## Cluster 1: Tone Quality

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| Cluster 1: Tone Quality | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 | Student is able to maintain a consistent, idiomatic tone throughout a stepwise melodic line over an octave range, quarter notes with quarter equaling 120 |  |
| 3 | Student is able to maintain a consistent, idiomatic tone throughout a stepwise melodic line over an octave range, whole notes at quarter equaling 120 |
| 2 | Student has an idiomatic tone over an octave range |
| Topic Phase 2 | 4 |  |  |
| 3 | Student is able to maintain a consistent tone over a half note, stepwise, melodic line over a One and a half octave range at a tempo of quarter note equaling 120. |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Student is able to maintain a consistent tone over a eighth note, stepwise, melodic line over a One and a half octave range at a tempo of quarter note equaling 120. |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Student is able to maintain a consistent tone over a quarter note, arpeggiated, melodic line over a two octave range at a tempo of quarter note equaling 120. |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Student is able to maintain a consistent tone over a eighth note tonal melodic line, with intervals of up to an octave, over a two octave range at a tempo of quarter note equaling 120. |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Student is able to maintain a consistent tone over a eighth note, atonal melodic line, including intervals exceeding one octave, over a two octave range at a tempo of quarter note equaling 120. |
| 2 |  |

## Cluster 2: Intonation

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| Cluster 2: Intonation | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Student is able to play short melodies in a major and minor tonality |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Student is able to make slight adjustments to instrument to maintain pitch over long tones |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Student is able to adjust tuning based upon pitch disparity with like instruments and pitch on a long tone |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Accurately Gauge and adjust for intonation within a solitary chord and with differing instrumentation |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Know the pitch tendencies of individual instrument  Be able to adjust according to tendencies |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Know the pitch tendencies of individual instrument  Be able to adjust according to tendencies   * Use venting * Slide adjustments * Embouchure adjustment * Alternate positions, valve combinations and keys |
| 2 |  |

## Cluster 3: Rhythm

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| Cluster 3: Rhythm | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Student is able to identify, count, and perform basic rhythms   * Whole, Half, Quarter notes and rests * Dotted Half * Eighth notes in pairs - Ta/Ti-ti |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Student is able to identify, count, and perform basic rhythms   * Whole, Half, Quarter and Eighth Notes and rests * Dotted Half and Dotted Quarter * Eighth notes in pairs - Ta/Ti-ti * Eighth-Quarter-Eighth syncopation |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Student is able to identify, count, and perform basic rhythms   * Whole, Half, Quarter, Eighth, and sixteenth notes and rests * Dotted Half, Dotted Quarter, and Dotted Eighth Notes * Eighth and quarter note triplets   Eighth-Quarter-Eighth syncopation |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Student is able to identify, count, and perform basic rhythms   * Whole, Half, Quarter, Eighth, Sixteenth and Thirty-Second notes and rests   + Performance material must be idiomatic for that instrument * Dotted Half, Dotted Quarter, and Dotted Eighth Notes * Eighth and quarter note triplets   Demonstrate understanding of dotted 8th-16th-8th rhythm within a compound meter |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Able to perform complex rhythms in compound meter |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Rhythmic dictation to sixteenth notes  Performs in compound meters  Able to navigate frequent changes in meter, both simple and compound |
| 2 |  |

## Cluster 4: Technique

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| Cluster 4: Technique | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Student Performs Bb and Eb Scales (octave shifts allowed)  Student knows all playable notes as idiomatic for each instrument |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Student performs the following scales   * Bb * Eb * F (Octave Shifts Allowed) * Ab * Chromatic One Octave |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Student performs the following scales   * G * C * F * Bb * Eb * Ab * Chromatic One Octave |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Student will develop range according to that instruments parameters  Student should perform be able to perform 8 major scales and chromatic with SCIBA 8th Grade HB requirements   * All twelve major scales one octave, quarter notes with the quarter equal to 88 * Chromatic Scale slurred over full range |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Student will develop range according to that instruments parameters  Student should perform be able to perform 8 minor scales and chromatic with SCIBA 8th Grade HB requirements   * All twelve major scales one octave with all-state parameters * Chromatic Scale slurred over full range |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Student will develop range according to that instruments parameters  Student can perform the following:   * major and minor scales with IHSMA All-State requirements * Chromatic Scale slurred over full range   Student can perform a grade four or higher solo  Performs All-State Etudes  Able to perform extended range notes:   * Pedal tones * Altissimo |
| 2 |  |

## Cluster 5: Interpretation/Musicianship

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| Cluster 5: Interpretation/Musicianship | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Identify and execute the following musical concepts, abbreviations and symbols   * dynamics of Piano and Forte as relative to each other |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Identify and execute the following musical concepts, abbreviations and symbols   * pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo * Diminuendo, crescendo, decrescendo * Ritardando |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Identify and execute the following musical concepts, abbreviations and symbols   * Forte Piano * Forte Piano with Crescendo   Able to use legato and marcato as appropriate to the musical style  Identify and execute the following musical concepts, abbreviations and symbols   * Accelerando |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Identify and execute the following musical concepts, abbreviations and symbols   * Forte Piano * Forte Piano with Crescendo * Subito * Accelerando * Agitato * Cantabile   Able to use legato and marcato as appropriate to the musical style |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Identify and execute the following musical concepts, abbreviations and symbols   * Anantino * Leggiero * Con brio   Cantabile |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 |  |
| 2 |  |

## Cluster 6: Diction/Bowing/Articulation

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| Cluster 6: Diction/Bowing/Articulation | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Student Uses correct articulation including   * Correct “T” sound for the front of the note * Slurs are appropriately executed for the instrument |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Understands and is able to execute the following   * Accent * Staccatto   Student Uses correct articulation including   * Correct “T” sound for the front of the note or “doo” on trombone * Slurs are appropriately executed for the instrument |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Understands and is able to execute the following from terminology or symbol   * Tenuto * legato * Marcato * Trills (if idiomatic)   Student Uses correct articulation including   * Correct “T” sound for the front of the note * Able to use the proper “doo” tonguing * Slurs are appropriately executed for the instrument |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Student Uses correct articulation including   * Correct “T” sound for the front of the note * Able to use the proper “doo” tonguing   Slurs are appropriately executed for the instrument |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Student is able to articulate the following   * Proper turns and mordents as idiomatic for each instrument * Accents, slurs, tenuto * Doo and Too articulations |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 |  |
| 2 |  |

## Cluster 7: Performance Factors

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| Cluster 7: Performance Factors | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Student properly maintains and prepares instrument   * Demonstrates proper assembly of the instrument * Identifies the different parts of the instrument * Lubricates and aligns instrument properly to allow for performance and storage * Has proper hand position when holding the instrument * Uses proper posture for the instrument and style of music   Student is able to demonstrate proper performance skills   * Instrument up with conductor * Proper posture and stage presence   Student understands proper attire |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Student is able to adjust instrument for tuning with the help of an instructor or a tuner  Student is able to demonstrate proper performance skills   * Instrument up with conductor * Proper posture and stage presence   Student demonstrates proper attire |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Student is able to adjust instrument for tuning with the help of an instructor or a tuner  Student is able to demonstrate proper performance skills   * Instrument up with conductor * Proper posture and stage presence * Able to maintain performance presence for entire performance including facial expression   Student demonstrates proper attire  Student bows appropriately for the audience |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Student is able to adjust instrument for tuning with the help of an instructor or a tuner  Student is able to demonstrate proper performance skills   * Instrument up with conductor * Proper posture and stage presence * Able to maintain performance presence for entire performance including facial expression   Student is able to perform with a small ensemble and start without conductor, with vocal cues to begin  Student is able to perform with an accompanist  Student demonstrates proper attire  Student bows appropriately for the audience |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Student is able to adjust instrument for tuning with the help of an instructor or a tuner  Student is able to demonstrate proper performance skills   * Instrument up with conductor * Proper posture and stage presence * Able to maintain performance presence for entire performance including facial expression   Student is able to perform with a small ensemble and start without conductor, with no vocal cues to begin  Student can perform a solo with an accompanist without verbal cues |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Student is able to adjust instrument for tuning with the help of an instructor or a tuner  Student is able to demonstrate proper performance skills   * Instrument up with conductor * Proper posture and stage presence * Able to maintain performance presence for entire performance including facial expression   Student is able to perform with a small ensemble and start without conductor, with no vocal cues to begin  Student can perform a solo with an accompanist without verbal cues a solo where the soloist and accompanist begin together  Student is able to perform an unaccompanied solo with expression and motion fitting the style of music |
| 2 |  |

## Cluster 8: Theory

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| Cluster 8: Theory | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Understands the following structures and forms and is able to execute   * Repeat signs * 1st and second endings * One bar repeat * Time signatures 4/4, 3/4, 2/4, C   Vocabulary   * Pickup note   Able to follow simple conducting patterns   * 2, 4, 3 |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Knows the name of all notes on the staff and those notes that are important beyond determinant on instrumentation  Understands and is able to demonstrate Accidentals   * A/Ab * E/Eb   Vocabulary   * Tempo Marks   + Allegro   + Moderato   + Andante   + Vivo   + Largo   + Maestoso   + A Tempo   Understands the following structures and forms and is able to execute   * D.C. Al Fine * D.S. Al CodaTime signatures 4/4, 3/4, 2/4, C, 6/8, cut time   Able to follow simple conducting patterns   * 2, 4, 3 |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Student knows all notes from their beginning fingering chart  Student knows and can play all chromatic notes within range per instrument  Vocabulary   * Tempo Marks   + Allegro   + Moderato   + Andante   + Vivo   + Largo   + Maestoso   + A Tempo   Understands the following structures and forms and is able to execute   * D.C. Al Fine * D.S. Al Coda * Time signatures 4/4, 3/4, 2/4, C, 6/8, 9/8, 12/8, cut time   Understand the transportation of your instrument to concert pitch  Identify enharmonics  Able to follow simple conducting patterns   * 1, 2, 3, 4 |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Be able to write out all major scales with correct key signature or accidentals   * Demonstrate understanding of the communicability of the WWHWWWH model of intervals * Demonstrate knowledge that instruments transpose and that concert scales are different depending on the transposition   Demonstrate knowledge of all notes on own staff with ledger lines.   * Immediate recognition of two ledger lines above or below the staff * Demonstrate understanding of how to find ledger lines above or below the staff   Understands the following structures and forms and is able to execute   * D.C. Al Fine * D.S. Al Coda * Time signatures 4/4, 3/4, 2/4, C, 6/8, 9/8, 12/8, 9/2, 5/4, cut time * Changing between simple meters   Understand the transportation of your instrument to concert pitch  Able to follow conducting patterns   * 1, 2, 3, 4, 5, 6, 8 |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Be able to write out all major/minor scales with correct key signature or accidentals   * Demonstrate understanding of the communicability of the WWHWWWH model of intervals * Demonstrate knowledge that instruments transpose and that concert scales are different depending on the transposition   Demonstrate knowledge of all notes on own staff with ledger lines.   * Immediate recognition of two ledger lines above or below the staff * Demonstrate understanding of how to find ledger lines above or below the staff   Understands the following structures and forms and is able to execute   * D.C. Al Fine * D.S. Al Coda * Time signatures 4/4, 3/4, 2/4, C, 6/8, 9/8, 12/8, 9/2, 5/4, cut time * Changing between simple meters   Understand the transportation of your instrument to concert pitch  Able to follow conducting patterns both compound and simple  Student can conduct simple patterns   * 2, 3, 4   Is able to do simple rhythmic dictation with whole, half, quarter, and eighth notes |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Be able to write out all major/minor scales with correct key signature or accidentals   * Demonstrate understanding of the communicability of the WWHWWWH model of intervals * Demonstrate knowledge that instruments transpose and that concert scales are different depending on the transposition   Demonstrate knowledge of all notes on own staff with ledger lines.   * Immediate recognition of two ledger lines above or below the staff * Demonstrate understanding of how to find ledger lines above or below the staff   Understands the following structures and forms and is able to execute   * D.C. Al Fine * D.S. Al Coda * Time signatures 4/4, 3/4, 2/4, C, 6/8, 9/8, 12/8, 9/2, 5/4, cut time * Changing between simple meters   Understand the transportation of your instrument to concert pitch  Able to follow conducting patterns both compound and simple  Student can conduct simple patterns   * 2, 3, 4   Is able to do simple rhythmic dictation with whole, half, quarter, and eighth notes  Able to transpose and play in C, Bb, Eb, F and bass cleff transpositions on own instrument  Know clefs Bass, Treble, Alto, and Tenor and identify notes on each |
| 2 |  |

## Cluster 9: Listening

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| Cluster 9: Listening | | | |
| Topic |  | Knowledge | Assessment |
| Topic Phase 1 | 4 |  |  |
| 3 | Able to identify basic instruments by sound |
| 2 |  |
| Topic Phase 2 | 4 |  |  |
| 3 | Is able to complete a basic review of a concert or recording  Able to identify minor vs. major both melodically and harmonically |
| 2 |  |
| Topic Phase 3 | 4 |  |  |
| 3 | Is able to evaluate using a SCIBA Middle School ballot of a rehearsal recording or concert |
| 2 |  |
| Topic Phase 4 | 4 |  |  |
| 3 | Is able to evaluate using a IHSMA ballot of a rehearsal recording or concert |
| 2 |  |
| Topic Phase 5 | 4 |  |  |
| 3 | Is able to evaluate using a IHSMA ballot of a rehearsal recording or concert  Can write a short review of a local school concert  Is able to discern between early music (baroque, renaissance), Common classical (Classical, romantic), and modern (post romantic, neoclassicism, modern, music concret)  Is able to identify the following composers by sound:   * Holst * Grainger * Sousa |
| 2 |  |
| Topic Phase 6 | 4 |  |  |
| 3 | Is able to evaluate using a IHSMA ballot of a rehearsal recording or concert  Can write a persuasive essay review of a live or live recording of a professional orchestra or concert band  Is able to classify and music as renaissance, baroque, classical, romantic, 20th century  Is able to identify composers by sound   * Mozart * Beethoven * Stravinsky * Holst * Grainger * Sousa * Bernstein |
| 2 |  |