



*2022-2023*  
*Handbook*

**Rob Lambert**  
Director

# ***Welcome to the Harrison Jazz Orchestra!***

## **The Importance of Attitude**

*It is not who you are, but who you are willing to become...*

The greatest factor that will help you to be successful is your **attitude**. This is not only true in music, but in life. You must be dedicated and work hard to reach your potential. Come to class *wanting* to play better than you did the day before and *expecting* to do so because you came prepared.

*"I am convinced that life is 10% what happens to me and 90% how I react to it. And so it is with you... We are in charge of our attitudes."*

***Chuck Swindoll***

## **The Individual and the Group**

You are expected to consistently work at a high level. You should spend time daily practicing individually outside of class. The result of this individual practice is two-fold: first, you will become a better musician; second, the entire group will improve.

*You are part of a group: when you don't produce, it hurts everyone.*

### ***Foundations...***

- *The Band will only be as good as your attitude and your contribution.*
- *Believe that only your best is good enough.*
- *Be humble in your success and demonstrate class in all situations.*
- *Exhibit enthusiasm for practice and understand the need for repetition.*
- *Be one of those students who is always "there."*

*"There are only two options regarding commitment. You're either in or you're out. There's no such thing as life in-between."*

***Pat Riley***

## Table of Contents

- I. Attendance
- II. Grades
- III. Private Instruction & Guest Artists
- IV. The Music Facility
- V. Music and Folders/Media Materials
- VI. Instrument Cleaning and Maintenance
- VII. School-Owned Instruments and Performance Attire
- VIII. Rehearsal Reminders & Practice Tips
- IX. Jazz Program Awards
- X. Officers
- XI. Ensembles

Miscellaneous Items

## Appendix

### Musicianship Test Requirements

#### ***General Expectations for Jazz Orchestra Members***

- *Make a genuine effort to learn and improve daily.*
- *Be honest and fair with others.*
- *Be responsible and assume the consequences of your actions or inactions.*
- *Be regular in attendance, on time, and account for all absences in advance.*
- *Be personally clean, neat, and presentable including appropriate hairstyles and piercings.*

#### ***General Expectations for the Director***

- *Provide the group with a music education as it relates to performance and critical listening.*
- *Plan each day's assignment and encourage daily progress of the entire band.*
- *Assess each member's musical and technical progress and suggest pedagogical and musical ideas for improvement.*
- *Grade the progress of each member, including some or all of the following: rehearsals, performances, playing tests, and any outside work that benefits the program and the student.*
- *Separate/dismiss students that are not adding to the program due to poor attitude and/or lack of improvement.*

***We are what we repeatedly do. Excellence then is not an act, but a habit. - Aristotle***

## I. Attendance

Membership in the *HJO* automatically includes mandatory attendance at all rehearsals, sectionals, lectures, lessons, and performances. This includes special rehearsals and sectional rehearsals. **If a student is accepted into an All-State or All-County ensemble, attendance at all rehearsals and the concert is also considered mandatory and, therefore, will be a graded event.** Absence due to serious illness, medical emergencies, or family-related death will be excused. However, the Director should be given prior notice and it should be understood that it will be the student's responsibility to apply the extra-credit opportunities in this Handbook to offset the points lost. Unexcused absences are a **major factor in grading** and will likely result in the drop of at least one letter grade. All activities scheduled on the calendar are a part of the curriculum. Specific arrangements must be made with the directors in event of conflicts with *other school activities*. **Communication** from the student beforehand and in a timely manner is the key component in this area.

The **yearly calendar** is distributed to all members as well as posted in the Jazz room and at [www.harrisonarts.com](http://www.harrisonarts.com). The major performances of the year are listed on this calendar however, it is impossible to list every performance for the year in August. For this reason, **monthly calendars** are also published on line – usually near the end of each month for the next month.

***It is the student's responsibility to stay aware of Jazz calendar activities.  
Students are expected to be in attendance at ALL calendared events.***

## II. Grades

### 1) Musicianship (Performance Assessments)

Students will be assessed in three ways. These grades will be included separately in the teacher's gradebook.

1. Concerts and other performances including Musical Juries (Formal Assessments) will count as 100 point events.
2. After-School rehearsals (Informal Assessments), occurring regularly, will be worth 50-75 points per rehearsal.
3. Weekly observations\* (Informal Assessments) will occur on a weekly basis for a total of 25 points.

The following formula will be used:

- **Exceeding** musical expectations = 5 points per day
- **Approaching** musical expectations = 3-4 points per day
- **Not Meeting** musical expectations = 1-2 points per day
- **Incomplete** = 0 points per day This designation is reserved for absences.

Students who earn grades of "A" consistently demonstrate outstanding progress in relation to principles of good musicianship including:

- tone quality (beauty, control)
- technique (articulation, precision, and facility)
- tonal and rhythmic accuracy
- intonation
- expressiveness (phrasing and style)
- balance (dynamics – personal, ensemble, and sectional)

Students who earn grades of "A" consistently exhibit interest in their personal development and the improvement of their section. They

- show independence and resourcefulness in assisting with rehearsals and performances.
- excellence in general motivation level/attitude (including reaction to criticism, etc.), and rehearsal readiness.

These criteria apply to after-school rehearsals and component groups (Pit Orchestra, Wind Symphony, etc.) as well. Students may refer to this **rubric** as a general performance assessment guide:

- **An example of an “A” performance:**
  - **Intonation** is accurate throughout, in all ranges and registers.
  - No **rhythmic** errors. Overall, an accurate performance.
  - **Tempo** is accurate and consistent with the printed tempo markings.
  - **Tone** is full, rich and characteristic of the tone quality of the instrument in all ranges and registers.
  
- **An example of a “B” performance:**
  - **Intonation** is accurate, but student fails to adjust on isolated pitches, yet demonstrates minimal intonation difficulties.
  - A few wrong **rhythmic** figures. Includes short, continuous sections of rhythmic imprecision.
  - **Tempo** approaches the printed tempo markings, yet the performed tempo does not detract significantly from the performance.
  - **Tone** is of a characteristic tone quality in most ranges, but distorts occasionally in some passages.
  
- **An example of a “C” performance:**
  - **Intonation** is mostly accurate, but includes out of tune notes. The student does not adjust problem pitches to an acceptable standard of intonation.
  - Some wrong **rhythmic** figures. Included short, continuous sections of rhythmic imprecision.
  - **Tempo** is different from the printed tempo marking, resulting in inappropriate tempo for the selection, yet remains consistent.
  - **Tone** exhibits some flaws in production, i.e. a slightly thin or unfocused sound.
  
- **An example of a “D” performance:**
  - **Intonation** exhibits a basic sense of intonation, yet has significant problems. Student makes no apparent attempt at adjustment of problem pitches.
  - Many wrong **rhythmic** figures that detracted from overall performance. Student was unable to complete the passage.
  - **Tempo** is inconsistent, i.e. rushing, dragging, inaccurate tempo changes
  - **Tone** has several major flaws in basic production. Consistently thin unfocused sound.
  
- **An example of a “F” performance:**
  - **Intonation** is not accurate. Student’s performance is continuously out of tune.
  - Significant number of **rhythmic** errors: whole sections incorrectly performed.
  - **Tempo** is not accurate or consistent
  - **Tone** is not a tone quality characteristic of the instrument.

### **Other Infractions counted in the Weekly Grade\***

Points will also be deducted from weekly grade for the following:

- lack of materials (i.e. instrument in working order, music, pencil, etc)
- not being ready to play in a timely fashion
- lack of attention/response a conductor
- not playing to potential
- music left out after rehearsal

**2) Performances:** Students who earn grades of “A” arrive on time (early), are dressed appropriately, perform according to their ability, and stay after to help the group by cleaning up.

**Points awarded for concert performance total 100 point per performance.**

#### **Points will be deducted from student grades for the following infractions:**

- unexcused non-attendance (100 points)
- unexcused tardiness (varies)
- inappropriate dress (15 points)
- inappropriate concert etiquette (15 points)
- not playing to potential (20 points)
- leaving without helping clean up (10 points)

**3) Musical Jury\*** Each student will perform, as part of their expected musical progression, a solo piece that demonstrates satisfactory musical development. This graded performance will be worth 500 points, and occur during the month of March or April. An unacceptable performance will result in the student being placed on Artistic Probation. Refer to the guidelines on Artistic Probation for more information on this topic. Music performed for the Jury should be chosen from component group music lists, or suitable literature as approved by the Director. All titles are to be approved before the Jury performance. *Students may be excused from a Jury by performing a solo at FBA Solo & Ensemble MPA and receiving a "Superior" rating.*

**Criteria for musical progress will be expected as follows:**

- 9<sup>th</sup> Grade: Grade IV or higher (FBA)\*
- 10<sup>th</sup> Grade Grade IV or higher
- 11<sup>th</sup> Grade Grade V or higher
- 12<sup>th</sup> Grade Grade V or higher

*\* or Director-approved substitute solo piece.*

**4) Extra Credit Opportunities**

It is impossible for an individual student to "make up" the time spent in a group rehearsal, whether that rehearsal occurs during and after school. Playing tests on the material covered in missed rehearsals may be required to offset time missed due to absence. However, the most effective way for HJO members to recoup points lost is to request extra-credit points to be applied toward the event(s) missed when they participate in outside activities. Extra credit may only be applied for and awarded during the nine weeks grading period during which the activity occurs.

**Extra Credit Points** will be applied when the student requests and provides documentation to the Director:

1. Written Critique of audio file as assigned by the Director\* ..... varies  
*\*This activity is intended to provide opportunity to make up points due to absence.*
2. Attending a summer music camp (1<sup>st</sup> grading period only) ..... 25+
3. Audition for All-State Band/Orchestra (1<sup>st</sup> grading period only) ..... 15+
4. Making and participating in All-State Band/Orchestra (3<sup>rd</sup> grading period only) ..... 30+
5. State Solo & Ensemble participation (3<sup>rd</sup> grading period only) ..... 10+
6. Superior rating at State Solo & Ensemble MPA (3<sup>rd</sup> grading period only) ..... 15+

**Special Note:** *It is the student's responsibility to communicate with his/her Director to receive any points earned. No communication on the student's part means the student will not receive any earned extra credit.*

**Artistic Warning and Artistic Probation**

Music is a discipline that can only see development through hard work and dedication. It is the responsibility of each member to grow artistically and to meet the requirements of the program. At times, some students do not take their artistic development seriously. In these cases, a student may receive the status of artistic warning or probation. A student will be notified verbally for artistic warning and the parents will be notified by a letter stating the reason or reasons for artistic probation.

- A student may be placed on **artistic warning** for:
  - Low achievement on a jury
  - An unexcused absence from rehearsal
  - Tardiness to rehearsals or performances
  - Lack of individual musical preparation
  - Poor displays of professional attitude
  - Lack of respect toward ensemble members and/or staff

Once placed on warning, students will have nine weeks to show improvement. After this period, the director will either remove the student from warning status or make a recommendation to the Administration as to be placed on artistic probation.

- A student may be placed on **artistic probation** for:
  - Band grade reaches a “C”
  - Failure to pass a jury
  - Receiving the status of artistic warning 2 times
  - 3 unexcused absences from rehearsals
  - Excessive tardiness to rehearsals or performances

Once placed on probation, students will have nine weeks to show improvement. After this period, the directors will make a recommendation to the Administration as to whether the student has shown sufficient improvement and be fully reinstated, face further correction, or be removed from the program.

### **III. Private Instruction & Guest Artists**

A key component of musical and technical development is private instrument instruction. It is through private instruction that the student will truly reach his/her full potential as a musician and ensemble member. When the student obtains a solid foundation in the playing technique of his/her instrument, the sky is the limit in the musical opportunities available.

While at Harrison, small group instruction over-and-above the regular school day occurs through the use of Guest Artists and Section/Pedagogy Coaches. Students are required to attend the work sessions, sometimes after school, where they receive attention in small groups and complete work on various technical and pedagogical tasks assigned by these adjunct teachers and guest artists. All of the performance standards listed in the grades section will apply during these sessions.

### **IV. The Music Facility**

1. **All** members are to assist in keeping the entire school facility clean and neat.
2. Students are allowed in the facility for music purposes only. If students are present after school for reasons other than musical ones, they are to wait in the front of the school after they finish to wait for the Harrison shuttle. The music facility is off limits for “hanging around until the shuttle comes.”
3. Students planning on practicing individually after school should clear their plans with their director 24 hours in advance. Otherwise students should practice individually at home.
4. Practice rooms are to be used for practice only.
5. The Instrument Locker Room will be open before and after school and before class only.
6. Lunch items are to be kept in book lockers only – NOT Instrument Lockers. Repeated violations will result in suspension of instrument locker privileges.
7. Personal items left in the facility will be viewed as unwanted and will be removed without warning.
8. Neither the school nor its Directors will be responsible for personal items stolen from unlocked lockers.

***Students will not consume food/drink or gum in the music facilities without permission.***

### **V. Music and Folders/Media Materials**

All members are to show respect for all music issued. This music should be taken home for practice, but must be at every rehearsal - even if you are not. Music must not be “stuffed” in the folder; bent or otherwise mutilated. It is the responsibility of each member to maintain his/her folder and contact a Section Leader in the event a part is lost. **This must be done so that rehearsal interruptions are kept to a minimum.** All music books, method books, S/E literature may be signed out for use. Only a Director may sign materials out or check them in. Students will be assessed monetarily for any lost materials.

- Number measures and make marks neatly in pencil only.
- When not in use, the concert folders will be stored in the music folio cabinet.  
**No other location is acceptable.**

- Replacement of concert music will cost 25 cents per page.

## VI. Instrument Cleaning and Maintenance

It is the responsibility of every member to clean his/her own instrument (especially school-owned instruments) monthly or as often as needed. Students and parents should seek out a professional repairman for individually owned instruments. Do not attempt repairs on your own without proper guidance.

### Woodwind Instruments

- Swab the bore after each playing session.
- Periodically oil the keys.
- Wipe the keys and body clean with a soft cotton cloth after playing.

#### Clarinet and Saxophone

- Rinse the mouthpiece daily with warm water and avoid mouthpiece brushes.
- Always have spare reeds. Rotate them so that you have at least three good ones broken in at a time.
- Buy a reed guard and use it. It will pay for itself within a few weeks.

### Brass Instruments

- Run lukewarm water through the instrument weekly and give it a bath monthly. Never use **hot** water.
- Wipe off all fingerprints after each use.
- Never use metal polish on brass lacquer finish instruments. Use a clean cotton cloth and water to wipe horns clean. On silver-plated instruments, use a non-abrasive silver polish such as *Twinkle*, or *Wright's*.
- Use tuning slide grease on all tuning slides.
- Periodically check corks on water keys to make sure that they are sealing properly.
- Use a mouthpiece brush to remove particles and chemicals from the inside of the mouthpiece.
- Occasionally vacuum your case to keep sand and dirt from scratching the instrument finish.

#### Trumpet

- Use fresh valve oil as needed.
- Be sure fingers remain curved while playing so that the valve action is straight up and down. This will avoid uneven wear on the pistons.
- Check felts to make sure that they are not worn or compacted. Replace as needed.

#### Trombone

- Use trombone slide cream such as *Super-Slick* or *Trombontine* and a spray bottle of water on slide. Do not use oil.
- If trombone has a trigger, use rotary valve oil only.

### Percussion Instruments

- Keep mallets in a plastic bag when not in use and never handle the felt or yarn with your fingers.
- Percussionists should have their own complete set of sticks, mallets, etc in their own stick bag or case.
- Become familiar with proper techniques of changing heads (i.e. the "star" method), tuning and routine instrument maintenance.

## VII. School-Owned Instruments and Performance Attire

The school owns many larger, more expensive instruments. The directors issue these instruments for the school year as well as for the summer months. **At the time of issue, the member will be asked to pay a rental fee (\$50 for the school year and \$20 for a secondary instrument).** The contract signed at the time of issue states that the rental fee does not relieve the student of the responsibility of caring for the instrument (including payment for regular maintenance and repair fees if needed), and providing the necessary essentials for performance (e.g. reeds, sticks, valve oil). **The student will be financially responsible for any damages or loss incurred during the rental period.** All school-owned instruments repairs must be done with director's approval.

## 1) Formal Attire

### Boys

1. Black Tuxedo Jacket/Pants\*
2. White Tuxedo shirt
3. Black Tie & Cummerbund
4. Black dress shoes and black socks

### Girls

1. Dressy Black Outfit (or Black Orch Dress)
2. Black hose
3. Black close-toed dress shoes  
with no more than a moderate heel

\* Tuxedo jackets/pants or dress may be rented from the school for a yearly fee **(\$50)** if the student does not own such.

## 2) Casual Performance Attire

All Jazz students will purchase the HSA Jazz shirt for less formal performances as well as for other group-related activities and travel times. **Students will furnish a pair of black pants, black socks, and black dress shoes** to wear with the HSA Jazz shirts.

### **Performance Appearance\***

1. When members appear in public in their performance attire, they will wear all pieces of the uniform properly. This holds true for the **entire time** they are in the public eye.
2. Boys and girls will appear well-groomed. Hair will be kept in a manner that will not be considered a distraction to others or to the music. This includes brushed hair that is not too big/long/bushy and no facial "stubble." Boys will not wear earrings. No one will exhibit piercings anywhere other than in ears.
3. Hair color will be that usually found in nature. No alternate colors are permissible.

*\*Failure to comply may result in the performance privileges being temporarily revoked and will result in a lower grade for that performance.*

## VIII. Rehearsal Reminders & Practice Tips

1. *"To be early is to be on time. To be on time is to be late!"*
2. Respect, Courtesy, and Attentiveness – No talking when a director is on the podium. Listen.
3. Be attentive even when instruction is being given to another section.
4. Remain focused even when you don't feel like it.
5. Immediately arrange music in proper order as indicated either verbally or on the board.
6. Have your pencil in front of you on your stand and always have all mutes, extra reeds, sticks, etc.
7. Sit on the front ¼ of your chair with good posture. Always work for a beautiful tone.
8. Put your instrument and music away in its locker at the end of rehearsal, then lock the locker.
9. Practice the music you CANNOT play. Practice it slowly and with a metronome. Gradually work the trouble spots up to the proper tempo.
10. Don't be afraid to ask for help.

## IX. Jazz Department Awards

Awards are given for loyalty, dependability, and outstanding contributions to the program. Participation in District and/or State level Solo & Ensemble Music Performance Assessments, All-State Band, Jazz Band, or Orchestra, All-County Band, Jazz Band, or Orchestra also receives special recognition.

1. Louis Armstrong Jazz Award  
This award is given to the most outstanding member of the Jazz Orchestra as demonstrated through superior musicianship, character, and individual creativity. The award is usually reserved for Seniors.
2. Woody Herman Jazz Award

This award is given to outstanding member(s) of the Jazz Orchestra in terms of ensemble participation, improvisation, and leadership. The award may be offered to Juniors or Seniors.

3. Leonard Bernstein Musicianship Award

In his long career, Bernstein made an indelible mark on the musical world as a conductor, composer, and teacher. This award honors students whose musical contributions, dedication, and creativity set them apart as deserving of the highest recognition of their achievements.

4. Outstanding Musicianship

This award is given in recognition of superior musical contribution to the group through solo performance, section leadership, and/or dependability in relation to individual musical performance. It may be given to students from all grade levels.

5. Outstanding Service

This award is given in recognition of extra-musical service to the group or Directors. It is awarded to members who go above and beyond the average contribution through; for example, helping move equipment without being asked, or simply being there to do anything that needs to be done. It may be given to students from all grade levels.

6. Outstanding Progress

This award is given to any musician who makes great strides on his/her instrument during the year; one who shows intense dedication to becoming a better musician through individual practice. This is a student who makes the group better because he/she works hard to improve every day. The award may be given to students from all grade levels.

7. Master Musicianship Recognition

Special recognition is awarded to any musician who completes the *Master Musician Test*. The requirements may be found in the back of this handbook.

## X. Student Leadership

### Lead Players/Section Leaders

1. Provide energetic leadership in all rehearsals and performances.
2. Enforce all rules and maintain order and equity among members of your section.
3. Work in conjunction with other Section Leaders and the Directors when necessary.
4. Promote group spirit (*esprit de corps*) and positive morale.
5. Inspect and keep instrument storage area neat and clean. Encourage all members to do the same.

Section Leaders will be appointed by the Director according to factors including model musicianship as well as personal leadership qualities. It is important to note that Section Leaders, in addition to being fine musicians, must be able to work with and lead others. They are expected to work with directors and section members by making musical decisions for the section and aiding section members with performance issues by problem-solving music parts in a manner that is uplifting to individual members and to the group as a whole.

## XI. Jazz Ensembles/Classes

**Harrison Jazz Orchestra** – This is the primary ensemble in the Jazz Department. The group focuses on Jazz ensemble music from all historical eras of the genre with an emphasis on high-quality group performance through dedicated individual practice and musicianship.

**Wind Symphony** – This ensemble is comprised of the wind and percussion students of the *Harrison Symphony* and the *Harrison Jazz Orchestra*. The group focuses on band and wind ensemble literature that will expose players to symphonic wind literature and challenge all players in terms of pedagogical development.

**Jazz Improvisation I & II** – Improvisation I will include basic techniques of improvisation including diatonic and modal scales, scale choices, and basic major and minor harmonic progressions and is generally taken in the Sophomore year. Improvisation II will include more advanced techniques of improvisation including diatonic and modal scales, scale choices, and advanced major and

minor harmonic progressions and is generally taken in the Junior year. Both classes will include instruction in general Music History as well as the History of Jazz.

**Jazz Combos** – Students will, from time to time, be called upon to play in small groups at various functions where full band is not practical. Some of these engagements (“gigs”) will be paid and some will not. Students will be selected on the basis of ability as well as seniority.

## Miscellaneous Items

### Seating Assignments

Seating assignments are set solely by the Director. The assignments are determined with the strengths and weaknesses of the entire group in mind and to allow each player to develop to his/her own musical potential.

Students will participate in seating auditions that will determine their section chair placement as well as the determination of Section Leaders for Jazz Orchestra as well as Wind Symphony (along with Symphony Winds & Percussion). The seating audition will consist of all twelve major scales and a musical etude selected by the Director. Players will be judged using the same musical criteria as those used for grading listed on pages 4-5 of this handbook.

The **Challenge System** allows players who wish to improve their standing in the section an opportunity to do so and requires players closer to the top of the section to defend their chairs. In short, the system provides opportunities and keeps every “on their toes” with a healthy sense of competition that allows the entire group to maintain and even improve the level of musical performance. Members who wish to improve their chair placement will be allowed to challenge the player one seat ahead of them.

### Student Conductor at District Band MPA

Concert Bands have the option of presenting a student conductor at District Music Performance Assessment. The student conductor will conduct the Wind Ensemble and receive a rating and comments after the stage performance. The student conductor will audition and be chosen by the Director and is limited to current junior or senior students in the Harrison Symphony. Rehearsal time will be decided by the Director.

### Perception and the Public

Because of the nature of the organization, discipline will be strict. Members are constantly on display and must always be aware of the importance of good behavior. You are part of something larger than yourself: you represent the *Jazz Orchestra*, the school, and our community at large. Bad conduct casts a negative reflection on the entire group. Any student who casts discredit on the group by his/her conduct, in or out of class, is a liability. **In such cases, students will be subject to separation from or even dismissal from the group.** In cases of separation, students will not be allowed to rehearse or perform with the group at the discretion of the director and will instead be required to complete alternative assignments. Dismissal means the students will cease to be a member of the group.

# Appendix

## Musicianship Test Requirements

### 3<sup>rd</sup> Class Musicianship Test

- 1) Play, from memory, **all** major scales and arpeggios according to the F.B.A. All-State instructions at a 90% or higher accuracy level.
- 2) Play, from memory, the following one octave Dorian scales and Minor 7<sup>th</sup> arpeggios at a 90% or higher accuracy level: D, G, C, F, Bb, Ab
- 3) Play a two octave chromatic scale according to the All-State instructions at a 90% or higher accuracy level.
- 4) Perform a sight reading etude at a 90% or higher pitch and rhythm accuracy level. Percussionists will perform on a Snare drum.
- 5) Prepare and perform the F.B.A. All-State Technical Etude for the current grade level at a 90% or higher pitch and rhythm accuracy level. Percussionists will perform the Snare drum etude.
- 6) Write a 750-word paper on the history and development of your instrument.
- 7) Count all rhythms on the *3<sup>rd</sup> Class Musician Rhythm Sheet* at a 95% or higher accuracy level.

### *(Additional Percussion Requirements)*

- 1) Demonstrate acceptable technique on congas, timbales, and triangle.
- 2) Tune timpani to various notes from one given pitch.
- 3) Perform rudiment numbers: 2, 3, 4, 6, 7, 9, 10, 15, 16, 17, 19, 20, 21, 23, 27, 31, 32, 34, 37, 38 as adopted by the Percussive Arts Society.

## **2<sup>nd</sup> Class Musicianship Test**

- 1) Play, from memory, all major scales and arpeggios according to the All-State instructions at a 90% or higher accuracy level.
- 2) Play, from memory, all one octave Dorian scales and Minor 7<sup>th</sup> arpeggios and the following one octave Mixolydian and Dominant 7<sup>th</sup> arpeggios at a 90% or higher accuracy level: D, G, C, F, Bb, Eb, Ab
- 3) Play, from memory, the following one octave Major Pentatonic scales: G, C, F, Bb, Eb, Ab
- 4) Perform a sight reading etude at a 90% or higher pitch and rhythm accuracy level. Percussionists will do this on a mallet instrument.
- 5) Prepare and perform the F.B.A. All-State Technical Etude for the current grade level at a 90% or higher pitch and rhythm accuracy level. Percussionists will perform the Mallet etude.
- 6) Prepare and perform the F.B.A. All-State Lyrical Etude for the current grade level at a 90% or higher pitch and rhythm accuracy level. Percussionists will perform the Snare drum etude.
- 7) Count all rhythms on the *2<sup>nd</sup> Class Musician Rhythm Sheet* a 90% or higher level.

### *(Additional Percussion Requirements)*

- 1) Perform a selected etude from "Portraits in Rhythm" by Anthony Cirone to the director's satisfaction.
- 2) Perform rudiment numbers: 1, 5, 8, 11, 12, 13, 14, 18, 22, 24, 26, 29, 30, 32, 33, 35, 36, 39, 40 as adopted by the Percussive Arts Society.

## **1<sup>st</sup> Class Musicianship Test**

- 1) Play, from memory, all major scales and arpeggios according to the All-State instructions at a 95% or higher level.
- 2) Play, from memory, all one octave Dorian scales and Minor 7<sup>th</sup> arpeggios and all one octave Mixolydian and Dominant 7<sup>th</sup> arpeggios at a 90% or higher accuracy level.
- 3) Play, from memory, the following Minor Pentatonic scales: D, G, C, F, Bb, Eb
- 4) Perform a sight reading etude at a 95% or higher pitch and rhythm accuracy level. Percussionists will do this on Timpani.
- 5) Prepare and perform the F.B.A. All-State Technical Etude for the current grade level at a 90% or higher pitch and rhythm accuracy level. Percussionists will perform the Timpani etude.
- 6) Prepare and perform one of the F.B.A. All-State Jazz Band Etudes for the current grade level at a 90% or higher pitch and rhythm accuracy level.
- 7) Count all rhythms on the *1<sup>st</sup> Class Musician Rhythm Sheet* a 90% or higher level.

### *(Additional Percussion Requirement)*

- 1) Perform a selected jazz drum set etude/piece to the director's satisfaction.

## **Master Musicianship Test**

- 1) Play from memory, **all** major scales and arpeggios according to the All-State instructions a 95% level.
- 2) Play from memory, **all** Dorian scales and Minor 7<sup>th</sup> arpeggios and all Mixolydian and Dominant 7<sup>th</sup> arpeggios at a 95% or higher accuracy level.
- 3) Play from memory, **all** one octave Major Pentatonic and Minor Pentatonic scales:
- 4) Perform a sight reading etude at a 95% or higher pitch and rhythm accuracy level.
- 5) Prepare and perform the F.B.A. All-State Technical Etude for the current grade level at a 90% or higher pitch and rhythm accuracy level. Percussionists will perform the Mallet etude.
- 6) Prepare and perform both of the F.B.A. All-State Jazz Band Etudes for the current grade level at a 90% or higher pitch and rhythm accuracy level.
- 7) Write a brief history of the development of the big band jazz ensemble or the modern concert band movement. (750 words)
- 8) Count all rhythms on the *Master Musician Rhythm Sheet* a 90% or higher level.

### *(Additional Percussion Requirement)*

- 1) Perform a selected vibraphone etude/piece to the director's satisfaction.

**“Effort and courage are not enough without purpose and direction.”**  
Ray Cramer