

Petition for Additions and Revisions to the Orchestra Music List.

- 1. Must have score to submit to the committee.
- 2. Must have written recommendation including reasons that are reflective of the rubric. What does it teach? List specific elements as to why the particular work should be added based on the rubric.
- 3. Must be submitted to the music committee at either All State East auditions in January or at the registration table at the All State East clinic in Gatlinburg.

School _____ Director's Name _____

Circle One: New Submission Petition to Change Current Grade

Music Title _____

Composer/Arranger _____ Publisher _____

Is this piece currently on the list? _____ Current Grade _____

Proposed Music Grade _____

Reason for request based on rubric: _____

..... Do Not Write Below This Line

APPROVED MUSIC GRADE _____

Petition granted? ___ Yes ___ No

Petition Denied due to:

- | | |
|--|---|
| <input type="checkbox"/> Lack of melodic content | <input type="checkbox"/> Lack of rhythmic content |
| <input type="checkbox"/> Inappropriate voicings/range | <input type="checkbox"/> Lack of musical elements |
| <input type="checkbox"/> Inappropriate technical aspects | <input type="checkbox"/> Lack of aesthetic values |
| <input type="checkbox"/> Current listings adequate | <input type="checkbox"/> Other |

• Grade 2

1. Key of D and G major (no key changes)
2. Mainly homophonic/ limited polyphony.
3. Similar cello and bass lines if not doubled.
4. 1st position only (1st and 3rd for basses) and no high 3 and extended position (cello/bass). Limited or no use of chromatics.
5. Limited use of hooked and slurred bowing. Can have accents.
6. One violin part or viola doubling 2nd. Simplistic part writing (4part writing)
7. Basic rhythmic patterns (eighths, quarters, halves, dotted half and whole)
8. Simple or duple meter only.
9. Simple repeats and simple form. Can allow for road signs.
10. Loud vs. soft dynamics.

• Grade 3

1. Keys up to D, G, A, F and C (minimal key changes) and relative minors.
2. Includes elements of previous class.
3. Minimal meter change. 2/4, 3/4, 4/4, 5/4, 6/8, and 2/2
4. Mostly 1st position. Basses mostly 1st and 3rd. Limited use of chromatics. Some independent part writing.
5. Add eighth notes, sixteenth notes, simple dotted rhythms, some syncopation, triplets. Limited use of polyphony.
6. Slurs, staccato, spiccato, hooked bowing, tremolo, accents. Uses varied articulation and bow techniques. Some ties.
7. DC/ DS al fine / al coda.
8. f, mf, mp, p and crescendo and decrescendo

• Grade 4

1. Includes elements of previous class
2. Up to 3 sharps and 2 flats major and minor and some key changes.
3. Allow for more mixed meter.
4. Allow for more syncopation and more complex rhythms
5. More polyphony and independent part writing.
6. Allow for extended positions and shifting. Violins up to 3rd position, Violas up to 3rd positions, Cellos up to 4th position, Basses up to 5th position.
7. Allow for any type of bowing.
8. Multiple road-signs, and allow for more complex forms.
9. Full dynamic range.

• Grade 5

1. Includes elements of previous class
2. Up to 4 sharps, 4 flats, relative minors, and multiple key changes.
3. Any meter or meter change
4. Violins up to 5th position, Violas up to 3rd position, Cellos up to 5th position, and Basses Up to 5th.
5. Full ranges of dynamics.
6. Tempo changes.

• Grade 6

1. All keys and changes
 2. All meters and changes
 3. Allow for stylistic changes.
 4. All positions
 5. Concerns for guidelines regarding symphonies and overtures
- Must be within time limit
 - Must be a substantial representation of the work. (i.e., no 16 measure movements as a single work)
 - Any original symphonic movement(s) or overture that is representative of standard orchestral repertoire. (i.e., Beethoven, Brahms, Mozart.)
 - If in doubt, call for clarification.