetrical meter	complex changes
	Very minimal meter	Simple	compound and duple	changes	
	change	Easy duple time meter changes	meter		
Key	Bb, Eb, F- relative	Bb. Eb, F, Ab – relative minor	Up to 5 flats*, incl. C	Up to 6 flats* & 2	Any key-within reason,
Signature	minor and modes, minimal accidentals	and modes, simple chromatic alterations and key changes	increased use of chromatic alterations	sharps limited polytonalities,	frequent chromatic alterations. Expanded use
		and the first transfer	and key changes	increased dissonance	of polytonalities.
Tempo	Andante-Moderato	Andante-Allegro	Largo-Allegro	Largo-Presto	Largo-Prestissimo
(beats per	72-120 simple <i>ritard.</i> Minimal changes.	60-132 ritard., accel.	56-144 ritard., accel., rall,	40-168 All tempo	40-208 Frequent tempo changes
minute)	iviiiiiiiai changes.	mara., accer.	allarg, molto rit.	descriptors*	Frequent tempo changes
Note/Rest		Add: easy 16 <sup>th</sup> note groups:	Add: easy groups of:	All values in duple	More complex use of
Value	0 0.00		<del>−−−−−−−−</del> −−	All values in compound	duple and compound
		Begin extended techniques	Very minimal use	More use of	
	at grade 1.5		very minima use	asymmetrical	
				groupings	
				J J J J J J J	
Rhythm	Basic duple rhythms	Basic rhythms in duple, very	More use of	All rhythms except	Add complex subdivision
	Dotted rhythms and simple ties at 1+.	simple compound simple eight- note syncopation, up to 3-part	compound rhythm more use of	complex compound or complex 16 <sup>th</sup>	and syncopation, frequent changes, multiple part
	2-part independence	independence	syncopation up to 4-	syncopation up to 5-	independence
			part independence	part independence	
Dynamics	p to f	<>	pp to ff longer	ppp to fff	All dynamics, emphasis on
	<>>	pp to ff	<>	<>>	complexity, cross, subito
	short	simple fp 4 bar phrases	some subito changes,		long
		5p.c.jp . 2a. pases	cross dynamics, more	more complex subito changes, cross	10118
			use of <i>pf</i>	dynamics	
Articulation	Basic attack and	Add: tenuto, staccato, legato	Add: marcato. sfz,	Increased style	Frequent changes,
	release (TAH-DAH), slur & accent,	2 articulations simultaneously	<i>sffz</i> 3 articulations	demands: secco, leggiero, pesante,	multiple tonguing, multiple articulations
	minimal use of		simultaneously	portato, flutter	simultaneously
	staccato			tongue.	
				4 articulations simultaneously	
Ornaments	None	Simple trills and single grace	Trills with entry or	Any length of grace	Add: increased complexity
		notes	exit grace notes, double or triple note	note figures, trills, turns, mordents.	with frequent use
			figures	Notate turns and	
				mordents	
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## **ETSBOA SCORE APPROVAL FORM and GRADING RUBRIC**

Scoring	Reduced instrumentation. Limited section exposure. Part distribution by like families or like registers. Voicing changes at phrase points.	Reduced instrumentation. Limited solos for: fl.cl, tpt, a.sax. Section division and independence. More exposed percussion. Solos cross-cued. Begins use of contemporary notation.	Expands instrumentation. Limited solos ob/hn/bar. Part division within sections, more independence. Solos cross-cued. More exposed percussion, includes piano	Full range of instrumentation. Exposed parts for any instrument. Increased variety of timbre combinations. More use of the piano as instrumental color.	Multiple solos, transparent textures, independent counterpoint, More exposure of Eb clarinet, eng hn., and other auxiliary instruments.
Musical Substance	Emphasis on fundamental concepts. Clever use of basic elements.	Continued emphasis on developing reading and performance skills. Content varies in style & requires expressive response in performance.	Adds new musical concepts, requires recognition of form, style, and composer intent through performance interpretation.  Musical meaning not immediately obvious.	Adds more complex musical challenges, requires a constant aural awareness and alertness to the musical architecture and meaning	Demands an understanding of a wide range of styles, requires alertness to from, creative originality, emotional context & contrast, and provokes intellectual satisfaction. Frequent changes in both sound and silence
Consider- ations	Avoid awkward leaps, tutti scoring form beginning to end and clarinets crossing the break	Well placed rest for endurance. Includes clever counter lines. Keep players in their best range. Avoid frequent changes.	*minimal use of C, D, increased use of tempo, fluctuation. Avoid extreme ranges for players.	*increased use of rubato and sudden changes, minimal use of 6 flats *baritone saxophone with low A key	Content is both musically and technically demanding, frequent changes
Percussion Usage	Timpani optional, no pitch changes. No snare drum rolls, single flams ok, sus. cym. Rolls ok, rhythms may be one level more advanced than wind parts	2 timpani, allow time for simple pitch changes. Simple rolls on snare drum, rolls on tambourine, triangle, bass drum ok	4 timpani, two hand mallets, more exotic effects, coin scrapes, brushes	4 hand mallets, more exotic effects, bowed vibraphone or crotales, multiple mallet part	All techniques within reason
Percussion Instruments	Snare drum, bass drum, sus. Cymbal, crash cymbal, finger cymbal, bells, xylophone, two timpani (26", 29"), triangle, woodblock, tambourine, claves, maracas, cowbell, sleigh bells, temple blocks	Add: tom-toms, timbales, gong, tam-tam, chimes, guiro, castanets, shaker, rachet, vibraslap, mark tree, wind chimes, flexatone	Add: piano, vibraphone, 2 timpani (23", 32"), conga, tenor drum, whip, marimba, lion's roar, cabasa	Add: crotales, harp, celesta, (synthesizer), variety of sizes: membranes, cymbals, triangles, woodblocks, tam-tams for special effects	All percussion instruments, including wide ranges of special effects
	DIOCKS				
Range- composite score.	2	3	4	5	6

Range – Use the accompanying range rubric to mark the applicable grade per instrument; compute the average range for the composition and circle above.

Adapted from: Blocker, Larry, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S Lisk, and Richard Miles. *Teaching Music Through Performance Volume 7.* Chicago: GIA Publications, INC, 2009.