

Music Commencement Examination Components June 2018

Students must complete **ALL** components of the NYCDOE Music Commencement Exam and earn a total score of 65 or higher in order to receive the Arts Endorsement in Music.

Failure to properly complete any **ONE** of the components will automatically nullify eligibility for endorsement.

70%	I. WRITTEN EXAM
	<p>60% A. Multiple Choice & Short Answer Questions, including:</p> <ul style="list-style-type: none"> ➤ <i>Listening Analysis</i> <i>up to 15 points</i> ➤ <i>History and Culture</i> <i>up to 15 points</i> ➤ <i>Theory and Musicianship</i> <i>up to 40 points</i>
	10% B. On-Demand Essay
20%	II. NYSSMA SOLO ADJUDICATION <i>Students will be disqualified if they do not participate in a NYSSMA solo adjudication.</i>
	<ul style="list-style-type: none"> ➤ NYSSMA <i>solo adjudication fees</i> for students taking the Music Commencement Exam will be paid by the Office of Arts and Special Projects (OASP). ➤ Please support students and hold them accountable for showing up to their adjudications. ➤ Please register students to be adjudicated in their borough of their school.
10%	III. PORTFOLIO <i>Students will be disqualified if portfolio is incomplete or improperly submitted.</i>
	<ul style="list-style-type: none"> ➤ Performance Documentation for a total of FOUR performances during the four years of high school, specifically required as follows: <ul style="list-style-type: none"> ○ TWO (2) SCHOOL performances ○ TWO (2) OUT-OF-SCHOOL performances <i>i.e., in a location other than school AND not initiated by the student's school</i> ➤ Reflective Essay <ul style="list-style-type: none"> ○ 2 full pages ○ typed

Content is created for the Written Exam according to the following

GUIDING QUESTION:

What are the enduring understandings that students need in order to be functional, literate musicians?

The following are examples of the topics that may be included in the written portion of the exam.

A. Listening Analysis, including Melodic and Rhythmic Notation

- Time Signature
- Musical style, genre
- Timbre
- Form
- Tonality
- Historical era
- Dynamics
- Instruments of the orchestra
- Voice types
- Ear training (aural analysis)

Sample Tasks – Students will:

- Listen to musical excerpts to identify melodic and/or rhythmic error on the corresponding score.
- Listen to musical excerpts to identify cultural origin.

B. History and Culture

- **Western Musical Eras (e.g., Renaissance, Baroque, Classical, Romantic, Modern)**
 - Landmark compositions, composers, events, and ideological movements
- **Non-Western Traditions (e.g., Asian, South Asian, Music of the Americas, African)**
 - Associating instruments and genres/styles with their geographic and/or cultural origins (e.g., tabla – Indian Classical music)
- **Contemporary American Music (20th Century forward)**
 - Landmark compositions, composers, artists, eras, and ideological movements

C. Theory and Musicianship

- Grand staff
- Meter and rhythmic values
- Accidentals and enharmonic equivalents
- Scales – Major and minor
- Key signatures – Major and minor
- Interval recognition
- Chords and inversions/voicings
- Chord progressions
- Dynamic markings
- Tempo markings
- Articulations (e.g., staccato, tremolo, con sordino, glissando)
- Form (e.g., binary, ternary, rondo, sonata)
- Instruments and Voice Types (e.g., families, characteristics, practice)

Sample Tasks – Students will:

- Listen to musical excerpts to identify form from the letter-ordered examples provided.
- Identify musical terms.
- Write out a scale.

N.B. Sharps and flats in key signatures must be clearly written on the correct staff lines and spaces

On-Demand Essay

Students will listen to recordings of student rehearsals (instrumental or choral) and write a critical essay of the performance.

- Students will hear each recording two times.
- Instrumentalists will respond to the instrumental selection.
- Vocalists will respond to the choral selection.
- Students will mark the measures of the score where performance issues occur.
- Issues identified and discussed may include:
 - Phrasing
 - Intonation
 - Accuracy/Precision
 - Balance
 - Dynamics
 - Any other areas related to the student musicians' technique and artistry.

As indicated in the exam:

Write a well-organized essay of **at least 150 words** to critique the performance using the notes you have taken. **Your critique must make reference to the specific measures in which performance issues occur.** Writing from either the conductor's or performer's perspective, suggest strategies and techniques to improve the ensemble's overall performance of the selection.

NYSSMA Solo Performance Component June 2018 Music Commencement Exam

2018 NYSSMA Solo Festival Dates

Festival Dates	Registration Deadlines	YOU MUST REGISTER DIRECTLY WITH ONE OF THE FOLLOWING SITES:	Required Method of Registration	Solo Prices: LEVEL 3 OR HIGHER
March 9-10	1/26/2018	<u>BRONX</u> @ Celia Cruz HS Host: Penelope Smetters-Jacono psmette@schools.nyc.gov 917-251-6143	Solochair.com	Non-Piano Levels 3-4 \$16 Levels 5-6 \$24 Piano Levels 3-4 \$22 Levels 5-6 \$30
April 21	3/9/2018	LaGuardia HS <i>in-house ONLY</i>	by host	
May 12	3/30/2018	<u>BROOKLYN</u> @ Marine Park JHS 278 Host: Candis L. Pohl cpohl3@schools.nyc.gov 718-375-3523	<ul style="list-style-type: none"> Download registration forms from the NYSSMA website / Zone 12 section AND Send via US mail to the festival host.* 	
May 18-19	4/7/2018	<u>STATEN ISLAND</u> @ Tottenville HS Host: David LaMorte dlamor@schools.nyc.gov 718-668-8800 x41302	<ul style="list-style-type: none"> Download registration forms from the NYSSMA website / Zone 12 section AND Send via US mail to the festival host.* 	
June 1-2	4/20/2018	<u>QUEENS</u> @ Corona Arts & Sciences Academy Host: Stephen Souza ssouza@schools.nyc.gov 516-458-5229	NYSMusicfest.com	
June 7 June 8-9	4/26/2018 4/27/2018	<u>MANHATTAN (piano ONLY)</u> <u>MANHATTAN (non-piano)</u> <u>BOTH @ NYU</u> Host: Ira Shankman is37@nyu.edu 212-998-5244	NYSMusicfest.com	

** If you need assistance, contact Zone 12 (i.e., NYC zone) representative, Maria Schwab at: zone12@nyssma.org OR 516-680-7934*

The NYSSMA solo performance assessment is **mandatory** for all students who wish to receive the Arts Endorsement in Music. Students who are absent from their scheduled NYSSMA performance assessment, or, who do not receive a numerical assessment grade are automatically disqualified. Students who miss their initial NYSSMA solo appointment may apply to attend another festival at their own expense. However, rescheduled appointments are always problematic; while the ability to reschedule presents a “second chance,” **OASP remains obligated to pay for all initial appointments that are missed.**

Students must choose to be adjudicated at NYSSMA Level 3 or higher. The number of points earned toward the Commencement Exam depends upon the level of the adjudication. 20 points is the maximum number of points that may be earned.

IMPORTANT: In addition to submitting a complete exam roster to OASP, teachers must *also directly register* their students with NYSSMA sites, according to each site's specified registration procedures. The only registration method that will be accepted for each site is the one listed in the chart above; no other methods of registration will be accepted.

Students who are not registered by the site-specific deadline according to site-specific registration procedures will not be adjudicated.

STEPS TO TAKE IN ADVANCE OF STUDENTS' NYSSMA SOLO ADJUDICATION FOR THE 2018 COMMENCEMENT EXAM:

1. Send your complete roster of students to Callie McGlone at: cmcglone2@schools.nyc.gov
2. ***BY THE SPECIFIED DEADLINE, register your students directly with the NYSSMA adjudication site corresponding to the borough of your school.*** In the case of special situations where you would like to request that a student take their adjudication at a festival outside of your school's borough, please place a request for exception with the Zone 12 representative (i.e., NYC representative), Maria Schwab: zone12@nyssma.org ***OR 516-680-7934***
3. Obtain and select music from NYSSMA Manual, Edition 31, published in July 2015.
4. Check the Manual for percussion rudiments, scale requirements and the sight-reading guide, which is aligned with each level.
5. Check the improvisation requirements for jazz students.
6. Inform jazz students that they must bring the specified CD accompaniment.
7. Inform every student that he/she must have an original copy of their music to present to the judge, even if it is memorized. If the music is not memorized, then students must arrive with two original copies, one for themselves and one for the judge.
8. Inform students that they must obtain and retain their original adjudication form before departing the festival. Stress the importance of this action and the students' responsibility for doing so.
9. All vocal students must have an accompanist or arrive prepared with a recorded accompaniment in the key in which the student will be singing. Students with recorded accompaniment must provide a means to play the recorded accompaniment. **If a vocal soloist performs without accompaniment, the soloist will be adjudicated for "Comments Only" and will, thus, be disqualified.**
10. If a student is performing a multi-movement work and no specific movements are specified in the manual, the student must perform two contrasting movements.

Music Commencement Examination 2018

PORTFOLIO REQUIREMENTS GUIDE

ALL of the following are **REQUIRED** for a student to remain eligible to receive the Arts Endorsement in Music.

MANDATORY ITEMS	REQUIRED SPECIFICATIONS	EXAMPLES
1. DOCUMENTATION for: TWO (2) SCHOOL PERFORMANCES	<u>TWO PRINTED CONCERT PROGRAMS</u> that include <u>all</u> of the following: <ul style="list-style-type: none"> a. school name b. name of the event c. name and address of venue d. date and time of the performance e. candidate's name, <u>circled and/or highlighted</u> f. program open to the page where the candidate's name appears 	Examples of acceptable school performance ensembles: <ul style="list-style-type: none"> • Band • Orchestra • Chorus • Small Instrumental Ensemble • Small Vocal Ensemble • Musical Theater Productions • Solo Performances • Piano Accompanist for School Ensemble
2. DOCUMENTATION for: TWO (2) OUT-OF-SCHOOL PERFORMANCE <i>i.e., in a location other than school AND not initiated by the student's school</i> <p>IMPORTANT NOTES:</p> <ul style="list-style-type: none"> • Out-of-school performances must be the product of student initiative; must take the initiative to participate regularly in an ensemble operated by an entity other than their school. • Out-of-school performances organized by the student's music teacher or student's school will not be accepted. • Repertoire must be different in each of the two out-of-school performances. • Students may perform on a secondary instrument at the out-of-school performances (i.e. flutist may play guitar in at a community center). • The time for students to start collecting portfolio work is now. 	For EACH out-of-school performance, submit one of the following ONLY: <ul style="list-style-type: none"> a. Printed concert program that includes: <ul style="list-style-type: none"> ▪ sponsoring organization ▪ name of the event ▪ name and address of venue ▪ date and time of the performance ▪ candidate's name, <u>circled and/or highlighted</u> ▪ program open to the page where the candidate's name appears b. NYSSMA Score Sheet <ul style="list-style-type: none"> ▪ We will accept only <u>one</u> prior year score sheet, i.e. 2015, 2016, 2017, i.e., Freshman, Sophomore, or Junior year. ▪ Repertoire must be different from NYSSMA solo repertoire adjudicated in 2018. c. Video Recording <ul style="list-style-type: none"> ▪ Submitted on DVD or flashdrive ONLY ▪ mp4 or mov formats ONLY ▪ All video submissions <u>must begin with the required recorded statement appearing on the next page</u>, spoken by the student in front of the camera, ▪ Students must verify the recorded format plays before submitting. 	Examples of acceptable out-of-school perf. ensembles: <ul style="list-style-type: none"> • All-City High School Music Program ensembles • All-State Band, Orchestra or Chorus • Borough Arts Festivals (<i>if</i> the entry is a separate student group, i.e. not officially representing the school) • New York Citywide Honors Music Festival • Church/Synagogue Events • Community Musical Events • Youth Symphonies, Bands or Choruses • Pre-College Programs e.g., Juilliard MAP, Young People's Chorus, Inter-Schools Orchestra • 1 NYSSMA solo adjudication sheet from a prior year, i.e. 2015, 2016, 2017, where repertoire performed does not duplicate 2018 NYSSMA solo adjudication repertoire
3. REFLECTIVE ESSAY Length: 2 Pages Font: Times New Roman Size: 14 pt. Spacing: Single To be scored by DOE music teachers at DOE Central Offices, using the criteria in this row	The reflective essay should demonstrate the degree to which the student: <ol style="list-style-type: none"> 1. moves beyond simple description of his/her learning experience and provides an explanation of how the experiences contributed to an understanding of him/herself as a musician. 2. reveals an awareness of the arc of his/her growth, and the ways in which peers, the school and greater community were contributing factors to this growth. 3. provides concrete evidence, relevant and descriptive details for the above. 4. uses a narrative voice that is appropriate and engages the reader. 5. uses language that is clear, expressive and makes sense to the reader. 6. demonstrates a command of grammar, syntax and spelling. 	<u>Student Directions:</u> You must write a reflective essay describing the significant learning experiences you have had over the course of your 4 years as an active, high school musician . A reflective essay is not a resume. Your narrative should describe: <ul style="list-style-type: none"> • your musical growth • ways in which you were influenced by your music teachers and other musicians • the musical successes and challenges you encountered • musical experiences that were particularly meaningful (e.g. performances you attended or participated in, classroom experiences) • how you plan to continue your musical growth and participation when you graduate • any other thoughts or content you consider relevant learning

IMPORTANT PROGRAM NOTES FOR ALL PERFORMANCES:

1. Printed programs created specifically for the Exam documentation will not be accepted.
2. Written verification from teachers, musical directors or coordinators of events and performances will not be accepted.

TROUBLESHOOTING: OUT-OF-SCHOOL PERFORMANCES

- Street performances are not accepted.
- Video documentation of out-of-school performances must show a group in attendance that can be described as an audience.

IMPORTANT VIDEO NOTES FOR DOCUMENTING OUT-OF-SCHOOL PERFORMANCES:

1. **ALL** video submissions must begin with the following recorded statement spoken by the student in front of the camera:
My name is _____. Today's date is _____ and I am using this video recording of my performance at [location] _____ for my Commencement Music Exam Portfolio submission.
2. **For large ensemble recordings**, the student must **also include** in his/her introductory statement a **brief description of identifiable clothing or an ensemble position** for the viewer to easily locate the student in the video.
3. The student **and** the audience must be clearly visible in the video during the entire performance.
4. If the student submits two video-documented out-of-school performances, they must be recorded at different locations with different repertoire performed.
5. **The student must verify that the format plays properly on a computer before submitting.**

REASONS WHY PORTFOLIOS WERE PREVIOUSLY REJECTED INCLUDE, BUT ARE NOT LIMITED TO:

- performances on the street in front of fellow high school students, friends or family
- performances in a home in front of family and friends
- performances singing to a camera with no audience in view
- two performances clearly recorded at the same venue
- performances clearly organized by the student's teacher or school
- performances documented with no-longer-acceptable documentation (signed letter) or with poster, etc, that does not include the student's name)
- reflective essay related as a biography or a description of music courses taken without focusing on and discussing the four years of musical growth during high school

All teachers participating in the 2018 music commencement examination **must sign off on the checklist** printed on **each student's portfolio** envelope (to be provided by OASP) **before submitting** portfolios to OASP.