

# NCBA MPA Recommendation Form Grade 1, 2, 3

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

Title of Composition \_\_\_\_\_

Composer \_\_\_\_\_

	Grade 1	Grade 2	Grade 3
RHYTHM	<ul style="list-style-type: none"> <li>Whole, half, quarter, eighth, and dotted half notes</li> <li>Occasional dotted quarter eighth note Rhythms</li> <li>Percussion rhythms may include sixteenth notes (4 per beat)</li> </ul>	<ul style="list-style-type: none"> <li>Whole, half, quarter, eighth, dotted half notes</li> <li>Dotted quarter eighth note patterns</li> <li>Triplets, sixteenth notes patterns, and syncopated rhythms</li> <li>Percussion rhythms include expanded sixteenth note patterns</li> </ul>	<ul style="list-style-type: none"> <li>Whole, half, quarter, eighth, dotted half notes</li> <li>Dotted quarter eighth note patterns</li> <li>Triplets</li> <li>Basic sixteenth notes pattern and dotted eighth sixteenth</li> <li>Basic six-eight, and five eight rhythms</li> <li>Syncopated rhythms</li> <li>Percussion rhythms include expanded sixteenth note patterns</li> </ul>
METER	<ul style="list-style-type: none"> <li>2/4, 3/4, 4/4</li> <li>Possible occasional simple meter change after fermata</li> </ul>	<ul style="list-style-type: none"> <li>2/4, 3/4, 4/4</li> <li>Occasional, simple 2/2, 6/8</li> <li>Occasional, isolated meter changes</li> </ul>	<ul style="list-style-type: none"> <li>2/4, 3/4, 4/4, 2/2, 6/8, 5/8</li> <li>Occasional meter changes</li> </ul>
RANGES/TESSITURA	<ul style="list-style-type: none"> <li>See attached</li> </ul>	<ul style="list-style-type: none"> <li>See attached</li> </ul>	<ul style="list-style-type: none"> <li>See attached</li> </ul>
KEYS	<ul style="list-style-type: none"> <li>Bb, Eb, F</li> <li>Possible occasional simple key change</li> </ul>	<ul style="list-style-type: none"> <li>Bb, Eb, Ab, F</li> <li>Occasional, simple g and c minor passages.</li> <li>Key change</li> </ul>	<ul style="list-style-type: none"> <li>Bb, Eb, Ab, F, C</li> <li>g,c, minor passages</li> <li>Occasional key changes</li> </ul>
MELODIC TREATMENT	<ul style="list-style-type: none"> <li>Limited bass melodic patterns</li> <li>Scalar patterns for brass</li> <li>Very limited use of accidentals</li> <li>Four and eight measure phrases</li> </ul>	<ul style="list-style-type: none"> <li>Occasional bass line melodies patterns</li> <li>Harmonic partial leaps for brass (e.g. trombone Bb-F)</li> <li>Predictable accidentals</li> <li>Simple modal melodies</li> <li>Four and eight measure phrases</li> </ul>	<ul style="list-style-type: none"> <li>Steps, skips, occasional leaps within key, these are permissible in all instruments</li> <li>Predictable accidentals</li> <li>Occasional modal melodies</li> <li>Extended phrase lengths</li> </ul>
SCORING/TEXTURE	<ul style="list-style-type: none"> <li>Scored as if oboe, bassoon, horn, euphonium, and tuba are absent.</li> <li>Clarinet and Trumpet can be two part with uniformity of rhythms throughout the parts</li> <li>Ample doubling of parts</li> <li>Melody may be found in all instruments</li> <li>No solos</li> </ul>	<ul style="list-style-type: none"> <li>Melody usually found in all instruments</li> <li>Doubling of parts across sections</li> <li>Low brass and woodwind bass line; trombones may deviate occasionally</li> <li>Occasional solos</li> </ul>	<ul style="list-style-type: none"> <li>All instruments receive melody during the piece</li> <li>Occasionally parts doubled by at least one other instrument</li> <li>Two parts for flute, alto saxophone, trombone, and horn acceptable</li> <li>Three parts for clarinet and trumpet acceptable</li> <li>Some solos acceptable</li> <li>Generally up to three separate melodic lines</li> </ul>
HARMONIC TREATMENT	<ul style="list-style-type: none"> <li>Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>Triads</li> </ul>	<ul style="list-style-type: none"> <li>Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>Triads</li> <li>Primarily consonant intervals</li> <li>Suspended triads and seventh chords</li> </ul>	<ul style="list-style-type: none"> <li>Unisons, thirds, fourths (limited), fifth, sixths, and octaves</li> <li>Consonant and dissonant intervals</li> <li>Suspended triads and seventh and ninth chords</li> <li>Suspensions</li> </ul>
MUSICAL MATURITY	<ul style="list-style-type: none"> <li>Selections with a strong rhythmic pulse</li> <li>Limited use of ritardandos (ending in fermatas); no accelerandos</li> <li>Tempo Changes only after fermatas</li> <li>Limited dynamic variation</li> <li>Predictable arranging and orchestration</li> <li>Considerable repetition in percussion with limited use of rolls (no snare drum rolls on fermatas)</li> <li>Predictable binary and ternary forms</li> </ul>	<ul style="list-style-type: none"> <li>Limited rubato</li> <li>Limited use of ritardandos and accelerandos</li> <li>Moderate dynamic variations</li> <li>Moderate use of repetition in percussion; moderate use of rolls</li> <li>Primarily binary and ternary forms; moderate use of variation techniques</li> </ul>	<ul style="list-style-type: none"> <li>Use of ritardandos, accelerandos, and rubato</li> <li>Frequent use of dynamic variations</li> <li>Use of varied, less predictable arranging and orchestration</li> <li>Frequent use of rolls in percussion</li> <li>Multiple mallet parts</li> <li>Any basic formal structure</li> </ul>

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

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# 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**  
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 \_\_\_\_\_  
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## 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