

# **Three-Year Music Exit Exam**

## **Scope and Suggested Instructional Strategies**

Students preparing to graduate with a Regents Arts Endorsed diploma will successfully complete the Comprehensive Music Exit Exam. The Comprehensive Music Exam is designed to evaluate the learning which has taken place during the students' high school career.

The possession of a deep knowledge of music in a variety of styles is the overarching goal of instrumental and vocal musicians. In the course of daily music instruction, teachers will best serve students by presenting a variety of topics that will provide a broad understanding of music, its value, and its influences on society.

In order to maximize student learning and conceptualization, it is recommended that teachers adopt a variety of instructional strategies. Curricular material may be introduced in discrete coursework, or it may be infused through ongoing, sequential and broad-based music learning.

The following approaches are offered as suggested strategies to reinforce students' arts learning. Teachers are encouraged to create additional strategies and learning opportunities that will develop and support deep music learning for students.

- Arrange inter-group performances throughout the year. Familiarize students with a variety of instrumental and vocal repertoire.
- Infuse theory within repertoire. Elicit form, structure, time signatures, and dynamic markings for each selection on a continuous basis throughout each lesson.
- Have students prepare liner notes for concert programs.
- Create word walls related to class repertoire that encompass musical periods, composers, stylistic traits, etc.
- Demonstrate intervallic relationships, transpositions, scales, etc., using keyboard diagrams, instruments and voice. Provide opportunities for students to do the same.
- Encourage students' participation in out-of-school performance ensembles (All-City, All-State, community ensembles, local organization ensembles).
- Incorporate anecdotal stories about composers, musicians and one's own musical experiences into daily lesson plans.
- Encourage instrumental students to sing and speak their parts in order to develop intonation and rhythmical precision.
- Highlight similarities between vocal classifications and their instrumental counterparts (i.e. soprano:flute:violin; tenor:trombone:cello).
- Utilize visual resources to illustrate and reinforce students' understanding of form, and music's connections to other arts disciplines.
- Place class repertoire into historical and social contexts.

- Assign the writing of listening logs to increase students' awareness of music from a variety of styles, cultures and genres.

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## This Is A Four-Part Exam:

- I. Written (short answer and essay) 65%**
- Theory, Composition and Arranging
  - History
  - Listening

**II. NYSSMA Solo Festival Evaluation 15%**

The following table converts the NYSSMA score for use in this exam.

NYSSMA LEVEL	ALPHA SCORE	NUMERIC SCORE	EQUATES TO	NYSSMA LEVEL	ALPHA SCORE	NUMERIC SCORE	EQUATES TO
6	A+	100	15	3	O	28	7
6	A+	99	15	3	O	27	7
6	A+	98	15	3	O	26	7
6	A+	97	15	4	E	23	6
5	A+	100	14	4	E	22	6
5	A+	99	14	4	E	21	6
6	A	96	14	3	E	25	5
6	A	95	14	3	E	24	5
5	A+	98	14	2	O	28	4
5	A+	97	14	2	O	27	4
6	A	94	13	2	O	26	4
6	A	93	13	3	E	23	3
5	A	96	13	3	E	22	3
5	A	95	13	3	E	21	3
6	A-	92	12	2	E	25	2
6	A-	91	12	2	E	24	2
6	A-	90	12	1	O	28	2
5	A	94	11	1	O	27	2
5	A	93	11	1	O	26	2
4	O	28	10	2	E	32	2
4	O	27	10	2	E	22	2
4	O	26	10	2	E	21	2
5	A-	92	9	1	E	25	1
5	A-	91	9	1	E	24	1
5	A-	90	9	1	E	23	1
4	E	25	8	1	E	22	1
4	E	24	8	1	E	21	1

### **III. Out-of-School Time Performance 10%**

**Documented participation in at least three out-of-school public performances.**

**Accepted documentation:**

- **Printed program indicating student's name.**
- **Video Recording**

### **IV. Portfolio Self Assessment and Written Essay 10%**

**The student presents a portfolio containing a minimum of five concert programs spanning three to four years of musical study and participation. The accompanying essay will discuss the student's musical growth and development while preparing and performing the repertoire for these concerts. One of the concert programs may be from an out of school performance. The remainder must be from school-based performances.**

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## **Written Exam:**

### **A. Exam Topics: 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**

- Major and minor
- Key signatures - Major and minor

#### **Harmony**

- Intervals
- Triad, seventh chords and inversions
- Chord progressions – primary Major and minor
- Harmonic and non-harmonic tones

V. Transposition and transposing instruments

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

VII. Current music software and their uses

VIII. Instruments families and their unique characteristics

IX. Voice types and their unique characteristics

**B. Exam Topic: 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

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

V. Post 1900

- a. Gershwin
- b. Copland
- c. Debussy
- d. Ravel
- e. Stravinsky
- f. Schoenberg

VI. Aleatoric, Minimalist, Electronic

- a. Cage
- b. Boulez
- c. Stockhausen
- d. Varese

VII. Other Twentieth Century

- a. The Beatles
- b. John Coltrane
- c. Sheryl Crowe
- d. Celia Cruz
- e. Miles Davis
- f. George Gershwin
- g. Dizzy Gillespie
- h. Antonio Carlos Jobin
- i. Billy Joel
- j. Mango Santamaria
- k. Carlos Santana
- l. The Rolling Stones
- m. Stephen Sondheim
- n. Andrew Lloyd Webber
- o. Ravi Shankar
- p. Tan Dun