

**MSHSAA Prescribed Graded Music List
Percussion Solo Matrix**

SNARE DRUM

Criteria	Grade C	Grade B	Grade A
Rhythmic Notation	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.	Increased syncopation and with incorporation of triplet subdivisions.	Increased syncopation and advanced subdivision including polyrhythms
Meter	Primarily in simple meters with limited rhythmic modulation to other simple meters.	Inclusion of triple compound meters with occasional metric changes	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura."
Techniques	Rolls limited to double bounce (open) or multiple bounce (closed). Limited inclusion of flams. Some sticking such as paradiddles indicated.	Expansion of rudiments to include 26 Standard PAS* rudiments.	Expansion to include all known rudiments. Advanced techniques such as back sticking, triple strokes, and quick single stroke rolls. Avant garde technique.
Dynamics	Moves between "loud" and "soft".	Expands nuance of levels to include traditional levels (pp, p, mp, mf, f, ff). More extensive use of crescendo and diminuendi.	Sudden, extreme changes with use of extreme dynamics (i.e. ppp).
Tempo	Moderate pace with minimal changes	Employs some tempo variations	Incorporates extreme tempos. Use of expressive variations in tempo
Musical Structure	Obvious and clearly defined. Typical 4 x 4 phrases. Cadence style—rudimental writing. Basic exposition form.	Expanded rhythmic complexity. More complex development of thematic material (i.e. Theme & Variation, Sonatina, etc.).	Form requires more consideration. Episodic. Extensive development. Multiple movements.

*See www.pas.org for listing of rudiments.

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KEYBOARD MALLET

Criteria	Grade C	Grade B	Grade A
Instrumentation	Primarily bells but can include xylophone or marimba. Not usually vibraphone.	All keyboards possible. Marimba solos playable on 4.3 octave instrument.	All keyboard possible. Marimba solos on 4.3 octave or greater.
Rhythmic Notation	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.	Increased syncopation with incorporation of triplet subdivisions.	Increased syncopation and advanced subdivision including polyrhythms.
Meter	Primarily in simple meters with limited rhythmic modulation to other meters.	Inclusion of triple compound meters with occasional metric changes.	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura."
Techniques	2-mallet techniques only.	Some 3 and 4-mallet technique. Sustained rolls. Single independent, alternating and double vertical strokes without intervallic changes. Basic vide pedaling.	Extended 4-mallet technique. Use of Avant garde technique. Double vertical strokes with intervallic changes, double laterals and one-handed rolls. Extensive vibe pedaling, dampening skills required.
Dynamics	Moves between "loud" and "soft".	Expands nuance of traditional levels (pp, p, mp, mf, f, ff).	Sudden, extreme changes with some use of extreme dynamics (i.e. ppp).
Tempo	Moderate pace with minimal changes	Employs some tempo variations.	Incorporates extreme tempos. Use of expressive variations in tempo.
Melodic Range	No grand staff used. Limited movement above or below treble clef.	Some movement into bass clef. More intervallic leaps. Some independent movement between hands. Some use of grand staff.	Expanded intervallic writing. Independent voices. Contrapuntal techniques and grade staff utilized.
Harmonic Structure	Traditional structure.	More frequent modulations.	Includes atonal, aleatoric, atypical modulations.

Criteria	Grade C	Grade B	Grade A
Accompaniment	Mostly doubles or harmonically supports the melody.	Moves more independently from solo part.	Independent form solo.
Musical Structure	Obvious, clearly defined.	Expanded polyphony. Expanded rhythmic complexity.	Complex texture requires considered attention. Multiple movements.

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TIMPANI

Criteria	Grade C	Grade B	Grade A
Instrumentation	Two to three timpani.	Two, three or four timpani.	Three or more timpani.
Rhythmic Notation	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.	Increased syncopation with incorporation of triplet subdivisions.	Increased syncopation and advanced subdivision including polyrhythms.
Meters	Simple meters with limited rhythmic modulation.	Inclusion of triple compound meters with occasional metric changes.	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura".
Techniques	2-mallet techniques only. Limited stick shifts. No cross sticking. No pitch changes. Rolls of medium length duration – i.e. no "twirls" (eighth note rolls).	Some cross sticking. Occasional stick changes. Limited use of glissandi. One or two pitch changes. No blind changes. Some roll movement between two drums.	Specific sticking challenges. Unlimited pitch changes (blind or otherwise). Multiple mallets. Use of Avant garde techniques. Unbroken rolls between two or more drums. Use of multiple mallets (i.e. 4-mallet techniques).
Dynamics	Moves between "loud" and "soft".	Expands nuance of levels to include traditional levels (pp, p, mp, mf, f, ff).	Sudden, extreme changes with some use of extreme dynamics (i.e. ppp).
Tempo	Moderate pace with minimal changes.	Employs tempo variations.	Incorporates extreme tempos. Use of expressive variations in tempo.
Accompaniment	Mostly doubles or harmonically supports the melody.	Moves more independently from solo part.	Independent from solo.
Musical Structure	Obvious, clearly defined.	Expanded rhythmic complexity. More complex development of thematic material (i.e. Theme & Variation, Sonatina, etc).	Form requires more consideration. Episodic. Extensive development. Multiple movements.

**MSHSAA Prescribed Graded Music List
Percussion Solo Matrix**

MULTIPLE PERCUSSION

Criteria	Grade C	Grade B	Grade A
Instrumentation	Limited use of keyboard mallets. Instrumental usually not more than two to four instruments.	Expands number of instruments.	Unlimited with issues related to designing a logical set-up.
Rhythmic Notation	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation. Single staff notation.	Increased syncopation with incorporation of triplet subdivisions. Single or grand staff.	Increased syncopation and advanced subdivision including polyrhythms. Multiple staff notation. Possible use of timbre staff.
Meters	Primarily in simple meters with limited modulation to other meters.	Inclusion of triple compound meters with occasional metric changes.	Addition of symmetrical and odd meters. More rhythmic modulation. Use of "sensa misura".
Techniques	2-mallets/sticks only. Fixed pitch for timpani. No counterpoint between hands.	Possible use of 4-mallet technique. Limited pitch changes with ample time allowed. Simple limb independence. Some cross sticking.	Expanded 4-mallet technique. Extended limb independence. Bowed keyboards. Avant garde skills.
Tone Production	Limited to balancing two to four voices with no or perhaps one stick and/or mallet change.	Increase in number of voices. Multiple sticks/mallets utilized.	Issues related to tone production across idiophones-membranophones. Possible multiple use of differing combinations of hands, sticks, mallets, brushes.
Dynamics	Moves between "loud" and "soft".	Expands nuance of traditional levels (pp, p, mp, mf, f, ff).	Sudden, dramatic changes. Use of extreme dynamics (i.e. ppp).
Tempo	Moderate pace with minimal changes.	Employs some tempo variations.	Incorporates extreme tempos. Use of expressive variations in tempo.

Criteria	Grade C	Grade B	Grade A
Musical Structure	Obvious, clearly defined.	Expanded polyphony. Expanded rhythmic complexity. Increased instrumental texture/multiple voices. Multiple movements.	Line of interest moves between voices. Expanded formal organization. Multiple movements.
Accompaniment	Doubles or harmonically supports the solo part.	Moves more independently from the solo.	Independent from or in contrast to the solo part.

**MSHSAA Prescribed Graded Music List
Percussion Matrix**

PERCUSSION ENSEMBLES

Criteria	Grade C	Grade B	Grade A
Instrumentation	Traditional band section percussion+	Standard with some expanded forces# and basic ethnic percussion.	Standard with expanded and/or eclectic and ethnic or World Instruments^
Rhythmic Notation	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.	Increased syncopation with incorporation of triplet subdivisions.	Increased syncopation and advanced subdivision including ensemble polyrhythms.
Meter	Primarily in simple meters with limited modulation to other meters.	Inclusion of triple compound meters with occasional metric changes.	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura".
Techniques	2-mallet technique on keyboards. Fixed pitch for timpani. Snare drum limited to traditional rudiments as codified by the First Thirteen PAS* rudiments. Minimal instrumental assignments per player.	Inclusion of basic 4-mallet technique (single independents, arpeggiation, single alternating, double verticals with no intervallic changes). Pitch change with ample time allowed for timpanist. Basic ethnic techniques included (i.e. golpe on castanets, Tumbao on conga).	Expanded 4-mallet technique (double laterals and double verticals with intervallic changes). Multiple pitch changes on timpani. Advanced rudiments on snare drum. Expanded vibe technique (dampening, pedaling). Extensive and/or unusual instrumentation (i.e. crotales, song bells, log drums, boo-bams, etc).
Dynamics	Moves between "loud" and "soft".	Extended nuance of dynamics to include pp, p, mp, fm, f, ff.	Sudden, extreme changes with use of extreme dynamics (i.e. ppp).
Tempo	Moderate pace with minimal changes.	Employs tempo variations with brief bursts of fast tempi.	Incorporates extreme tempos. Use of expressive variations in tempo such as cadenza-like passages.
Melodic Range	Keyboard parts limited primarily to notes within the staves. Timpani limited to notes within the bass clef primarily emphasizing harmonic structure.	Keyboard voices move diatonically above or below standard staff. Timpani occasionally supports the melodic content.	Disjunct movement in keyboard voices. Timpani sometimes acts as melodic voice. Grand staff used for keyboards.

Criteria	Grade C	Grade B	Grade A
Harmonic Structure	Traditional structure.	More frequent modulations.	Includes atonal, aleatoric or atypical modulations.
Musical Structure	Obvious, clearly defined.	Expanded polyphony, expanded rhythmic complexity.	Melodic line or "line of interest" moves between players or sections. Complex texture requires considered attention.
Player Exposure	Individual players rarely exposed.	Select individual player(s) exposed.	Significant solo passages for individual players.

* See www.pas.org for complete listing.

+ Standard percussion would include bass drum, snare drum, 2-3 concert toms, cymbals (suspended and crash), tam-tam, xylophone, one marimba (4 of 4.3 octave), chimes, one vibraphone, bells, 3-4 timpani, bongos, congas, timbales, drumset and accessory percussion such as triangle, tambourine, cowbell, woodblock claves, etc.

Expanded forces would include the above plus 4-5 timpani, 4 or more concert toms, crotales, multiples of standard instruments, etc.

^ Eclectic/world instrumentation would include log drums, thunder sheets, boo-bams, tuned gongs, cup gongs, djembes, shekeres, surdos, repeniques, caixa, cajon, marimbula, balafon, opera gongs, talking drums, steel drums, doumbeks, bamboo and glass wind chimes, and found objects such as tim cans, brake drums, pipes, metal and plastic tubs plus electronic percussion such as a Malletkat.