

Performance Task Melody Level 1, Samples 1 and 2

Note: In the Teacher's Notes and Comments/Next Steps sections that follow the two transcriptions given below, the observations apply not only to both samples (work of two students) but to both the performance and written components for each sample.

Sample 1 (Clarinet)

I like to play part A slow because it's hard for me to play the fast notes in the right tempo. I also like to play slow because this part is also hard for me to play because of its fast tempo. I like to play part B a bit faster than it is because it doesn't have as much tempo as the other part A and C. I like to play my dynamics a bit louder so they would stand out better and the performance would sound better. I like to tongue most of my notes because it's easier for me to tongue than slur.

Sample 2 (Clarinet)

In my opinion the artistic choice that could interpret the melody are articulation, tempo, and phrasing. These three choices are the main concepts for the melody. For articulation the melody includes several ties. It is very important to articulate the next bar that they sound distinct in order to create the right mood for the melody. The tempo is fast for most of the melody and slows down for a couple of bars. To perform the melody properly, tempo certainly is a main concept. Therefore, I play slower in the 6/8 bar in order to play a contrast with the 4/4 bars. Phrasing is also essential. There are phrase markings over the whole melody. They also appear in the 6/8 bars with all of the eighth notes. If they are performed as slurs which all six notes are slurred I think it would not be as good as playing the notes in threes.

Teacher's Notes

Theory (Knowledge/Understanding)

- The student identifies and performs pitches with limited accuracy. Pitches are not accurately produced owing to embouchure problems.
- The student demonstrates limited accuracy in melodic intonation. The student does not listen while performing and does not recognize problems in intonation.

Thinking/Inquiry

- The student performs rhythms with limited effectiveness. Subdivisions of measures or beats are inaccurate.
- The student maintains the tempo to a limited degree. There are numerous errors in pitch and rhythm that disturb the flow.
- The student supports artistic decisions with limited effectiveness (e.g., "I like to play part A slow ... because this part is also hard for me to play because of its fast tempo").

Communication

- The student performs phrase markings with limited clarity. There is little recognition of symbols and their meaning.
- The student performs articulation markings (e.g., staccato, legato) with limited clarity. The student either has not considered such markings or has not distinguished sufficiently among them.
- The student performs dynamic markings with limited clarity. The student does not, for example, distinguish sufficiently between loud and soft passages.

Creation (Application)

- The student maintains proper body position to a limited degree (e.g., resting arms on legs makes it very difficult to maintain correct hand position).
- The student maintains appropriate tone quality in all registers to a limited degree (e.g., there is insufficient control of breath to “colour” the sound).
- The student demonstrates limited skill in interpretation. The performance tempo is very slow because the student is insecure about fingerings.

Comments/Next Steps

- The student needs to review the fingering chart.
- The student should listen to recorded clarinet performances to learn to improve tone quality.
- The student could listen to recordings of his or her own performance, and learn to recognize problem areas that need extra practice.
- The student should rehearse at a slow tempo, using a metronome.
- The student should practise individual phrases during rehearsal drill, repeating the difficult parts in order to master them.

Performance Task Melody Level 2, Samples 1 and 2

Note: In the Teacher's Notes and Comments/Next Steps sections that follow the two transcriptions given below, the observations apply not only to both samples (work of two students) but to both the performance and written components for each sample.

Sample 1 (Tenor Saxophone)

I plan to play the piece at the correct tempo because the tempo's fast and I want to keep up with it. I also tried to play the accidentals listed because they make the piece more interesting.

Sample 2 (Tuba)

From looking at this music I have decided to make this piece more musical. This piece was a little complicated at first for a tuba player seeing as most of the time a tuba player only plays quarter notes, half notes and sometime eighth notes here and there. When I first played this piece I thought "I am never going to learn this". But after a few sessions it started to become cleaner and easier to play. Once I had learned it I decided to make some changes to it.

The first change that I have decided to make is to crescendo into the 6/8 time. This will mean that at the start of the 6/8 time at a forte and then I decrescendo into a mezzo forte. I think that this will help make the transition into 6/8 time more smoother. I have decided that articulation is very important to making this piece more effective musically. Without the articulation this piece would be very boring and the people listening to it would fall asleep. The articulation in this piece is very complicated because there is a very wide range of articulations. The slurs make this piece flow smoothly and help keep the tempo up. Without these the piece would be easier to play but not as exciting. The tempo in this piece is very easy to speed up or slow down. While moving between eighth notes and sixteenth notes, it is very easy to speed up at the eighth notes or slow down at the sixteenth notes. The tempo should be kept constant while going through the time changes. And without the correct tempo this piece can get really boring.

Teacher's Notes

Theory (Knowledge/Understanding)

- The student identifies and performs pitches with some accuracy (e.g., most pitches are correct but not secure).
- The student demonstrates some accuracy in intonation. (Because the embouchure of the saxophone player was incorrect, some notes jumped octaves and went out of tune.)

Thinking/Inquiry

- The student performs rhythms with some effectiveness (e.g., some rhythms do not represent what is in the original).
- The student maintains tempo to some degree (e.g., the tempo fluctuates depending on the difficulty of the phrase in the piece).
- The student supports artistic decisions with some effectiveness (e.g., "Without the articulation this piece would be very boring and the people listening to it would fall asleep").

Communication

- The student performs phrasing with moderate clarity. Technical limitations hinder the performance of the phrasing, but at least breathing generally occurs at cadence points.
- The student performs articulation markings with moderate clarity. The student does not always observe notated markings.
- The student performs dynamic markings with moderate clarity (e.g., there is some attempt to distinguish between piano and forte).

Creation (Application)

- The student maintains proper body position to some degree.
- The student maintains appropriate tone quality in all registers to some degree.
- The student demonstrates some skill in interpretation.

Comments/Next Steps

- The student needs to improve air support and embouchure control. Tone quality will improve with embouchure development.
- More attention needs to be given to details, including articulation and dynamics.
- The student should practise short sections of the piece with a metronome.
- The student could also acquire a tutor or peer partner; rehearse in front of a mirror; play with a greater sense of purpose and with more confidence; and/or practise playing to the beat.

Performance Task Melody Level 3, Sample 1 (Clarinet)

For this performance study, I chose to change a few things in the fourth line. In the second bar of the fourth line I changed the slur so that each eighth-note beam has its own slur. I did this to allow for a breath in between. Also I took out the crescendo because I find it difficult to play from a high E to a low F-sharp while keeping it at a forte level so I extended the crescendo from the previous bar into the first eighth-note beam. The dynamic of the second eighth-note beam I changed to a mezzo forte. For articulation changes I changed the third bar of the fourth line. I changed each note to a marcato. This has the effect of keeping the beginning of the bar at a mezzo forte. If it is not a marcato, then I would have played it at a mezzo piano instead of mezzo forte. As well, I would not have allowed for a proper decrescendo.

Teacher's Notes**Theory (Knowledge/Understanding)**

- The student identifies and performs pitches with considerable accuracy (e.g., some minor errors occur when fingers slip off the keys).
- The student demonstrates considerable accuracy in intonation (e.g., tuning is consistent but is slightly flat in the upper register).

Thinking/Inquiry

- The student performs rhythms and tempos with considerable effectiveness (e.g., there are a few instances in which the 6/8 passages lack a steady pulse).
- The student supports artistic decisions with considerable effectiveness (e.g., “In the second bar of the fourth line, I changed the slur so that each eighth-note beam has its own slur”).

Communication

- The student performs phrasing with considerable accuracy (e.g., there are only a few instances in which a breath was taken inappropriately in the middle of a phrase).
- The student performs articulation and dynamics with considerable accuracy (e.g., the staccato is particularly clear).

Creation (Application)

- The student maintains proper body position to a considerable degree (e.g., her relaxed body position allows accurate placement of fingers on the keys).
- The student maintains appropriate tone quality in all registers to a considerable degree (e.g., the slightly airy tone does not detract from the overall success of the performance).
- The student's artistic decisions are effective to a considerable extent.

Comments/Next Steps

- The student should work towards achieving better air support and a firmer embouchure.
- The student should taper the ends of phrases and expand the dynamic range.

Performance Task Melody Level 3, Sample 2 (French Horn)

For my piece I have made the following artistic choices: First for my tempo I would like to keep it in the moderate tempo somehow like moderato con moto with movement. And for dynamics I would like to give it more contrast somehow like mezzo piano to piano and forte to double forte accented. And I will emphasize the first note in my slur and I breathe after the end of a phrase and I will put ritardando at the end so it can be more dramatic.

Teacher's Notes**Theory (Knowledge/Understanding)**

- The student identifies and performs pitches with considerable accuracy.
- The student demonstrates considerable accuracy in intonation. There are, however, some intonation problems in the lower range.

Thinking/Inquiry

- The student performs rhythms with considerable effectiveness. The 6/8 section, however, would benefit from placing more emphasis on beats 1 and 4.
- The student maintains the tempo to a considerable degree.
- The student supports her artistic decisions with considerable effectiveness (e.g., the ritardando at the end of the piece is well thought out).

Communication

- The student performs phrases with considerable clarity.
- The student performs articulation and dynamics with considerable clarity, although the lower range lacks dynamic definition and staccato markings are not always observed.

Creation (Application)

- The student maintains proper body position to a considerable degree (e.g., the instrument is positioned at an angle that allows correct embouchure position).
- The student maintains appropriate tone quality in all registers to a considerable degree. The lower register, however, lacks consistency in tone quality.
- The student demonstrates considerable skill in interpretation (e.g., the student performs at a tempo that allows the music to flow with energy and direction).

Comments/Next Steps

- This piece is quite demanding for the French horn at the Grade 9 level. Considering the range required, this was a very good performance.
- The student should work on developing more consistent tone quality over the whole range, using flexibility exercises such as slip slurs. The whole range could benefit from better breath support.
- The student should also expand the dynamic range.

Performance Task Melody Level 4, Sample 1 (Alto Saxophone)

The artistic choices that I have made for this piece are as follows: I have extended some crescendos to add more of a dramatic touch. I have also added some sforzandos and staccatos. I have added staccatos to the end because I didn't think a smooth ending was appropriate for this piece.

Teacher's Notes**Theory (Knowledge/Understanding)**

- The student identifies and performs pitches with a high degree of accuracy. There were virtually no errors.
- The student demonstrates a high degree of accuracy in intonation (e.g., the pitch was slightly sharp in the extreme upper register).

Thinking/Inquiry

- The student performs rhythms with a high degree of effectiveness.
- The student maintains the tempo to a great extent.
- The student supports artistic decisions stated in the explanatory paragraph with a high degree of effectiveness (e.g., "I have extended some crescendos to add more of a dramatic touch").

Communication

- The student performs notated phrasing, articulation, and dynamic markings with a high degree of clarity (e.g., the phrases have direction, allowing the music to flow).

Creation (Application)

- The student maintains proper body position to a great extent. The student demonstrates professional standards in posture.
- The student maintains appropriate tone quality in all registers to a great extent.
- The student demonstrates a high degree of skill in interpretation.

Comments/Next Steps

- The student makes musically expressive decisions that are clearly articulated and performed.
- The student should take larger breaths to help support the tone throughout a phrase.

Performance Task Melody Level 4, Sample 2 (Female Vocal)

Artistic choices in music when musicians have a chance to alter certain details in the melody to more thoroughly present their interpretation of the piece. In this performance task melody I have chosen three revisions which I think will help express the piece more clearly even though the lyrics are a child's rhyme.

The first revision I have made was in the fourth bar dealing with taking a breath between the words "went" and "she". I didn't so much put a breath in between these words to express my interpretation but I did it for more technical purposes. If one were to take a breath in that particular spot, I feel they would have an easier time with the decrescendo and crescendo in that bar and they would have a less arduous time with the stress accents, the articulation, or the consonants.

The second change I have made is commonly known as a form of word painting. I wanted to stress the lyrics "against the rules" in bars 11 and 12 with accenting and decrescendoing. This would emphasize more of the end of the true climax of the melody. The last alteration is in the very last two bars. I decided that I would add a change in tempo by placing in a ritardando. This would give a more complete feeling to the song and would better inform the audience that it is the end of the piece.

Teacher's Notes

Theory (Knowledge/Understanding)

- The student identifies and performs pitches with a high degree of accuracy.
- The student demonstrates a high degree of accuracy in intonation. Slight discrepancies in pitch are quickly corrected.

Thinking/Inquiry

- The student performs rhythms and tempos with a high degree of accuracy and effectiveness.
- The student supports artistic decisions stated in the explanatory paragraph with a high degree of effectiveness. She clearly understands the relationship between the text and the melodic line and expresses herself using language that is appropriate for discussing music.

Communication

- The student performs phrase, articulation, and dynamic markings with a high degree of clarity. Of particular note is the clarity of diction.

Creation (Application)

- The student maintains proper body position to a great extent.
- The student maintains appropriate tone quality in all registers to a great extent.
- The student demonstrates a high degree of skill in interpretation.

Comments/Next Steps

- This is a very musical performance because of the use of expressive details (e.g., the use of hands). At all times the tone remained clear and focused. The only problem with this performance was that there was a lack of coordination at the beginning: the student should have established eye contact with the accompanist before beginning.