

## 2019 Winds Final Exam

### Study Guide

Name \_\_\_\_\_

*This is a comprehensive study guide. Some details may not be required by lesson groups.*

**Audiation** – is the process of thinking, imagining, hearing, singing in your head to engage yourself musically. *Your innermost musician.*

**Resting tone** – is ‘home base’ in a musical sequence. It is the note we start a scale on. Both harmony and melody push towards the Resting Tone. In major, it is *Do*. In minor, it is *La*.

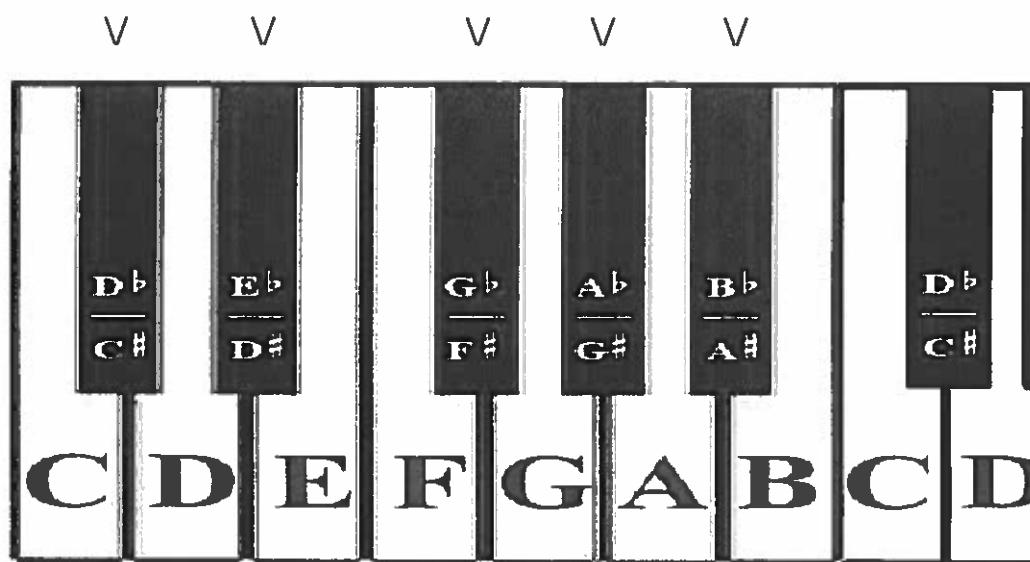
**Leading tone** – is a  $\frac{1}{2}$  Step under the Resting Tone. It pushes you towards the Resting Tone. In major, it is *Ti*. In minor, it is *Si*.

**Enharmonic** – one pitch, multiple names.

**$\frac{1}{2}$  Step** - is the smallest written musical interval (minor 2<sup>nd</sup>). On a piano, notes a  $\frac{1}{2}$  Step apart have no other pitches between them. These are often ‘accidentals’ but there are natural notes that are a  $\frac{1}{2}$  Step apart, (B and C, E and F), it is important to know them.

**Flat *b*** – lowers a pitch by a  $\frac{1}{2}$  Step

**Sharp *#*** - raises a pitch by a  $\frac{1}{2}$  Step. (Memorize this!)



<sup>^</sup>C is before the two accidentals, <sup>^</sup>F is before the three accidentals

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## Chromatic Scale – Moving by ½ steps.

- Flutes, Kincaid
- Oboes, low C to High C
- Clarinets, Chalumeau E to Altissimo E
- Bassoons, Low Bb to Middle Bb
- Saxophones, Low Bb to High F

**(Diatonic) Scale** – ‘Scale’, from Resting Tone to Resting Tone with each pitch being represented only once (until the next octave).

## Major Scales – Do, Re, Mi, Fa, Sol, La, Ti, Do

- You will be asked to play 3 scales (or two major and one minor). Remember to reference your solfege and think where the half steps are! Remember, from E to F# is a whole step (same with B- C#)
- Students will be given a resting tone and be asked to determine what is in the key



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- In determining Key Signatures (what is in the scale) it is imperative to know the Order of Flats (Circle of Fourths) shown above. You can remember this by memorizing the word *BEAD* and the acronym *G.C.F.* (Greatest Common Factor). *BEAD-G.C.F.*; *BEADGCF.*
- **C Scales (C, C#, Cb)** are all in, - C, all naturals, C#, all sharps, Cb, all flats
- **F** is the only flat scale without a flat (b) in the name, it contains Bb

### Flat Scales

1. From **left to right**, take all flats up to and including the *Resting Tone*.
2. **ADD ONE** more. Eg. Ab scale; Bb Eb Ab + Db  
\*Don't forget that F is the exception and includes Bb\*

### Sharp Scales

1. Determine the *Leading Tone*, from **right to left**, take all sharps up to and including the *Leading Tone*.  
\* All Sharp Keys have natural names except C# and F# \*

## (Harmonic) Minor Scales – La, Ti, Do, Re, Mi, Fa, Si\*, La

- You may be asked to play a harmonic minor scale. Remember to reference your solfege and raise that seventh!

## Tonal Training –

- Students will be given tonal patterns and have to determine if the resting tone is Do or La
- Be able to match Tonal Patterns vocally and on your instrument in various keys
- Be able to identify Tonic, Sub-Dominant and Dominant Major and Minor tonal patterns by singing the root associated with each when you identify a pattern
- Be able to play your assigned rote song in any key with the bass line. Also be able to move 'Do' or 'La' and play in a different key signature. **KNOW YOUR SOLFEGE**
- Be able to improvise rhythm on a selected voice leading
- Be able to improvise to the harmonic function of your rote song

### Major

Tonic      **I**      Do, Mi, Sol

Sub-Dominant      **IV**      Fa, La, Do

Dominant      **V<sup>7</sup>**      Sol, Ti, Re, Fa

### Voice Leading

|    |    |                |
|----|----|----------------|
| I  | IV | V <sup>7</sup> |
| Do | Do | Ti             |
| Mi | Fa | Fa             |
| So | La | So             |

### Major Duple Melody –

Mi Mi Mi, Re Re Re, Do Do Do Do, Re ---

Mi Mi Mi, Re Re Re, Do Do Ti Ti, Do ---

### Bass Line

I-V<sup>7</sup>-I-V<sup>7</sup>

I-V<sup>7</sup>-I-V<sup>7</sup>-I

### Bingo Melody –

So, Do Do Do So La La So, Mi Mi Re Re Do (Repeat)

### Bass Line

I-I-IV-I, I-V<sup>7</sup>-I (Repeat)

### Lightly Row Melody –

So Mi Mi, Fa Re Re, Do Re Mi Fa So So So, So Mi Mi, Fa Re Re, Do Mi So So Mi

Re Re Re Re Re Mi Fa, Mi Mi Mi Mi Mi Fa So

So Mi Mi, Fa Re Re, Do Mi So So Do^

### Bass Line

I-V<sup>7</sup>-I-V<sup>7</sup>-I-V<sup>7</sup>-I-I

V<sup>7</sup>-V<sup>7</sup>, I-I

I-V-I-V-I

### Twinkle Melody –

Do Do Sol Sol La La Sol, Fa Fa Mi Mi Re Re Do

Sol Sol Fa Fa Mi Mi Re, Sol Sol Fa Fa Mi Mi Re

Do Do Sol Sol La La Sol, Fa Fa Mi Mi Re Re Do

### Bass Line

I-I-IV-I, V<sup>7</sup>-I-V<sup>7</sup>-I

I-V<sup>7</sup>-I-V<sup>7</sup>, I-V<sup>7</sup>- I- V<sup>7</sup>

I-I-IV-I, V<sup>7</sup>-I-V<sup>7</sup>-I

### Oh Sussana –

Do Re Mi Sol Sol, La Sol Mi Do, Re Mi Mi Re Do Re, Do Re Mi Sol Sol, La Sol Mi Do, Re Mi Mi Re Re Do

Fa Fa La La, Sol Sol Mi Do Re,

Do Re Mi Sol Sol, La Sol Mi Do, Re Mi Mi Re Re Do

### Bass Line

I-I- I-I, I-I-V<sup>7</sup>-V<sup>7</sup>, I-I- I- I, I-V<sup>7</sup>- I

IV- IV- IV- IV, I-I-V<sup>7</sup>-V<sup>7</sup>

I-I- I- I, I-V<sup>7</sup>- I

## Yankee Doodle –

Do Do Re Mi Do Mi Re Sol, Do Do Re Mi Re Ti

Do Do Re Me Fa Mi Re Do, Ti Sol La Ti Do, DO

I-I-I-V<sup>7</sup>, I-I-I-V<sup>7</sup>,

I-I-IV-IV, V<sup>7</sup>-V<sup>7</sup>-I-I

## Amazing Grace –

So, Do Mi Do, Mi Re, Do La, So -, So

Do Mi Do, Mi Re, Soooooooooooooooo, Mi

So Mi So Mi, Do So, La Do Do La, So SO

Do Mi Do, Mi Re Do,oooooooooooo

## Bass Line

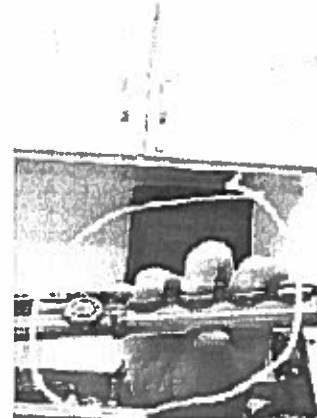
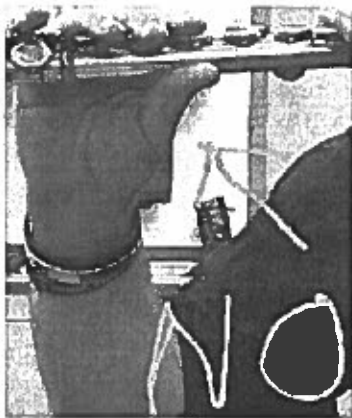
I-I-IV-I, I-I-V<sup>7</sup>, I-I-IV-I, I-V<sup>7</sup>-IV-I

## Technique

Besides the chromatic fingerings, we are looking for good technique. This includes, but is not limited to, embouchure, aperture and breathe support. Some specific fundamentals we are looking for are below. Additionally, students will be expected to perform **Technical Tuning** or another assigned musical selection.

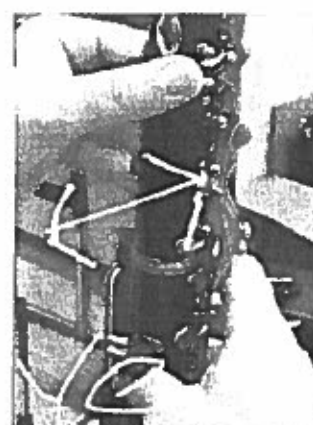
### Flute Holing Positions

Please make sure that you are using the 'shelf' of your left hand to support the flute. On your right hand **be sure your thumb is perpendicular to the instrument and under the space between your fore and middle finger.**



### Clarinet Holing Positions

Please make sure that your right thumb supports the instrument with the cuticle on the thumb rest and that you do not tuck your pinkies under the pinkie keys, but keep them relaxed and engaged on the pinkie keys. For your left hand, **please make sure the thumb is diagonal and resting on the register key, not parallel to the instrument.**



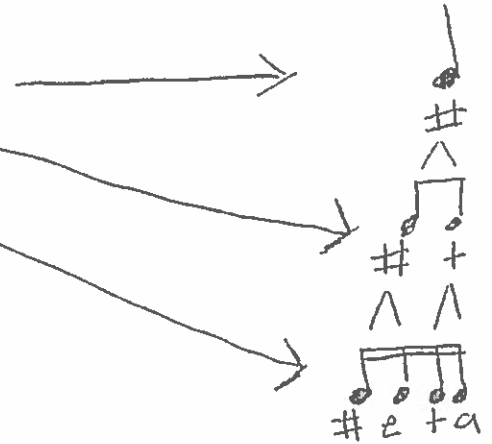
in  $\frac{4}{4}$  duple

### Rhythmic Training -

**Macrobeat** - The large beat

**Microbeat** - Breaks up the Macrobeat

**Divisions** - Breaks up the Microbeat



### Time signature translation -

- Students will convert time signatures from their standard form to below. Remember to put a 1 over the bottom number and that will equal the rhythm that gets the beat.

eg 4 - how many beats

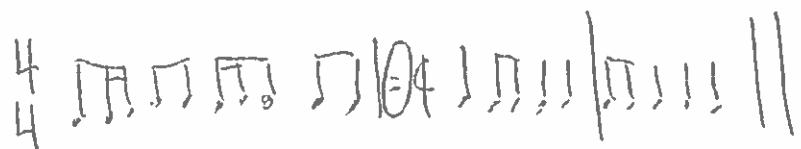
4 - represents the denominator of the rhythm that gets the beat

$4 = \text{quarter note}$ , 
  $6 = \text{half note}$ , 
  $8 = \text{quarter note}$ , 
  $16 = \text{eighth note}$ , 
  $2 = \text{quarter note}$

### Rhythmic Counting and Enrhythmic

- Students will demonstrate mastery of rhythms by counting rhythms aloud and in a steady beat
- Students will be expected to dictate (write out) rhythms
- Students may be expected to take the rhythm they dictated and convert it to cut time, referencing the Macro, Micro and Divisions

$4 = \frac{2}{2} = \frac{2}{2}$





Corning-Painted Post High School Final Exam Rubric

Name \_\_\_\_\_ Instrument \_\_\_\_\_ Date \_\_\_\_\_

3 Scales \_\_\_\_\_

Etude/Piece \_\_\_\_\_

| Area                      | 2   | 3  | 4   | 5  |
|---------------------------|---|--|---|--|
| <b>Tone</b>               | Tone lacks direction, embouchure or technique is not characteristic                                   | Tone sometimes has a focus, technique shows limited training | Tone has quality and technique is evident         | Tone is brilliant and inspiring. Technique is textbook or beyond |
| <b>Rhythmic Accuracy</b>  | Unable to discern any correct rhythms   | Some or few of the rhythms are played accurately             | Most of the rhythms are played accurately         | All of the rhythms are played accurately                         |
| <b>Pitch Accuracy</b>     | Unable to play the excerpt and/or number of wrong notes made it difficult to discern the melodic line | Some of the notes were correct                               | Most of the notes were correct                    | All of the notes were correct                                    |
| <b>Articulation/Style</b> | None of the articulation marks/style are observed   | Some of the articulation marks/style are observed            | Most of the articulation marks/style are observed | All of the articulation marks/style are observed                 |
| <b>Technique</b>          | The student does not demonstrate training   | The student demonstrates limited training                    | The student demonstrates sufficient training      | The student is an example of technique                           |
| <b>Total=</b>             |   |  |   |  |

## **Tonal/Rhythmic Development**

**Was the student able to echo tonal patterns? \_\_\_\_\_ (10pts)**

**Was the student able to perform the melody of the rote song? \_\_\_\_\_ (5pts)**

**Was the student able to perform the bass line of the rote song? \_\_\_\_\_ (5pts)**

**Was the student able to modulate the rote song? \_\_\_\_\_ (20pts)**

**Was the student able to improvise on the bass line? \_\_\_\_\_ (15pts)**

**Was the student able to count/dictate their assigned rhythms? \_\_\_\_\_ (Three, 5pts each)**