

NCBA MPA Recommendation Form Grade 4, 5, 6

Circle all descriptors that apply to the piece that you are recommending

Title of Composition _____

Composer _____

	Grade 4	Grade 5	Grade 6
RHYTHM	<ul style="list-style-type: none"> Whole, half, quarter, eighth, dotted half notes Dotted quarter eighth note patterns Triplets Expanded sixteenth note patterns and dotted eighth sixteenth Expanded six-eight, and five eight rhythms Syncopated rhythms Percussion rhythms include expanded sixteenth note patterns 	<p>In addition to Grade 4</p> <ul style="list-style-type: none"> Any sixteenth combinations Frequent and shifting subdivision Sixteenths in compound meters 	<ul style="list-style-type: none"> All 16 subdivisions in all meters More frequent subdivision Use of hemiola and other polyrhythms are common
METER	<ul style="list-style-type: none"> 2/4, 3/4, 4/4, 2/2, 5/4, 7/4, 6/4, 3/8, 6/8, 5/8, 7/8, 9/8 Meter changes 	<p>In addition to Grade 4</p> <ul style="list-style-type: none"> More frequent meter changes and beat grouping changes All simple duple and triple meters All compound duple and triple meters More frequent meter changes 5/8, 5/4, 7/8, 7/4 and shifts in beat grouping possible 	<ul style="list-style-type: none"> All meters are possible. Meter and beat grouping changes are common
RANGES/TESSITURA	<ul style="list-style-type: none"> See attached 	<p>In addition to Grade 4</p> <ul style="list-style-type: none"> Extended playing in extreme registers often paired with dynamic extremes 	<ul style="list-style-type: none"> Extended playing in extreme registers is common, often paired with dynamic extremes
KEYS	<ul style="list-style-type: none"> Bb, Eb, Ab, Db, G, F, C g, c, a, d, f minor passages Key changes 	<ul style="list-style-type: none"> D, G, C, G, Bb, Eb, Ab, Db major and relative minors More frequent key changes 	<ul style="list-style-type: none"> All keys are possible
MELODIC TREATMENT	<ul style="list-style-type: none"> Steps, skips, occasional leaps within key, these are permissible in all instruments Moderate use of accidentals Mild non-standard tonal procedures Some modal melodies Odd length phrases Extended phrase lengths 	<ul style="list-style-type: none"> Frequent use of accidentals Moderate use of non-standard tonal procedures More frequent use of modal melodies Use of odd-length phrases common Motive-based melodic treatment. 	<ul style="list-style-type: none"> Extensive use of accidentals is possible Extended use of non-standard tonal procedures is possible More frequent use of modal melodies Use of odd-length phrases and motive-based melodic treatment is common
SCORING/TEXTURE	<ul style="list-style-type: none"> All instruments receive melody during the piece Occasionally parts doubled by at least one other instrument Two parts for flute, alto saxophone, oboe, bassoon acceptable Three parts for clarinet, trumpet, trombone acceptable Four horn parts acceptable Occasional solos Generally up to three separate melodic lines 	<ul style="list-style-type: none"> Unusual instrument grouping Extended solo passages Exposed individual instrument sections Variety of textures and scoring are common resulting in increased listening responsibilities Multiple melodic lines used frequently 	<ul style="list-style-type: none"> Solo passages can be expected/virtuosic Most unusual instrument groupings are possible Variety of textures and scoring are used extensively, resulting in increased listening responsibilities Full instrumentation is expected Multiple melodic lines occur more frequently.
HARMONIC TREATMENT	<ul style="list-style-type: none"> Unisons, thirds, fourths (limited), fifth, sixths, and octaves Consonant and dissonant intervals Suspended triads and seventh, ninth chords, occasionally scored eleventh or thirteenth chords Suspensions 	<ul style="list-style-type: none"> Use of consonant and dissonant intervals More complex or extended chord structure is common. 	<ul style="list-style-type: none"> same as Grade 5
MUSICAL MATURITY	<ul style="list-style-type: none"> The demand for musical maturity corresponds with the increased grade level criteria. This may include but is not limited to length, form, style, genre and intricacy. 	<ul style="list-style-type: none"> The demand for musical maturity corresponds with the increased grade level criteria. This may include but is not limited to length, form, style, genre and intricacy. 	<ul style="list-style-type: none"> The demand for musical maturity corresponds with the increased grade level criteria. This may include but is not limited to length, form, style, genre and intricacy.

Other Factors in determining appropriate grade level (Endurance, Tempo, Articulation, etc.)

North Carolina Band Masters Association- Recommendation Form Music Performance Appraisal

Please return recommendation form AND a copy of the score to NCBA MPA Festival Committee Member by June 1.

Title of Composition _____
 Composer _____
 Publisher _____
 Date Published _____
 Director Name _____
 School _____
 E-mail _____
 Phone Number _____
 Date _____
 NCBA District _____

Recommended: Addition _____ Grade Level Adjustment _____ Deletion _____
 Grade _____ (suggested grade level)
Please use descriptors from the NCBA MPA Festival Guidelines (on back)
Additional Information- Rationale for Action Suggested

For Committee Use Only

Grade Level _____ Grade Level Adjustment _____ Deletion _____
Additional Information- Rationale for Action Taken

NCBA-MPA List Guidelines Suggested Ranges for each Grade Level

	GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5/6
Flute					
Oboe					
Bassoon					
Clarinet in Bb					
Low Clarinets					
Alto Saxophone					
Low Saxes					
Trumpet in Bb					
Horn in F					
Trombone/Euphonium					
Tuba					

Usage of the full range of each instrument is possible