

SCHOOL DISTRICT OF HILLSBOROUGH COUNTY

HIGH SCHOOL
MASTER MUSICIAN



Philosophy

The Master Musician program is designed to encourage talented music students to continue their progress beyond the classroom setting. This program gives students an opportunity to receive district level recognition, achieve their highest musical potential and develop a professional portfolio which can be used as an indicator of achievement for college auditions, admissions, and scholarships.

Guiding Your Students through the Process

This director's guide is designed to give you detailed information to assist your students in completing the Master Musician Program. Please follow the guidelines and procedures carefully to insure your student's success. Each item on the application/checklist page must be completed correctly in order for the applicant to be considered for the distinction of Master Musician. The following pages prove more detail. Please use the check lists provided and strive to encourage your students to submit portfolios that are professional in appearance and in content. At this time, plans are to include PDF files on line of this director's guide for your reference.

The Portfolio

The portfolio is the complete documentation of the student's musical and academic success. Contents should include, but not limited to, a resume that includes the information on the application/checklist sheet, performance CD's with copies of all music being performed, concert programs of student's performances, music awards and honors, list of method books studied, and any appropriate inserts that showcase the student's achievements.

The MMAT

The Master Musician Test will only be offered at specific dates throughout the school year. Dates for the test will be announced at the beginning of each school year. All Master Musician candidates must achieve an overall score of 85% or higher. In order to be eligible to take the MMAT, students will need to submit their complete portfolio first. A complete portfolio will be your student's invitation to take the MMAT. Please note that complete portfolios may need student revisions after being submitted to the Master Musician Review Committee. The portfolio should look professional in a binder and be neatly constructed.

Master Musician Awards and Scholarships

All Master Musicians will be awarded a Master Musician Medallion, and their name will be placed in all future all-county programs.

Scholarships are available for summer camp and are only offered the first year a student becomes a Master Musician. Students must request a scholarship by presenting their director with an application for a chosen summer camp. Directors will be informed of scholarship application deadlines.

All County Participation

8th Grade Students who complete the MM program before the All-County audition deadline will participate in All County their 8th and 9th grade years. 8th graders who complete their MM program after the All County deadline will participate in All County their 9th grade year only. All MM students must complete a live audition each year for seating.

High School Students who complete the MM program before the All County deadline will participate in All County that year and for each year left in their high school years. Students who complete the MM program after the All County deadline will participate in All County the following year and for each year left in their high school years. All MM students must complete a live audition each year for seating.

Master Musician Evaluation Committee

Middle school portfolios will be evaluated by a committee of two Middle School directors per subject, i.e. band, orchestra, chorus, harp, and piano. Each portfolio must be approved by both directors. If there is a difference of opinion, the District Master Musician Committee Chairperson will make the final determination.

High school portfolios will be evaluated in the same fashion as the Middle schools. Two directors per subject will evaluate the portfolio and if there is a difference of opinion the District Master Musician Chairperson will make the final determination.

All MM Evaluation Committee Members will be chosen based on their understanding of the Master Musician Program and their history of participation excellence.

Student Expectations

Master Musicians should be a model in musicianship and citizenship that all students would desire to emulate. They must be exemplary in behavior in the class room and in performance. Their leadership skills should be evident for all to see. The school music director must recommend the student for Master Musician based on these traits and the skills exhibited on the Master Musician Test and in the Master Musician Portfolio.

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. **All projects should include a complete description of your work that tells the who, what, when, why, etc.**

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. The composition must be a minimum of 32 measures non-repeated. It must also be at least a 2 part duet or larger. (No unaccompanied solos). Submit a recording of the finished work along with a copy of the full score.

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 recorded 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. Include a half page explanation regarding your choice of music, date recorded and for what occasion if any, who the players are and what part you are playing. Submit a copy of the full score.

Student Conducting. The student will make a videotape of the student conducting and 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. Submit a copy of the full score. Music literature chosen for this project should be appropriate for high school ensembles.

Concert Critique. Students should attend a college or professional level concert or recital and submit a written critique discussing the musical characteristics of the performance. The student will turn in the concert program and a critique of the performance using appropriate music terminology.

The elements of music what writers and theorists use to describe music include the following: **Melody, rhythm, harmony, timbre, texture, style and dynamics.** These areas should be the springboard for you to construct your critique. Include your impressions of the performance. Focus on the musical elements and what it was about those elements that drew your attention. Also, give your impressions regarding the quality of the performers (i.e. balance, blend, technical facility, intonation, etc.) You may also have impressions regarding the composers/literature chosen for this performance. It is suggested that you take notes during the performance and write your reactions, thoughts, etc. as you go. Use these notes to get you started. Remember to organize your thoughts into a grammatically and structurally sound essay that offers an introduction, body and conclusion.

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 reasons, but also for the demonstration of community outreach initiated by the student. The student may not use a school function for this item. Include a half page explanation detailing the who, what, when and why of your project. Also tell some details about the charitable group that you were involved with and what impact your performance may have had.

Improvisation. Record a minimum of 32 measures showing your ability to improvise over a chord progression accompaniment. Include a brief explanation about the materials you used, what key you chose for your improvisation, and any other information you feel is significant.

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.