

Sightreading 201.1 Assessment Pack

By Dr. Ed Huckleby

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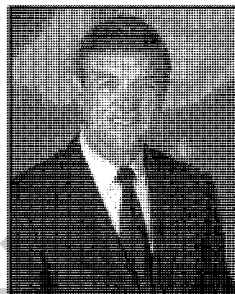
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Sightreading 201.1 Assessment Pack

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	5
2nd Bb Clarinet	5
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	2
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Baritone BC	2
Baritone TC	2
Tuba	4
Keyboard Percussion	6
Timpani	1
Percussion: Snare Drum, Bass Drum, Suspended Cymbal Crash Cymbals	6
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Dr. Ed Huceby



Ed Huceby is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huceby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma State

University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huceby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huceby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.

For reference only
Not valid for

Notes To The Director

The *Sightreading 201.1 Assessment Pack* provides sightreading materials and assessment tools which are designed for effective sightreading and music literacy progress evaluation. Intended for administration following the mastery of the competency sets in *Sightreading 201 (Core Competencies for the Successful Development of Sightreading Skills)*, or for use in a pre-test, post-test format, these assessment exercises are appropriate for verbal, written and/or sightreading performance evaluation.

About the Exercises

Exercise I is a unison exercise which incorporates the elements introduced in Competency Sets 14-26, allowing for appropriate assessment of either group or individual learning progress.

Exercises II and III are full ensemble excerpts designed specifically for group assessment, facilitating the simulation of a festival-type sightreading experience in a large group setting.

About the Assessment Tools*

Four different types of assessment tools are included in the *Sightreading 201.1 Assessment Pack*, allowing for adaptive assessment based on the differing evaluation needs of instrumental music programs. Scoring recommendations are provided; however, the tools may be adapted to the grading requirements of individual school districts.

Form A is a point-based tool, similar in format to a typical adjudication ballot, which allows for objective evaluation of either individual or group performance. Each music literacy criterion is assigned a point value based on a *Poor* to *Superior* rating scale.

Form B is a three-tier tool based on the more subjective **MKT-RADAR** levels of mastery and may be used for either group or individual performance assessment.

Form C is a written evaluation tool designed to measure student comprehension of the fundamental elements in the **MKT-RADAR** process. This can be administered in either a group or individual setting.

Form D may be used for individual verbal assessment or to record results from the written evaluation for comprehensive reporting.

*Purchasers of the band set of "Sightreading Assessment Packs" may reproduce the Assessment Forms in quantities necessary for their program only.

About the Process

The *Sightreading 201.1 Assessment Pack* can be very effective in a pre-test, post-test format. By administering the exercises as a pre-test to individual students and/or ensembles at the beginning of the academic year, then following up with an end-of-year post-test (after mastery of the *Sightreading 201* Competency Sets), measureable student progress can be clearly identified. Directors should take all necessary precautions to ensure the integrity and security of the assessment materials. They should not be reviewed with students prior to administration of the assessment(s).

The assessment process will be determined by available resources. For group/ensemble assessment, an independent evaluator (music staff member, guest adjudicator, music colleague, etc.) may be available to complete the assessment process during a live sightreading performance conducted by the primary instructor. An equally viable option is to record the "exam" sightreading performance, thus allowing the conductor to review the recording and evaluate the performance.

Individual student assessments may be conducted by the primary instructor, music staff, or (when applicable) the student's private instrumental teacher. Depending on the ultimate purpose of the assessments, peer evaluation may also be an appropriate option.

*The C. L. Barnhouse Company is dedicated to providing music educators with tools to help improve music learning and music performance. We encourage you to send us your feedback regarding the **Sightreading Series** via email to sightreading@barnhouse.com.*

SIGHTREADING 201.1 ASSESSMENT PACK

Conductor Score
073-4490-00

Ed Hucekby

I.

Giacosamente $\text{♩} = 96$

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Keyboard Percussion

Percussion (Snare Drum, Bass Drum)

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Fl. *p* *mf* *cresc.*

Ob. *p* *mf* *cresc.*

1st Cl. *p* *mf* *cresc.*

2nd Cl. *p* *mf* *cresc.*

B. Cl. *p* *mf* *cresc.*

Bsn. *p* *mf* *cresc.*

1st A. Sax. *p* *mf* *cresc.*

2nd A. Sax. *p* *mf* *cresc.*

T. Sax. *p* *mf* *cresc.*

B. Sax. *p* *mf* *cresc.*

1st Trp. *p* *mf* *cresc.*

2nd Trp. *p* *mf* *cresc.*

Hn. *p* *mf* *cresc.*

1st Trb. *p* *mf* *cresc.*

2nd Trb. *p* *mf* *cresc.*

Bar. *p* *mf* *cresc.*

Tuba *p* *mf* *cresc.*

Mlt. *p* *mf* *cresc.*

Perc. *p* *mf* *cresc.*

9

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

f *mp* *mf*

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

1.

2.

p

f

mf

16 Animato ♩ = ca. 108-112

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

16 Animato ♩ = ca. 108-112

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

23

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

23

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

mf

mp

1.

2. *rit.*

25

26

27

28

29

30 Misterioso ♩ = ca. 60

Fl.
Ob.
1st Cl.
2nd Cl.
B. Cl.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
B. Sax.

30 Misterioso ♩ = ca. 60

1st Trp.
2nd Trp.
Hn.
1st Trb.
2nd Trb.
Bar.
Tuba
Mlt.
Perc.

Fl. *mp* *mf* *mp* *mf* 36

Ob. *mp* *mf* *mp* *mf*

1st Cl. *mp* *mf* *mp* *mf*

2nd Cl. *mp* *mf* *mp* *mf*

B. Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf*

1st A. Sax. *mp* *mf* *mp* *mf*

2nd A. Sax. *mp* *mf* *mp* *mf*

T. Sax. *mp* *mf* *mp* *mf*

B. Sax. *mp* *mf* *mp* *mf*

1st Trp. *mp* *mf* *mp* *mf* 36

2nd Trp. *mp* *mf* *mp* *mf*

Hn. *mp* *mf* *mp* *mf*

1st Trb. *mp* *mf* *mp* *mf*

2nd Trb. *mp* *mf* *mp* *mf*

Bar. *mp* *mf* *mp* *mf*

Tuba *mp* *mf* *mp* *mf*

Mlt. *mp* *mf* *mp* *mf*

Perc. *mp* *mf* *mp* *mf*

This image shows a page of a musical score for a full orchestra. The score is arranged in a standard format with multiple staves for each instrument. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), 1st Cl. (1st Clarinet), 2nd Cl. (2nd Clarinet), B. Cl. (Bass Clarinet), Bsn. (Bassoon), 1st A. Sax. (1st Alto Saxophone), 2nd A. Sax. (2nd Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), 1st Trp. (1st Trumpet), 2nd Trp. (2nd Trumpet), Hn. (Horn), 1st Trb. (1st Trombone), 2nd Trb. (2nd Trombone), Bar. (Baritone), Tuba, Mlt. (Mallets), and Perc. (Percussion). The score is divided into measures, with dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) indicated. There are also first and second endings marked with '1.' and '2.'. The time signature is 2/4. A large watermark 'For Notation Only - Performance' is visible across the score.

41 Capriccioso $\text{♩} = 120$

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

41 Capriccioso $\text{♩} = 120$

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Perc.

II.

Allegro ♩ = 138

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro ♩ = 138

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Baritone

Tuba

Keyboard Percussion

Timpani
F, G, C, E♭

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Cymbals)
Cym. w/snare stick

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

C.C.

9

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

9

10

11

12

C to B \flat

For Reference Only. Not valid for Performance.

rit.

Fl. *dim.* *mp*

Ob. *dim.* *mp*

1st Cl. *dim.* *mp*

2nd Cl. *dim.* *mp*

B. Cl. *dim.* *mp*

Bsn. *dim.* *mp*

1st A. Sax. *dim.* *mp*

2nd A. Sax. *dim.* *mp*

T. Sax. *dim.* *mp*

B. Sax. *dim.* *mp*

1st Trp. *rit.* *dim.* *mp*

2nd Trp. *dim.* *mp*

Hn. *dim.* *mp*

1st Trb. *dim.* *mp*

2nd Trb. *dim.* *mp*

Bar. *dim.* *mp*

Tuba *dim.* *mp*

Mlt. *dim.* *mp*

Timp. *dim.* *mp*

Perc. 1 *dim.* *mp*

Perc. 2 *dim.* *mp*

p *mf* *mp*

Sus. Cym.

13 14 15 16 17

20

For reference only. Not valid for performance.

III.

Allegro ♩ = 132-144

Flute
Oboe
1st B♭ Clarinet
2nd B♭ Clarinet
B♭ Bass Clarinet
Bassoon
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
F Horn
1st Trombone
2nd Trombone
Baritone
Tuba
Keyboard Percussion
Timpani (B♭, E♭, E♭)
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Cymbals)

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

mf

cresc.

f

17

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

17

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Crash Cym.

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

B. Sax.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Bar.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

ASSESSMENT 201.1 - Form A

Student/Ensemble Name _____ Assessment Exercise Number _____

Instructions: This assessment may be used for pre-test/post-test evaluation or as a culminating final exam for ensembles and/or individual students following completion of *Sightreading 201*.

For ensemble assessment, a "third-party" adjudicator may evaluate during live performance, or the conductor/instructor may evaluate by review of a sightreading performance recording, or by personal reflection and mental review immediately following the performance. Individual student assessment should be conducted via instructor review of live or recorded performance. Peer review may be incorporated when appropriate or necessary. Each criterion identified below will be assessed on a 1-10 point scale with the following defined values:

Superior: (9.0-10.0 points) Superior/outstanding execution of the criterion with few, if any, errors or flaws; exemplary artistic expression; equivalent to an A or A- rating using standard grading format.

Excellent: (7.0-8.9 points) High level of execution of the criterion with minor flaws or errors; performance characteristics similar to superior, but not as consistent; lacking the finesse associated with superior execution; equivalent to a B or B- rating using standard grading format.

Good: (5.0-6.9 points) Mediocre level of execution of the criterion with limited finesse; lacking in fundamental execution and polish; equivalent to a C or C- rating using standard grading format.

Fair: (3.0-4.9 points) Consistently weak and uncertain execution of the criterion; inconsistent and limited demonstration of fundamental concepts; equivalent to a D or D- rating using standard grading format.

Poor: (1.0-2.9 points) Unacceptable technical and musical execution of the criterion; poor fundamental preparation; equivalent to an F rating using standard grading format.

ASSESSMENT CRITERIA	SUPERIOR 9.0 - 10.0	EXCELLENT 7.0 - 8.9	GOOD 5.0 - 6.9	FAIR 3.0 - 4.9	POOR 1.0 - 2.9	NOTES
METER (TIME)/RHYTHM						
KEY/SCALES						
PITCH ACCURACY						
ARTICULATION						
PHRASING						
TEMPO						
DYNAMIC CONTRAST						
TONE QUALITY						
INTONATION						
INTERPRETATION/STYLE						
BALANCE/BLEND (group only)						
SUBTOTALS						Total Score:

Note: Total Scores with a value of .5 or above will be rounded to the next whole number for final grade.

TOTAL SCORE: 90-100 = **A** 70-89 = **B** 50-69 = **C** 30-49 = **D** 29 or less = **F**

COMMENTS

Evaluator _____ **Date** _____

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ASSESSMENT 201.1 - Form B

Student/Ensemble Name _____ Assessment Exercise Number _____

Each criterion identified below will be assessed on a 3-tier scale with the following defined values:

(•) = accurately performing “some” of the element(s)
((•)) = accurately performing “most” of the element(s)
((••)) = mastery

For ensemble assessment, a “third-party” adjudicator may assess during live performance, or the conductor/instructor may assess by review of a sightreading performance recording, or by personal reflection and mental review after the performance.

For individual student assessment, instructor review of a live or recorded performance of the 201.1 exercise is most effective. Peer review may also be incorporated when appropriate or necessary.

Instructions: Place an “X” in the box which most appropriately describes the level of mastery achieved in the sightreading performance.

For the sightreading performance to be considered “mastered,” all elements must be adjudicated in either the “Accurately performing most of the elements” or “Mastery” categories, with a majority of at least 6 of the 10 (11 for group) elements adjudicated at the “Mastery” level.

ASSESSMENT CRITERIA	(•)	((•))	((••))	NOTES
METER (TIME)/RHYTHM				
KEY/SCALES				
PITCH ACCURACY				
ARTICULATION				
PHRASING				
TEMPO				
DYNAMIC CONTRAST				
TONE QUALITY				
INTONATION				
INTERPRETATION/STYLE				
BALANCE/BLEND (group only)				
Totals				

COMMENTS

Evaluator _____ Date _____

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Assessment Pack 201.1 - Form C (Exercise I)

Individual Written Assessment option (non-performance based)

Student Name _____ Instrument _____ Class _____ Date _____

INSTRUCTIONS: List the fundamental elements of MKT-RADAR (in order) and identify the specific items requested.

1. **M=** _____ - Identify three examples, the measure number where each is found, and define each.

- a. _____ (m#) _____ define: _____
- b. _____ (m#) _____ define: _____
- c. _____ (m#) _____ define: _____

2. **K=** _____ - Identify/draw three examples and the measure number where each is found.

- a. _____ (m#) _____
- b. _____ (m#) _____
- c. _____ (m#) _____

3. **T=** _____ - Identify three examples, the measure number where each is found, and define each.

- a. _____ (m#) _____ define: _____
- b. _____ (m#) _____ define: _____
- c. _____ (m#) _____ define: _____

4. **R=** _____ - Identify/draw two examples which you find unique and list the measure number where found.

- a. _____ (m#) _____
- b. _____ (m#) _____

5. **A=** _____ - Identify three examples and the measure number where each is found.

- a. _____ (m#) _____
- b. _____ (m#) _____
- c. _____ (m#) _____

6. **D=** _____ - Identify three examples, the measure number where each is found, and define each.

- a. _____ (m#) _____ define: _____
- b. _____ (m#) _____ define: _____
- c. _____ (m#) _____ define: _____

7. **A=** _____ - Identify/draw three examples, the measure number where each is found, and define each.

- a. _____ (m#) _____ define: _____
- b. _____ (m#) _____ define: _____
- c. _____ (m#) _____ define: _____

8. **R=** _____ - Identify two examples, the measure number where each is found, and define each.

- a. _____ (m#) _____ define: _____
- b. _____ (m#) _____ define: _____

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ASSESSMENT 201.1 - Form D

Individual Assessment option (non-performance based)

Student Name _____ Instrument _____ Class _____

Assessment Exercise Number _____

Instructions: Use this form to check for understanding of the **MKT ((•)) RADAR** terms. This may be administered via verbal interview or used as a source to record the results of the written assessment tool provided. Form C can be administered by the director or by peer review when appropriate or necessary.

(•) = accurately performing "some" of the element(s) **((•))** = accurately performing "most" of the element(s) **((••))** = mastery

Place an "X" in the box which most appropriately describes the level of mastery achieved in the identification of MKT-RADAR.

VERBAL or WRITTEN ASSESSMENT	(•)	((•))	((••))	NOTES
METER				
KEY				
TEMPO				
RHYTHM				
ACCIDENTALS				
DYNAMICS				
ARTICULATION				
ROAD MAP				
TOTALS				

For the knowledge of **MKT ((••)) RADAR** to be considered "mastered," all elements must be identified in either the "Accurately identifying 'most' of the elements" or "Mastery" categories, with a majority of at least 5 of the 8 elements identified at the "Mastery" level.

Evaluator _____ Date _____

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