



Office of Arts and Special Projects
Paul King, Executive Director
52 Chambers Street, Room 210
New York, NY 10007
212 374 0300 tel 212 374 5598 fax

MEMORANDUM

TO: High School Principals

FROM: Barbara Murray, Director of Music

RE: 2011 Comprehensive Music Examination (UXEA)
Exam Administration Date: Monday, June 20, 2011 9:15 A.M.-12:15 P.M.

12th grade students who are preparing to graduate with a Chancellor's Endorsed Diploma in the Arts will successfully complete the **Comprehensive Music Examination on Monday, June 20th, 2011, 9:15 am to 12:15 pm.** This examination is designed to assess the learning that has taken place over the span of a student's high school career.

Eligibility Requirement: Graduating high school seniors who have taken a minimum of 9 to 10 credits of sequential coursework in music (9 credits plus foreign language, 10 credits in lieu of foreign language*) are eligible. The advanced designation may be applied toward partial fulfillment of the Regents diploma requirements. The examination aligns with the *Blueprint for Teaching and Learning in Music*.

The Comprehensive Music Exam consists of three sections:

Section I: Written

Section II: NYSSMA Solo Adjudication

Section III: Portfolio of school- time and out- of- school time performances, plus Reflective Essay

Students must complete all three sections of the exam in order to qualify for the endorsed diploma.

Comprehensive Music Exam Code: UXEA

Music Comprehensive Exams may be ordered by accessing the following link:

<http://www.surveymonkey.com/s/CompMusicS2011>

Address all questions to Barbara Murray, Director of Music, at Bmurray@schools.nyc.gov

Cc: Greg Bethel
Grace Pepe
Paul King
Exam Coordinators

As per Part 100 of the NYS Commissioner of Education Regulations

Three-Part Exam Overview:

I. Written (short answer and essay)

Listening
History
Arranging
Theory
Essay

II. NYSSMA Solo Adjudication (REQUIRED FOR ENDORSEMENT) 20%

- Students are required to schedule and complete a 2011 NYSSMA solo adjudication in order to qualify for the Chancellor's Endorsed Diploma in the Arts.
- NYSSMA solo adjudication fees must be paid for by the school and all fees must be submitted with registration materials. Schools will then be reimbursed for students' NYSSMA solo adjudication fees by the Office of Arts and Special Projects.
- Applications (form "A") will be available on-line, on January 1st, 2011, at NYSSMA.ORG. Down-load, and list the names, solo instrument/voice and adjudication level for each eligible Comprehensive Music Exam student.

Please Note Important Distinction: The initial adjudication fees will not be paid for by the Office of the Arts and Special Projects. As per NYSSMA's requirements, payment must be provided in full when registering students for solo adjudication. Schools must provide and submit payment for all student participants at the time of registration. Reimbursement will be provided by the Office of Arts and Special Projects subsequent to schools' initial payment.

Please Note Important NYSSMA Solo Registration Procedural Change for Music Examination Candidates:
Students must register and complete the NYSSMA solo adjudication in the borough in which their school is located.

- Mail application and fees to the designated NYSSMA chairperson in school's borough.
- Exam candidates who attend school in the **Bronx**, **must** complete the solo adjudication at the Celia Cruz Bronx HS of Music. **Solo adjudication dates:** March 18th, 19th, 2011. **Registration deadline:** February 1st, 2011. Submit fees and registration form to:
Penelope Smetters-Jacono, Festival Chair, Celia Cruz Bronx High School of Music
2780 Reservoir Avenue, Bronx, New York 10468
- Exam candidates who attend school in **Queens**, **must** complete the solo adjudication at Mary Louis Academy. **Solo adjudication dates:** April 1st, April 2nd, 2011. **Registration deadline:** February 12th, 2011. Submit fees and registration form to:
Brian Siemers, Festival Chair, Mary Louis Academy
176-21 Wexford Terrace Jamaica Estates N.Y. 11432

An additional opportunity for Piano solo adjudications for **Queens students** will be offered at Bayside High School. **Piano solo adjudication dates at Bayside H. S:** April 29th, 30th, 2011. **Piano Registration deadline:** March 22nd, 2011.
Submit fees and registration form to:
William Gangstetter, Festival Chair, Bayside High School
32-24 Corporal Kennedy Blvd. Bayside N.Y. 11361

- Exam candidates who attend school in **Brooklyn**, **must** complete the solo adjudication at Marine Park Junior High School. **Solo adjudication dates:** May 13th and 14th, 2011. **Registration deadline:** April 1, 2011. Submit fees and registration form to:
Candice Pohl Festival Chair, Marine Park JHS
1925 Stuart Street, Brooklyn N.Y. 11234
- Exam candidates who attend school in **Staten Island**, **must** complete the solo adjudication at Tottenville High School. **Solo adjudication dates:** May 20th, May 21st, 2011. **Registration deadline:** April 8th, 2011.
- Submit fees and registration form to:
David S. LaMorte, Festival Chair, Tottenville High School
100 Luten Ave., Staten Island 10312
- Exam candidates who attend school in **Manhattan**, **must** complete the solo adjudication at NYU. **Solo adjudication dates:** June 10th, 11th, 2011. **Registration deadline:** May 1st, 2011. Submit fees and registration form to:
Ira S. Shankman, Festival Chair, NYU
35 West 4th St. New York, NY 10003, Room 777

III. Portfolio of Out-of-School Time Performances and Reflective Essay (No Partial Credit Given)

- The student presents a portfolio containing a minimum of 1 school-time and 1 out-of-school-time concert programs which document his participation in school-time and out-of-school-time, public performances, over a four-year period.
Example: All-City HS music ensembles, garage bands, master classes, etc.
Accepted documentation:
 - Printed programs indicating student's name.
 - Video recordings
- Portfolio and Reflective Essay-The essay should present a description of the writer's musical growth and experiences, from a variety of perspectives. It should reflect the arc of the student's growth and it should be examined through several lenses.

The following are examples of the topics that may appear on the exam:

A. Theory and Musicianship

I. Notation

- Grand staff
- Time signatures
- Rhythmic values (including dotted notes and rests)
- Accidentals and enharmonic equivalents

II. Symbols and indications

- Dynamics
- Tempi markings
- Articulations

III. Scales

- a. Major and minor
- b. Key signatures - Major and minor

IV. Harmony

- a. Intervals
- b. Triad, seventh chords and inversions
- c. Chord progressions – primary Major and minor
- d. Harmonic and non-harmonic tones

V. Transposition and transposing instruments

VI. Form

- a. Binary
- b. Ternary
- c. Rondo
- d. Sonata

VII. Instrument families, voice types and their unique characteristics

B. History

I. Renaissance

- a. Gabrielli
- b. Monteverdi
- c. Palestrina

II. Baroque

- a. Bach
- b. Handel
- c. Vivaldi

III. Classical

- a. Beethoven (as a transitional composer)
- b. Haydn
- c. Mozart

IV. Romantic

- a. Chopin
- b. Dvorak
- c. Tchaikovsky
- d. Wagner

V. Post 1900

- a. Gershwin
- b. Copland
- c. Stravinsky
- d. Schoenberg
- e. John Coltrane
- f. Miles Davis
- g. Dizzy Gillespie

C. Listening (Identification)

- a. Time Signature
- b. Musical style, genre
- c. Timbre
- d. Form
- e. Tonality
- f. Historical era
- g. Dynamics