

Selecting Music Worksheet: Proficient Level

Select three contrasting pieces or sections of music. Complete one worksheet for each piece.

Name: _____

Date: _____

Name of piece: Allegro Mosso

Composer: Köhler

Describe the type (context) of performance program for which this piece would be appropriate and explain why.

I'll play this as part of my state honors audition because while Concertino is a beautiful solo that requires both precision and expression, Allegro Mosso is an etude that is meant to be very precise and shows off the player's technical skills.

Measure #s	Specific technical challenge and expressive demands in this segment that demonstrate your performance proficiency	Performance improvements goal(s) indicating the specific area in the structure
9-16 and 40-46	- Equally good tone and intonation on both the low notes and the higher notes	- Get to a point where the low notes sound just as good as the higher notes played right after them, and vice versa
17-21 and 47-56	- Fingerings and tempo (it goes really fast)	- Play all of the notes correctly and precisely, and up to tempo.
last four measures (55-58)	- Intonation on all of the notes	- Since this section repeats the same four notes in three different octaves right after each other, make sure all three octaves are in tune / have good tone.

Selecting Music Worksheet: Proficient Level

Select three contrasting pieces or sections of music. Complete one worksheet for each piece.

Name: _____

Date: _____

Name of piece: Victory

Composer: Noah D. Taylor

Describe the type (context) of performance program for which this piece would be appropriate and explain why.

I will play this as part of the band for Large Group Festival, because it is (obviously) written for band and is on the Class A list.

Measure #s	Specific technical challenges and expressive demands in this segment that demonstrate your performance proficiency	Performance improvements goal(s) indicating the specific area in the structure
41-50	- Counting the rhythms, and intonation on the high notes	- 12/8 rhythms can be tricky, and I've always been bad at counting and trilling at the same time, so I'll have to work on that, as well as my intonation on the high E's, F's, and G's
77-85	- Counting again, and fingering the run at the end of measure 85	- Make sure I'm counting all the 12/8 rhythms correctly, and work on fingering that run so it's really smooth, but fast
92-94	- Fingering (tremolos) and intonation	- I'll have to look up a trill fingering for the tremolos in these measures, and watch my intonation because these are higher notes

Name of piece: Concertino

Composer: C. Chaminade

Describe the type (context) of performance program for which this piece would be appropriate and explain why.
 I could play this with an orchestra or for Solo and Ensemble / state honors audition because it is a solo that can be played with either piano or orchestral accompaniment.

Measure #s	Specific technical challenges and expressive demands in this segment that demonstrate your performance proficiency	Performance improvements goal(s) indicating the specific area in the structure
Section B	<ul style="list-style-type: none"> - fingerings/tempo of the runs, especially 12- and 15-note ones - double tonguing in the middle of the section - intonation on the high notes 	<ul style="list-style-type: none"> - Be able to play all of the runs very precisely, up to tempo - Make double tonguing very clean - Make sure the high notes are as in tune as possible
Sections G and H	<ul style="list-style-type: none"> - fingerings and tempo of the triplets and runs - hitting the A in the third measure of Section H - tonguing the staccato notes at the end of G/beginning of H 	<ul style="list-style-type: none"> - Play everything precisely and up to tempo - Have good tone and intonation on that note and the triplets leading up to it - Fingering everything very cleanly
Cadenza	<ul style="list-style-type: none"> - fingerings and tempo again - expression/adding my own style - note accuracy (there are lots of accidentals) 	<ul style="list-style-type: none"> - Again, making sure everything is precise - Do exactly that. This part is unaccompanied, so it's up to me to make it my own - Make sure there are no wrong notes
"Presto" to the end (last 17 measures)	<ul style="list-style-type: none"> - triple tonguing the triplets at the beginning of the section - intonation on all of the high notes - making the very last note as loud and in tune as possible 	<ul style="list-style-type: none"> - Make sure this and all other tonguing is very clean - Get those notes as in tune as possible - Work on air direction so that note has the best tone and volume it can have

Analyze, Interpret, Rehearse, Evaluate, & Refine Worksheet
(Proficient)

Select specific measures (segments) from your musical piece that exhibit technical/expressive challenges.

Name of Piece: *Concertino*

Composer/Arranger: *Cecile Chaminade*

1. **Analyze:** Using appropriate musical vocabulary, identify specific examples with measure numbers of:

a) Technical challenges (e.g., pitch/rhythm reading, tone production, range, diction).

- Having a "buzzy" tone on the low notes in sections C and F
- Precise fingerings on all runs, and fast triplets in sections G-J
- Precise fingerings and good intonation on the "presto" section at the end
- Double tonguing, specifically in sections B and M
- Accidentals on the cadenza

b) Expressive elements and interpretive ideas that will be important for rehearsal and performance (e.g., dynamics, articulation, rhythm, harmony, melody, tonality, tone color, form, nuance, phrasing, texture).

- Having dynamic contrast throughout (following dynamic markings more accurately)
- Being more expressive, specifically at the beginning and in the cadenza
- Breathing in the correct places

2. **Rehearse, Evaluate, and Refine:** Describe your specific rehearsal plan to achieve your previously-mentioned musical goals, then following each rehearsal identify the extent to which you achieved these goals and revisions made to ultimately reach an effective performance.

- Breathing (figure out where to do it) 1.) Clean up the "presto" section and get to the point where you can literally play it as fast as is humanly possible
- Work on having a "buzzy" tone 2.) Clean up fingerings and double tonguing in m. 23-32, 128-132
- 3.) Clean up fingerings and triplets in m. 73-96
- 4.) Work on expressive elements and having my own "style"