

SCHOOL DISTRICT OF HILLSBOROUGH COUNTY

MIDDLE 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. This will be submitted **ELECTRONICALLY**. All typed and scanned documents **MUST** be submitted in PDF format. Recorded items **MUST** be submitted either as an unlisted YouTube link or sound file (mp3/m4a/WAV). Contents should include, but are not limited to, a **TYPED** resume that includes the information on the application/checklist sheet, performance recordings with electronic 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. All submissions must be sent in their entirety in **ONE (1)** email to **mastermusicianhc@gmail.com**. Any portfolio that is missing an item will **NOT** be evaluated. A link to a dropbox folder containing all items is also acceptable (and encouraged).

## **Master Musician Test (MMT)**

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 MMT, students will need to submit their complete portfolio first. A complete portfolio will be your student's invitation to take the MMT. Please note that complete portfolios may need student revisions after being submitted to the Master Musician Review Committee.

## **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 camp. Directors will be informed of scholarship application deadlines.

### **All County Participation**

**7<sup>th</sup> Grade Students** who complete the MM program by the first testing date deadline will participate in All County their 7<sup>th</sup> and 8<sup>th</sup> grade year, pending the successful completion of a live audition. 7<sup>th</sup> grade students who complete their MM program after the first testing date deadline will participate in All County their 8<sup>th</sup> grade year, pending the successful completion of a live audition.

**8<sup>th</sup> Grade Students** who complete the MM program by the first testing date deadline will participate in All County their 8<sup>th</sup> and 9<sup>th</sup> grade year, pending the successful completion of a live audition. 8<sup>th</sup> grade students who complete their MM program after the first testing date deadline will participate in All County their 9<sup>th</sup> grade year, pending the successful completion of a live audition.

A **successful live audition** is defined as scoring no further than 5 placements below the pre-determined number of students within that specific instrument section.

### **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, piano, and harp). Both directors must approve each portfolio. If there is a difference of opinion, the District Master Musician Committee Chairman will make the final determination.

High School Portfolios will be evaluated in the same fashion as Middle Schools. Two directors per subject will evaluate the portfolio and if there is a difference of opinion the District Master Musician Committee Chairman will make the final determination.

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

MUST BE INCLUDED WITH PORTFOLIO

## Master Musician Program

### Middle School Harp Application/Checklist

All information is to be typed.

Student Name: \_\_\_\_\_ School: \_\_\_\_\_

Home Address: \_\_\_\_\_ City \_\_\_\_\_ Zip: \_\_\_\_\_

Director's Name: \_\_\_\_\_ Instrument: Harp Grade: \_\_\_\_\_

#### Portfolio Checklist

\_\_\_\_\_ Resume (to include: ensembles in and out of school, literature covered, honor groups, private instructors, method books, theory books, service through music, **director recommendation**. (It must be presented in a professional format.)

\_\_\_\_\_ Recording One (Announce each scale)  
Two octave arpeggios: E, A, D, G, C, F, Bb, Ab, and Db  
Two octave rolled chords in root, 1<sup>st</sup> and 2<sup>nd</sup> inversions: E, A, D, G, C, F, Bb, Ab, and Db  
Three fingers in each hand

\_\_\_\_\_ Recording Two  
One progressive study from Forty Progressive Studies, Bochs-Oberthuer Universal Method for the Harp (Include a copy of the study.)

\_\_\_\_\_ Recording Three  
A solo from Short Pieces from The Masters (arranged by Marcel Grandjany) or Petite Suite Classique for Harp (by Marcel Grandjany). Please include a copy of the selected solo.

\_\_\_\_\_ Select one from the following (see Page 3 for details):  
\*Research paper  
\*Concert critique  
\*Solo/ensemble performance for a charitable organization  
\*Original composition

\_\_\_\_\_ MMAT (Master Musicianship Achievement Test)

Director's Signature \_\_\_\_\_

Date \_\_\_\_\_

## Master Musician Option Page

**In addition to the performance portion of the master musician portfolio, the student must select one item from the Option Page.**

\*a research paper on the student's performance medium (If the student selects this, the student will be evaluated not only on content but also on his/her writing skills.). Proper bibliography must be included.

\*concert critique of a live performance using musical terminology (If the student selects this, the student would be evaluated not only on his/her writing skills but also the appropriate usage of musical terms. A program of the performance must be included. See the Concert Critique page for guidelines and length of paper.)

\*perform a solo/ensemble for a charitable organization (If the student selects this, he/she would need to submit a recording as well as a letter from the adult in charge or his/her director that was in attendance.) The student may not use a school function for this item.

\*original composition (If the student selects this, the student would be evaluated on his/her ability to compose a piece that is musical within basic theory guidelines.) Composition must be at least 32 measures in length.

# Concert Critique

## Prompted Writing Form

Being able to distinguish between great and mediocre performances requires critical listening skills and practice. The more we know about music the better we will be able to distinguish between great and mediocre. There are several areas that you can use to critique a musical performance or concert.

The submission should include a copy of the program and the type of ensemble performing. IN addition, you may use the prompted questions below to assist you in critiquing the quality of the performance and personal opinion statements on the performance.

**Take notes on the concert on this sheet. From your notes, write a one page essay describing the concert.**

**Expressiveness** — Does the performance cause you to react emotionally to what you hear? How does the performer/conductor use phrasing, interpretation or style to create an aesthetic response?

**Timbre** — What is the instrumentation/voicing used in the performance? Do the sounds that you hear blend to make the performance pleasing to the ear?

**Technique** — The notes that YOU hear are accurate. Do you agree with the conductor's interpretation of the music including the tempos and dynamics used? Why? Why not?

**Presentation** — Was the music that you heard appropriate for the venue of the concert? How would you describe the overall concert?

**Impact** — How does this performance compare to other concerts that you have attended? Did the performance meet your expectations? How did the audience respond to the performance?

## Master Musician – Performance Rubric

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

School Name: \_\_\_\_\_

CATEGORY	5	4	3	2	1	Score
<b>Tone Quality</b>	Tone is consistently focused, clear and centered throughout the range of the instrument. Tone has professional quality.	Tone is consistently focused, clear and centered throughout the range of the instrument. Extremes in range sometimes cause tone of be less controlled.	Tone focus becomes average throughout the range of the instrument. Tone quality typically does not detract from the performance.	Tone has inconsistent focus and uncontrolled in normal playing range. Extremes in range are uncontrolled. Occasionally the tone quality detracts from the performance.	The tone is not focused clear or centered regardless of the range being played, significantly detracting from the overall performance.	
<b>Note Accuracy and Intonation</b>	Note accuracy is perfect. Performance reflects accurate pitch control in all ranges and dynamic ranges.	Minor flaws in not accuracy. Intonation becomes less focused in extreme ranges.	Minor note accuracy flaws repeated throughout the performance. Occasional errors with intonation.	Note accuracy is recognizable, but technically flawed. Some accurate intonation, but frequent and/or repeated errors.	Note accuracy and intonation are unrecognizable, lacks preparation.	
<b>Rhythmic Accuracy</b>	The pulse is secure and the rhythms are accurate for the style of music being played.	The pulse is secure and the rhythms are mostly accurate.	The pulse and rhythm are mostly secure. There are a few duration errors, but these do not detract from the overall performance.	The pulse is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract for the overall performance.	The pulse is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.	
<b>Articulation</b>	Secure attacks. Markings (staccato, legato, slur, accents, etc.) are executed accurately as directed by the score and/or the conductor.	The performer's use of articulation and diction enhances the performance, and displays an understanding of the music by the performer. Markings are emphasized.	Attacks are usually secure, though there might be an isolated error. Markings are executed accurately as directed by the score and/or conductor.	Attacks are rarely secure, but markings are often executed accurately as directed by the score and/or conductor.	Poor secure attacks. Markings are not executed accurately.	
<b>Expressive Quality, Musicality, Interpretation</b>	Performance reflects accurate interpretation and creative use of dynamic contrast and shape.	Performance reflects effective use of dynamics, but generally lacks shaping or direction within phrases.	Performance reflects inconsistent interpretation of style and dynamic contrast, especially in outer ranges.	Performance lacks dynamic interpretation, contrast and/or control with few expressive contributions from the performer.	Performance has no dynamic interpretation. Expression use is non-existent.	

# Study Guide for the Middle School Master Musician Achievement Test

The Master Musician Middle School Achievement Test is simply an evaluation of musical concepts that all middle school music students will have learned before exiting the eighth grade.

## **Terms to know:**

Time signature	Chord	Vivace
Measure	Whole & half steps	Largo
Accidentals	Dynamics	Soprano/Alto
Arpeggio	Andante	Tenor/Bass
Rallentando	Moderato	Diminuendo
Ritardando	Allegro	Leger lines
Tempo	Tenuto	First/Second endings
Enharmonic notes	Crescendo	A tempo
Bar line	Decrescendo	Staff
Accelerando	Metronome marking	Ritardando
Pianissimo (pp)	Tie	Da capo
Piano (p)	Fermata	Del segno
Mezzo piano (mp)	Chromatic	Soli
Mezzo forte (mf)	Fine	Maestoso
Forte (f)	Piu mosso	Waltz
Fortissimo (ff)	Coda	Adagio
Phrase	Legato	Allegretto
Solo	Staccato	Tutti
Repeat sign	Con moto	Con brio

## **Symbols you must know and be able to draw:**

Flat	Accent (regular & housetop)
Sharp	Quarter note & rest
Natural	Eighth note & rest
Caesura/ Grand pause	Sixteenth note & rest
Treble/ G clef	Whole note & rest
Bass/ F clef	Tenuto mark
Tie/ Slur	

## **Other important concepts:**

- Values of notes & rests and exceptions to the rule.
- Names of families of instruments: brass, woodwind, string & percussion.
- Be able to identify all major key signatures.
- Be able to write in the counts under a given musical example using whichever method the director uses (i.e. – 1 & 2 & 3e&a 4 &a, etc.).
- Letter names of lines & spaces of treble & bass 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.