

ETSBOA SCORE APPROVAL FORM and GRADING RUBRIC

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ASSIGNED

TITLE:	DATE SUBMITTED:
COMPOSER AND/OR ARRANGER:	PUBLISHER AND YEAR:

SCHOOL:	DIRECTOR:
SCHOOL ADDRESS:	DIRECTOR EMAIL AND PHONE:

I have verified that the score for which approval is requested is not already on the ETSBOA graded music list: _____

Self-rate the composition for which approval is requested using the accompanying score grading rubric. Attach the completed rubric to each composition's score submitted to the Score Grading Committee for review. Any score that does not have the completed rubric will not be reviewed. Please note – marches are not included on the ETSBOA Graded Music List and will not be graded. The Committee reserves the right to deem any particular selection as “not suitable” for Concert Performance Assessment. If you disagree with the Committee, you may re-submit any selection for reconsideration.

REQUESTED RATING _____ (based on averages from the attached rubric)

For Score Grading Committee use only:




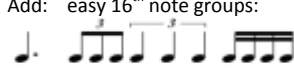




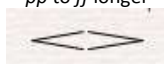
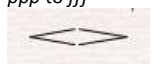

Members present – initial and enter grade recommended:

_____ Grade _____	_____ Grade _____
_____ Grade _____	_____ Grade _____
_____ Grade _____	_____ Grade _____

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COMPOSITION TITLE: _____

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

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

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Scoring	Reduced instrumentation. Limited section exposure. Part distribution by like families or like registers. Voicing changes at phrase points. <input type="checkbox"/>	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. <input type="checkbox"/>	Expands instrumentation. Limited solos ob/hn/bar. Part division within sections, more independence. Solos cross-cued. More exposed percussion, includes piano <input type="checkbox"/>	Full range of instrumentation. Exposed parts for any instrument. Increased variety of timbre combinations. More use of the piano as instrumental color. <input type="checkbox"/>	Multiple solos, transparent textures, independent counterpoint, More exposure of Eb clarinet, eng hn., and other auxiliary instruments. <input type="checkbox"/>
Musical Substance	Emphasis on fundamental concepts. Clever use of basic elements. <input type="checkbox"/>	Continued emphasis on developing reading and performance skills. Content varies in style & requires expressive response in performance. <input type="checkbox"/>	Adds new musical concepts, requires recognition of form, style, and composer intent through performance interpretation. Musical meaning not immediately obvious. <input type="checkbox"/>	Adds more complex musical challenges, requires a constant aural awareness and alertness to the musical architecture and meaning <input type="checkbox"/>	Demands an understanding of a wide range of styles, requires alertness to form, creative originality, emotional context & contrast, and provokes intellectual satisfaction. Frequent changes in both sound and silence <input type="checkbox"/>
Considerations	Avoid awkward leaps, tutti scoring form beginning to end and clarinets crossing the break <input type="checkbox"/>	Well placed rest for endurance. Includes clever counter lines. Keep players in their best range. Avoid frequent changes. <input type="checkbox"/>	*minimal use of C, D, increased use of tempo, fluctuation. Avoid extreme ranges for players. <input type="checkbox"/>	*increased use of rubato and sudden changes, minimal use of 6 flats *baritone saxophone with low A key <input type="checkbox"/>	Content is both musically and technically demanding, frequent changes <input type="checkbox"/>
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 <input type="checkbox"/>	2 timpani, allow time for simple pitch changes. Simple rolls on snare drum, rolls on tambourine, triangle, bass drum ok <input type="checkbox"/>	4 timpani, two hand mallets, more exotic effects, coin scrapes, brushes <input type="checkbox"/>	4 hand mallets, more exotic effects, bowed vibraphone or crotales, multiple mallet part <input type="checkbox"/>	All techniques within reason <input type="checkbox"/>
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 <input type="checkbox"/>	Add: tom-toms, timbales, gong, tam-tam, chimes, guiro, castanets, shaker, ratchet, vibraslap, mark tree, wind chimes, flexatone <input type="checkbox"/>	Add: piano, vibraphone, 2 timpani (23", 32"), conga, tenor drum, whip, marimba, lion's roar, cabasa <input type="checkbox"/>	Add: crotales, harp, celesta, (synthesizer), variety of sizes: membranes, cymbals, triangles, woodblocks, tam-tams for special effects <input type="checkbox"/>	All percussion instruments, including wide ranges of special effects <input type="checkbox"/>

Range-composite score.	2	3	4	5	6
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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.