

Aural Skills-Meter Identification Quiz

Excerpt 1 _____

Struggling	Emerging	Proficient	Mastery
Student fails to find primary beat and/or identify proper meter category at both primary and secondary meter without teacher direction	Student capable of finding primary beat with teacher direction and properly identify either primary or secondary meter independently	Student capable of finding primary beat with little issue and properly identify primary and secondary meter	Student confidently finds primary beat and properly identifies primary and secondary meter
Ⓢ	ⓔ	Ⓟ	Ⓜ

Excerpt 2 _____

Struggling	Emerging	Proficient	Mastery
Student fails to find primary beat and/or identify proper meter category at both primary and secondary meter without teacher direction	Student capable of finding primary beat with teacher direction and properly identify either primary or secondary meter independently	Student capable of finding primary beat with little issue and properly identify primary and secondary meter	Student confidently finds primary beat and properly identifies primary and secondary meter
Ⓢ	ⓔ	Ⓟ	Ⓜ



Functional Harmony Quiz

MT 6.5b Identify and describe tendency pitches with tonic and dominant function as well as pre-dominant function (___/34 pts)

A. Complete the chart demonstrating harmonic functions below.

2.1 Explain the functional characteristics of chords.

(N) (S) (E) (P) (M)

Function	Purpose	Normative chords	Next function
Tonic			
		vi IV (iii) ii	
			Tonic

B. Explain the importance of the leading tone for functional tonality.

3.1 Explain the responsibilities of the leading tone.

(N) (S) (E) (P) (M)

C. 1. Notate the requested chords in the key of your choice below.

2. Identify the normative harmonic function of each chord.

2.3 Explain harmonic function in a harmonic setting.

(N) (S) (E) (P) (M)

I IV V vi V I

Normative
function:

3. Explain why the discrepancy of functional category is allowed under substitution rules. (3 pts)

2.2 Explain harmonic substitution.

(N) (S) (E) (P) (M)



D. Complete a harmonic analysis of the following excerpt from Mozart's Sonata in C, K 545 including:

1. Analysis of all chords by Roman numeral.
2. Identification of all inversions with figured bass.
3. Identification of all non-harmonic tones by circling them. Provide a notation of type of non-harmonic tone for all non-harmonic tones that are not passing or neighbor tones.

2.3 Analyze a chord progression. (N) (S) (E) (P) (M)

3.5 Analyze for non-harmonic tones. (N) (S) (E) (P) (M)

5

8

10

vii°/V



Meter Quiz

Concepts addressed:

- *A.1.1 Identify simple, compound, duple, and triple meters in aural examples based upon characteristics of meter.
- *B.1.2 Explain fundamental characteristics of time signatures in simple and compound meters.
- *C.1.3 Assign time signatures to an aural example based upon perceived characteristics.
- *D.1.5 Explain the relationship between rhythm and time signature in simple and compound meters.
- *E.1.6 Read and notate basic rhythms in simple and compound meters including up to 2 levels of subdivision above the primary level of meter.
- *F.1.7 Explain and demonstrate the use of single dotted rhythms.

Write the counts of the music below the notated rhythm. (A,B,D,E)



What type of meter is represented in this example?

What type of note is receiving the beat?

5



What type of meter is represented in this example?

What type of note is receiving the beat?

9

Fill in rhythms to complete each measure. (A,B,D,E,F)



What type of meter is represented in this example?

What type of note is receiving the beat?



14



What type of meter is represented in this example?

What type of note is receiving the beat?

C. Identify 2 possible meters and the instrument performing at that metric level for each piece. (A,B,C)

Jesu, Joy of Man's Desiring by JS Bach

Meter 1-

Instrument performing at this metric level:

Meter 2-

Instrument performing at this metric level:

Possible time signature-

Goodbye Pork Pie Hat by Charles Mingus

Meter 1-

Instrument performing at this metric level:

Meter 2-

Instrument performing at this metric level:

Possible time signature-

	Struggling (Identifies few if any metric/rhythmic elements correctly)	Emerging (Recognizes overarching metric components but misidentifies details)	Proficient (Errors are sporadic and represent possible, but incorrect, metric subdivisions)	Mastery (Virtually error free. Mistakes are isolated and do not create more errors)
A	S	E	P	M
B	S	E	P	M
C	S	E	P	M
D	S	E	P	M
E	S	E	P	M
F	S	E	P	M



Voice Leading Quiz

A. For the following excerpt, complete an SATB arrangement of the provided figured bass by Bach (BWV 115, #1) **and** complete a harmonic analysis of your completed work.

Part A	3.2 Notate proper resolutions to an incomplete melodic line.	(N) (S) (E) (P) (M)
	3.4 Notate proper resolutions of root and inverted chords in an incomplete melodic line.	(N) (S) (E) (P) (M)
Part B	3.1 Explain melodic tendencies of specific chord tones, emphasize the role of the tonic, dominant, and the leading tone.	(N) (S) (E) (P) (M)
	3.3 Explain the standard voice leading tendencies of all inversions of triads and dominant 7 chords.	(N) (S) (E) (P) (M)



B. For the following harmonization of the same chorale, circle and number 3 significant errors in voice leading regarding leading tone resolution or improper motion and 3 errors in voice spacing, individual movement, or non-standard structure.

Significant error #1—Voice(s) involved

Explain the voice leading issue.

Significant error #2—Voice(s) involved

Explain the voice leading issue.

Significant error #3—Voice(s) involved

Explain the voice leading issue.

Execution error #1—Voice(s) involved

Explain the voice leading issue.

Execution error #2—Voice(s) involved

Explain the voice leading issue.

Execution error #3—Voice(s) involved

Explain the voice leading issue.



McHenry High School Music Performance Rubric

Category	Insufficient skill	Emerging skill	Developing skill	Proficient skill	Mastery	
Pitch (1.2) <ul style="list-style-type: none"> • Intonation • Precision 	<ul style="list-style-type: none"> • No control of intonation • Pitch errors throughout 	<ul style="list-style-type: none"> • Major sections of inconsistent intonation • Large sections of pitch errors 	<ul style="list-style-type: none"> • Small sections of inconsistent intonation • Brief sections of pitch errors 	<ul style="list-style-type: none"> • Isolated instances of inconsistent intonation • Isolated pitch errors 	<ul style="list-style-type: none"> • Level appropriate execution of intonation. • No significant pitch errors 	(I) (E) (S) (P) (M)
Rhythm (1.1) <ul style="list-style-type: none"> • Duration • Meter • Pulse 	<ul style="list-style-type: none"> • Little or no pulse maintenance • Rhythm, duration and meter errors throughout 	<ul style="list-style-type: none"> • Major sections of inconsistent pulse • Large sections of rhythm, duration, or meter errors 	<ul style="list-style-type: none"> • Small sections of inconsistent pulse • Brief sections of rhythm, duration, or meter errors 	<ul style="list-style-type: none"> • Isolated instances of inconsistent pulse • Isolated rhythm or duration errors 	<ul style="list-style-type: none"> • Consistency in pulse maintenance • No significant rhythm, duration, or meter errors 	(I) (E) (S) (P) (M)
Technique (1.5) <ul style="list-style-type: none"> • Control • Fluency • Precision 	<ul style="list-style-type: none"> • Broad inconsistency in articulation and tone technique • Lack of fluency throughout 	<ul style="list-style-type: none"> • Extended inconsistency of proper tone and articulation • Major fluency issues throughout 	<ul style="list-style-type: none"> • Irregular execution of articulation and tone technique • Major fluency issues in a specific register or rhythm 	<ul style="list-style-type: none"> • Isolated issues of execution of articulation and tone technique • Isolated fluency issues in a specific register or rhythm 	<ul style="list-style-type: none"> • Consistent execution of proper articulation and tone technique • Maintenance of fluency across all registers and rhythms 	(I) (E) (S) (P) (M)
Articulation/ Diction (1.3) <ul style="list-style-type: none"> • Stylistically correct usage 	<ul style="list-style-type: none"> • Incorrect articulation/ diction technique and application throughout 	<ul style="list-style-type: none"> • Extensive stylistically incorrect articulation/diction technique and application 	<ul style="list-style-type: none"> • Irregular use of stylistically correct articulation/diction technique and application throughout 	<ul style="list-style-type: none"> • Isolated stylistically incorrect articulation/diction technique and application 	<ul style="list-style-type: none"> • Utilization of stylistically correct articulation/diction technique and application 	(I) (E) (S) (P) (M)
Timbre (1.4) <ul style="list-style-type: none"> • Consistency • Control • Resonance • Stylistically correct usage 	<ul style="list-style-type: none"> • Little or no focus and projection of a resonant tone throughout 	<ul style="list-style-type: none"> • Extensive inconsistencies of focus and projection of a resonant tone in a stylistically correct manner 	<ul style="list-style-type: none"> • Irregular consistency of focus and projection of a resonant tone in specific registers and volume levels in a stylistically correct manner 	<ul style="list-style-type: none"> • Isolated inconsistencies of focus and projection of a resonant tone in specific registers and volume levels in a stylistically correct manner 	<ul style="list-style-type: none"> • Demonstration of consistent focus and projection of a resonant tone throughout all registers and volume levels in a stylistically correct manner 	(I) (E) (S) (P) (M)
Interpretation (2.6) <ul style="list-style-type: none"> • Consistency in delivery • Personal inflection • Phrasing 	<ul style="list-style-type: none"> • No apparent interpretation 	<ul style="list-style-type: none"> • Inconsistent delivery of performer-derived expressive elements including dynamics, articulation, and phrasing lead to multiple possible interpretations 	<ul style="list-style-type: none"> • Irregular delivery of performer-derived expressive elements including dynamics, articulation, and phrasing to convey a single interpretation 	<ul style="list-style-type: none"> • Isolated inconsistencies of performer-derived expressive elements including dynamics, articulation, and phrasing to convey a single interpretation 	<ul style="list-style-type: none"> • Consistent delivery of performer-derived expressive elements including dynamics, articulation, and phrasing to convey a single interpretation 	(I) (E) (S) (P) (M)
Style (2.1/2.2/ 2.4/2.5) <ul style="list-style-type: none"> • Adherence to composer expressive indications 	<ul style="list-style-type: none"> • No apparent adherence to stylistic markings 	<ul style="list-style-type: none"> • Inconsistent delivery of composer-indicated expressive elements including dynamics, articulation, and tempo/style markings 	<ul style="list-style-type: none"> • Irregular delivery of composer-indicated expressive elements including dynamics, articulation, and tempo/style markings 	<ul style="list-style-type: none"> • Isolated inconsistencies of composer-indicated expressive elements including dynamics, articulation, and tempo/style markings 	<ul style="list-style-type: none"> • Accurate delivery of composer-indicated expressive elements including dynamics, articulation, and tempo/style markings 	(I) (E) (S) (P) (M)
Presence 1.5 <ul style="list-style-type: none"> • Demeanor • Posture 	<ul style="list-style-type: none"> • No regard to poise and posture throughout performance 		<ul style="list-style-type: none"> • Significant issues with poise and posture throughout performance 		<ul style="list-style-type: none"> • Appropriate poise and posture throughout performance 	(I) (E) (S) (P) (M)



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Comments:



Chord Quiz

A. First, write the name of the chord (e.g. d diminished). Then, identify the key and chord written below, utilizing Roman numeral notation and inversion. The first and third lines are major keys; the second line is minor.



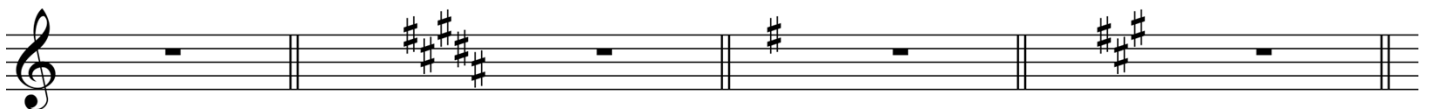
5



9



B. Write the requested chord and inversion. Pay attention to major versus minor keys.

F:iii⁶g#:vii^o

G:V

f#:III⁺

5

d:ii^o

A:vi

g:VII⁶D:I⁶

9

G:V⁴Ab:V⁶₃C:V⁷Bb:V⁴₃

	No evidence	Struggling	Emerging	Proficient	Mastery
5.4 Identify and notate standard inversions of triads and seventh chords.	(N)	(S)	(E)	(P)	(M)
5.7 Identify and notate chords based off of Roman numeral and figured bass identification.	(N)	(S)	(E)	(P)	(M)
5.6 Explain the harmonic characteristics of chords in major and minor key settings.	(N)	(S)	(E)	(P)	(M)

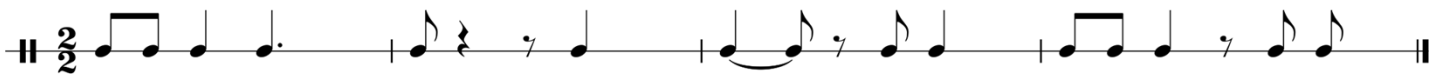
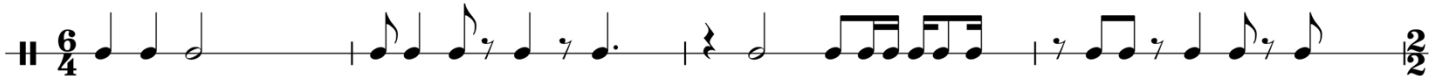
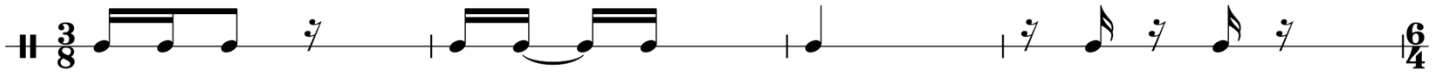
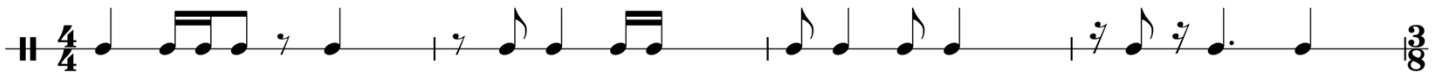


Rhythm/Meter Quiz

Concepts addressed:

- A. 1.1 Identify simple, compound, duple, and triple meters in aural examples based upon characteristics of meter.
- B. 1.2 Explain fundamental characteristics of time signatures in simple and compound meters.
- C. 1.3 Assign time signatures to an aural example based upon perceived characteristics.
- D. 2.3 Read and notate basic rhythms in simple and compound meters including up to 2 levels of subdivision above the primary level of meter.
- E. 2.4 Explain and demonstrate the use of single dotted rhythms.

A. Write in the missing note in each measure. Provide the counts for each rhythm. (A.B.D.E)



B. Define the following terms: (B)

Simple meter

Duple meter

Compound meter

Triple meter

C. Identify the meter of the following musical examples and propose a possible time signature: (C)

Peter Gunn Theme

Yellow Submarine

	Struggling (Identifies few if any metric/rhythmic elements correctly)	Emerging (Recognizes overarching metric components but misidentifies details)	Proficient (Errors are sporadic and represent possible, but incorrect, metric subdivisions)	Mastery (Virtually error free. Mistakes are isolated and do not create more errors)
A	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
B	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
C	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
D	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
E	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



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	OUTSTANDING	EXCELLENT	GOOD	BELOW AVERAGE	POOR	NOT EVIDENT
Pitch Accuracy	Few pitch errors, strong sense of key		Half the notes correct, average sense of key		Missed starting pitch, no clear sense of pitch or key	Not Evident
1.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Rhythmic Accuracy	Steady beat secure, few rhythmic errors		Steady beat secure, rhythms accurate most of the time, some duration errors		Steady beat usually erratic, rhythms rarely accurate	Not Evident
2.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Rhythmic Alignment	Rhythms between ensemble members are cohesive and the tempo is steady, fluctuations are intentional and all performers stay together		Inaccuracies with rhythm and/or fluctuations of tempo distracts from performance		Ensemble tempo is inconsistent and/or rhythms are not accurately performed	Not Evident
3.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Diction	Majority of vowels sung with soft palate space, pucker in lips. Beginning, internal, and ending consonants are audible.		Most vowels and consonants are sung accurately		Text is not discernable	Not Evident
4.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Musicianship	Performs expressively with appropriate style, clear phrasing, dynamic contrast, and articulations consistently		Performs expressively with appropriate style, clear phrasing, dynamic contrast, and articulations most of the time		Performs expressively with appropriate style, clear phrasing, dynamic contrast, and articulations infrequently	Not Evident
5.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪



	OUTSTANDING	EXCELLENT	GOOD	BELOW AVERAGE	POOR	NOT EVIDENT
Intonation	The performance is consistently in tune		Most of the performance is in tune		Little of the performance is in tune	Not Evident
6.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Balance	Appropriate balance between sections is evident throughout; melody is clearly heard; harmony and accompaniment are accurate and proportioned		Appropriate balance between sections is evident most of the time; melody is almost always clearly heard; harmony and accompaniment are proportioned; deficiencies are minor		Balance and melodic material are often uneven and unclear; support material has many inaccuracies causing significant detrations from the overall performance	Not Evident
7.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Blend	Every individual within the sections blend well to sound like one		Occasional individuals stick out perform too softly		Individuals perform with little regard to blend	Not Evident
8.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪
Memory	Few memorization errors		Half of excerpt is not memorized		Majority of excerpt is not memorized	Not Evident
9.	⓪	ⓔ	ⓖ	ⓑ	Ⓟ	⓪

