

Arkansas School Band & Orchestra Association
Music Materials Committee
Request To Add a Selection to the Required List

ASBOA Classification

Director

Contact Phone

Region

Director's email address

Composition Information:

Full Title of Selection Being Requested

Composer

Arranger

Publisher

Grade Level Being Requested (See Second-Third Page)

If A Multi-Movement work, which movements will be performed? _____

Please consider the following music inclusion criteria before submitting:

Craftsmanship:

- The compositions melodies, rhythms, textures are interesting, musical, logical or pedagogically appropriate.
- The percussion writing is musical, logical and compliments the other elements of the work.
- The composition reflects quality orchestration- demonstrating balance between transparent and tutti scoring.
- Opportunities are present in the piece for full expression of beautiful tone quality and characteristic instrument timbre.
- The composition is consistent in its style reflecting a complete grasp of technical details and clearly conceived ideas.

Originality:

- The composition is of sufficient depth and quality to allow for several layers of study and expression resulting in many expression opportunities.
- The composition reflects ingenuity in its development.
- The composition displays melodic, harmonic and rhythmic imagination.
- The composition features non-traditional notation, instruments, effects or techniques.

Design:

- The composition has a well-conceived formal structure. The composition has form- not "a form".
- The composition reflects high quality shape and design.

Pedagogical Merit:

- The composition contains opportunities to develop expressive or lyrical playing.
- Through the judicious use of key centers, meters and meter changes, technical demands, harmonic palette and stylistic considerations pedagogical opportunities are present.
- The composition contains opportunities to develop percussion skills and techniques.
- The composition presents opportunities for solo/chamber music performance.

Artistic Merit:

- The composition has an emotional impact.
- The composition has expressiveness.
- The composition represents one of the finest examples of its type in the repertoire.
- The composition embodies the qualities that will allow it to stand the test of time- to "wear well".

Each submitting director -- Submit pdf files of the score (file is deleted at the completion of the assessment process) and the Arkansas School Band & Orchestra Association Music Materials Committee Request To Add a Selection to the Required List, along with a professionally recorded mp3 performance of the piece being submitted to your region representative on or before December 15.

Requests must be in the hands of your Region's Music Materials Committee member by December 15 for the following semester or May 1 for the following school year. The Music Materials Committee will meet during Christmas Break. Approved pieces will be added to the list on the ASBOA web site as soon as possible after that meeting. At that time each piece will be available for any ensemble to perform at region contest.

Recommendation Form Grade 1, 2, 3

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

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

Recommendation Form Grade 4, 5, 6

	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 the 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 • Sidelines 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
MEI ER	<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/TEXTURE	<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, D, F minor passages • Key changes 	<ul style="list-style-type: none"> • D, G, C, Gb, 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 • More non-standard tonal procedures • More frequent use of modal melodies • 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, also 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/multiple • 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 (brass), fifth, sixths, and octaves • Consonant and dissonant intervals • Suspended thirds and seventh, ninth chords, occasionally scored a/b seventh 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"> • some 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.