



MSHSAA Prescribed Graded Music List Matrix

Flute

Criteria	Grade A	Grade B	Grade C
Ranges	Low B – High C or above (3+ octaves)	Low C – High G (2.5 octaves)	Low D – High Eb (2 octaves, ½ stp)
Key(s)	May be tonal or atonal; may include more advanced compositional techniques; full range of major and minor keys	Up to four flats and two sharps	Up to three flats and one sharp
Rhythm/Meter	Advanced rhythms and meters	More complex rhythms and meters	Simple rhythms (quarter, eighth, sixteenth, and dotted rhythms) with limited meter changes
Technique/Articulation	Musical line may be angular with wide skips and complex articulations	Possible wider variety of articulations with increased technical facility	Musical line is primarily linear with minimal leaps and basic articulation demands
Tempos	Wide range (quarter = 60 - 144+)	Expanded range (quarter = 60 – 120)	Moderate range (quarter = 60 – 108)
Expression	Artistic interpretation of appropriate style, phrasing, musical nuance and tonal control/dynamics required	Increased challenges in phrasing, dynamic control and interpretation	Moderate demands in phrasing, style and dynamic control
Melodic Language	Advanced Melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on adjunct melodies with moderate intervals and frequent repetition



MSHSAA Prescribed Graded Music List Matrix

Clarinet

Criteria	Grade A	Grade B	Grade C
Ranges	Low E – High G or above, and may include extensive use of the altissimo register (3+ octaves)	Low E – High E-b (3 octaves)	Low E – High C (2 ½ octaves)
Key(s)	May be tonal or atonal; may include more advanced compositional techniques; full range of major and minor keys	Up to four flats and two sharps	Up to three flats and one sharp
Rhythm/Meter	Advanced rhythms and meters	More complex rhythms and meters	Simple rhythms (quarter, eighth, sixteenth, and dotted rhythms) with limited meter changes
Technique/Articulation	Musical line may be angular with wide skips and complex articulations	Possible wider variety of articulations with increased technical facility	Musical line is primarily linear with minimal leaps and basic articulation demands
Tempos	Wide range (quarter – 60-144+)	Expanded range (quarter = 60-120)	Moderate range (quarter = 60-108)
Expression	Artistic interpretation of appropriate style, phrasing, musical nuance and tonal control/dynamics required	Increased challenges in phrasing, dynamic control and interpretation	Moderate demands in phrasing, style and dynamic control
Melodic Language	Advanced melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on adjunct melodies with moderate intervals and frequent repetition



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Saxophone

Criteria	Grade A	Grade B	Grade C
Ranges	Low B-b – High F (#) (2 ½ octaves)	Low C – High F (2 ½ octaves)	Low D – High D (2 octaves)
Key(s)	May be tonal or atonal; may include more advanced compositional techniques; full range of major and minor keys	Up to four flats and two sharps	Up to three flats and one sharp
Rhythm/Meter	Advances rhythms and meters	More complex rhythms and meters	Simple rhythms (quarter, eighth, sixteenth, and dotted rhythms) with limited meter changes
Technique/Articulation	Musical line may be angular with wide skips and complex articulations	Possible wider variety of articulations with increased technical facility	Musical line is primarily linear with minimal leaps and basic articulation demands
Tempos	Wide range (quarter = 60 - 144+)	Expanded range (quarter = 60 – 120)	Moderate range (quarter = 60 – 108)
Expression	Artistic interpretation of appropriate style, phrasing, musical nuance and tonal control/dynamics required	Increased challenges in phrasing, dynamic control and interpretation	Moderate demands in phrasing, style and dynamic control
Melodic Language	Advanced Melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on adjunct melodies with moderate intervals and frequent repetition



MSHSAA Prescribed Graded Music List Matrix

Oboe

Criteria	Grade A	Grade B	Grade C
Ranges	Low Bb – High F or above and may include extensive use of the altissimo register (2+ octaves)	Low B – High D (2 ¼ octaves)	Low D – High C (not quite 2 octaves)
Key(s)	May be tonal or atonal; may include more advanced compositional techniques; full range of major and minor keys	Up to four flats and four sharps	Up to three flats and one sharp
Rhythm/Meter	Advanced rhythms and meters	More complex rhythms and meters	Simple rhythms (quarter, eighth, sixteenth, and dotted rhythms) with limited meter changes
Technique/Articulation	Musical line may be angular with wide skips and complex articulations	Possible wider variety of articulations with increased technical facility	Musical line is primarily linear with minimal leaps and basic articulation demands
Tempos	Wide range (quarter = 60 - 144+)	Expanded range (quarter = 60 – 120)	Moderate range (quarter = 60 – 108)
Expression	Artistic interpretation of appropriate style, phrasing, musical nuance and tonal control/dynamics required	Increased challenges in phrasing, dynamic control and interpretation	Moderate demands in phrasing, style and dynamic control
Melodic Language	Advanced melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on adjunct melodies with moderate intervals and frequent repetition



MSHSAA Prescribed Graded Music List Matrix

Bassoon

Criteria	Grade A	Grade B	Grade C
Ranges	Low Bb – High C or above and may include extensive use of the altissimo register (2+ octaves)	Low C – High G (2.5 octaves)	Low D – High D (2 octaves)
Key(s)	May be tonal or atonal; may include more advanced compositional techniques; full range of major and minor keys	Up to four flats and four sharps	Up to three flats and one sharp
Rhythm/Meter	Advanced rhythms and meters	More complex rhythms and meters	Simple rhythms (quarter, eighth, sixteenth, and dotted rhythms) with limited meter changes
Technique/Articulation	Musical line may be angular with wide skips and complex articulations	Possible wider variety of articulations with increased technical facility	Musical line is primarily linear with minimal leaps and basic articulation demands
Tempos	Wide range (quarter = 60 - 144+)	Expanded range (quarter = 60 – 120)	Moderate range (quarter = 60 – 108)
Expression	Artistic interpretation of appropriate style, phrasing, musical nuance and tonal control/dynamics required	Increased challenges in phrasing, dynamic control and interpretation	Moderate demands in phrasing, style and dynamic control
Melodic Language	Advanced melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on adjunct melodies with moderate intervals and frequent repetition



MSHSAA Prescribed Graded Music List Matrix

Woodwind Ensemble

Criteria	Grade A	Grade B	Grade C
Ranges	Low Bb – High F (#) (2.5 octaves)	Low C – High F (2.5 octaves)	Low D – High D (2 octaves)
Key(s)	May be tonal or atonal; may include more advanced compositional techniques; full range of major and minor keys	Up to four flats and two sharps	Up to three flats and one sharp
Rhythm/Meter	Advanced rhythms and meters	More complex rhythms and meters	Simple rhythms (quarter, eighth, sixteenth, and dotted rhythms) with limited meter changes
Technique/Articulation	Musical line may be angular with wide skips and complex articulations	Possible wider variety of articulations with increased technical facility	Musical line is primarily linear with minimal leaps and basic articulation demands
Tempos	Wide range (quarter = 60 - 144+)	Expanded range (quarter = 60 – 120)	Moderate range (quarter = 60 – 108)
Expression	Artistic interpretation of appropriate style, phrasing, musical nuance and tonal control/dynamics required	Increased challenges in phrasing, dynamic control and interpretation	Moderate demands in phrasing, style and dynamic control
Melodic Language	Advanced melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on adjunct melodies with moderate intervals and frequent repetition



MSHSAA Prescribed Graded Music List Matrix

Brass Solo

Criteria	Grade A	Grade B	Grade C
Ranges	The range often exceeds two octaves and/or has an advanced tessitura	The range may exceed two octaves with a more challenging tessitura	The range is at least one octave with a moderate tessitura
Key(s)	Advanced key center(s)	More challenging key center(s)	Moderate key center(s)
Rhythm/Meter	Advanced rhythms and meters with possible asymmetrical or mixed meters	More challenging rhythms and meters with possible metric changes	Simple rhythms and meters with limited metric changes
Articulation	Advanced articulation demands	More challenging articulation demands	Moderate articulation demands
Tempo(s)	Advanced tempo demands	More challenging tempo demands	Moderate tempo demands
Technique	Advanced technical demands	More challenging technical demands	Moderate technical demands
Intervals	Advanced ascending and descending intervallic skips that often exceed one octave	More challenging ascending and descending intervallic skips that may exceed one octave	Moderate ascending and descending intervallic skips primarily less than one octave
Artistry and Musicality	Advanced artistic and musical considerations (Phrasing, style, composer's intent)	More challenging artistic and musical considerations (phrasing, style, composer's intent)	Moderate artistic and musical considerations (phrasing, style, composer's intent)

Criteria	Grade A	Grade B	Grade C
Accompaniment	Independent and/or in contrast to the melody or is unaccompanied	Moves more independently from the melody or is unaccompanied	Mostly doubles or harmonically supports the melody
Harmonic Language	Frequent use of altered chords and/or atypical modulations	Limited use of altered chords and/or use of related tonal centers	Primarily built on basic chord progressions with limited or no variation in tonal center
Melodic Language	Advanced melodic content and intervals with infrequent repetition		Primarily built on step-wise melodies with moderate intervals and frequent repetition
Dynamic Expression	Advanced dynamic changes and/or utilizes extreme levels		Moderate dynamic changes



MSHSAA Prescribed Graded Music List Matrix

Brass Ensemble

Criteria	Grade A	Grade B	Grade C
Ranges	The range often exceeds two octaves and/or has an advanced tessitura	The range may exceed two octaves with a more challenging tessitura	The range is at least one octave with a moderate tessiture
Key(s)	Advanced key center(s)	More challenging key center(s)	Moderate key center(s)
Rhythm/Meter	Advanced rhythms and meters with possible asymmetrical or mixed meters	More challenging rhythms and meters with possible metric changes	Simple rhythms and meters with limited metric changes
Articulation	Advanced articulation demands	More challenging articulation demands	Moderate articulation demands
Tempo(s)	Advanced tempo demands	More challenging tempo demands	Moderate tempo demands
Technique	Advanced technical demands	More challenging technical demands	Moderate technical demands
Intervals	Advanced ascending and descending intervallic skips that often exceed one octave	More challenging ascending and descending intervallic skips that may exceed one octave	Moderate ascending and descending intervallic skips primarily less than one octave
Artistry and Musicality	Advanced artistic and musical considerations (phrasing, style, composer's intent)	More challenging artistic and musical considerations (Phrasing, style, composer's intent)	Moderate artistic and musical considerations (phrasing, style, composer's intent)

Criteria	Grade A	Grade B	Grade C
Accompaniment	Independent and/or in contrast to the melody or is unaccompanied	Moves more independently from the melody or is unaccompanied	Mostly doubles or harmonically supports the melody
Harmonic Language	Frequent use of altered chords and/or atypical modulations	Limited use of altered chords and/or use of related tonal centers	Primarily built on basic chord progressions with limited or no variation in tonal center
Melodic Language	Advanced melodic content and intervals with infrequent repetition	More challenging melodic content and intervals with less frequent repetition	Primarily built on step-wise melodies with moderate intervals and frequent repetition
Dynamic Expression	Advanced dynamic changes and/or utilizes extreme levels	More challenging dynamic changes	Moderate dynamic changes
Part Exposure	Frequent individual exposure that may contain advanced solo passages	Moderate individual exposure that may contain challenging solo passages	Limited individual exposure
Part Balance and Texture	Possible use of advanced polyphony and polyrhythms with similar or varying levels of difficulty throughout the parts	More frequently polyphonic and polyrhythmic with similar or varying levels of difficulty throughout the parts	Primarily homophonic and homorhythmic with similar levels of difficulty throughout the parts



MSHSAA Prescribed Graded Music List Matrix

Snare Drum

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

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



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Keyboard Mallet

Criteria	Grade A	Grade B	Grade C
Instrumentation	All keyboard possible. Marimba solos on 4.3 octave or greater.	All keyboards possible. Marimba solos playable on 4.3 octave instrument.	Primarily bells but can include xylophone or marimba. Not usually vibraphone.
Rhythmic Notation	Increased syncopation and advanced subdivision including polyrhythms.	Increased syncopation with incorporation of triplet subdivisions.	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.
Meter	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura."	Inclusion of triple compound meters with occasional metric changes.	Primarily in simple meters with limited rhythmic modulation to other meters.
Technique	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.	Some 3 and 4-mallet technique. Sustained rolls. Single independent, alternating and double vertical strokes without intervallic changes. Basic vibe pedaling.	2-mallet techniques only.
Dynamics	Sudden, extreme changes with some use of extreme dynamics (i.e. ppp).	Expands nuance of traditional levels (pp, p, mp, mf, f, ff).	Moves between "loud" and "soft".
Tempo	Incorporates extreme tempos. Use of expressive variations in tempo.	Employs some tempo variations.	Moderate pace with minimal changes

Criteria	Grade A	Grade B	Grade C
Melodic Range	Expanded intervallic writing. Independent voices. Contrapuntal techniques and grand staff utilized.	Some movement into bass clef. More intervallic leaps. Some independent movement between hands. Some use of grand staff.	No grand staff used. Limited movement above or below treble clef.
Harmonic Structure	Includes atonal, aleatoric, atypical modulations.	More frequent modulations.	Traditional structure.
Accompaniment	Independent from solo.	Moves more independently from solo part.	Mostly doubles or harmonically supports the melody.
Musical Structure	Complex texture requires considered attention. Multiple movements.	Expanded polyphony. Expanded rhythmic complexity.	Obvious, clearly defined.



MSHSAA Prescribed Graded Music List Matrix

Timpani

Criteria	Grade A	Grade B	Grade C
Instrumentation	Three or more timpani.	Two, three or four timpani.	Two to three timpani.
Rhythmic Notation	Increased syncopation and advanced subdivision including polyrhythms.	Increased syncopation with incorporation of triplet subdivisions.	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.
Meters	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura".	Inclusion of triple compound meters with occasional metric changes.	Simple meters with limited rhythmic modulation.
Techniques	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).	Some cross sticking. Occasional stick changes. Limited use of glissandi. One or two pitch changes. No blind changes. Some roll movement between two drums.	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).
Dynamics	Sudden, extreme changes with some use of extreme dynamics (i.e. ppp).	Expands nuance of levels to include traditional levels (pp, p, mp, mf, f, ff).	Moves between "loud" and "soft".
Tempo	Incorporates extreme tempos. Use of expressive variations in tempo.	Employs tempo variations.	Moderate pace with minimal changes.
Accompaniment	Independent from solo.	Moves more independently from solo part.	Mostly doubles or harmonically supports the melody.

Criteria	Grade A	Grade B	Grade C
Musical Structure	Form requires more consideration. Episodic. Extensive development. Multiple movements.	Expanded rhythmic complexity. More complex development of thematic material (i.e. Theme & Variation, Sonatina, etc.).	Obvious, clearly defined.



MSHSAA Prescribed Graded Music List Matrix

Multiple Percussion

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

Criteria	Grade A	Grade B	Grade C
Tempo	Incorporates extreme tempos. Use of expressive variations in tempo.	Employs some tempo variations.	Moderate pace with minimal changes.
Musical Structure	Line of interest moves between voices. Expanded formal organization. Multiple movements.	Expanded polyphony. Expanded rhythmic complexity. Increased instrumental texture/multiple voices. Multiple movements.	Obvious, clearly defined.
Accompaniment	Independent from or in contrast to the solo part.	Moves more independently from the solo.	Doubles or harmonically supports the solo part.



MSHSAA Prescribed Graded Music List Matrix

Percussion Ensemble

Criteria	Grade A	Grade B	Grade C
Instrumentation	Standard with expanded and/or eclectic and ethnic or World Instruments [^]	Standard with some expanded forces# and basic ethnic percussion.	Traditional band section percussion+
Rhythmic Notation	Increased syncopation and advanced subdivision including ensemble polyrhythms.	Increased syncopation with incorporation of triplet subdivisions	Variations of standard quarter, eighth, and sixteenth note patterns with minimal syncopation.
Meter	Addition of asymmetrical and odd meters. More rhythmic modulation. Use of "sensa misura".	Inclusion of triple compound meters with occasional metric changes.	Primarily in simple meters with limited modulation to other meters.
Techniques	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).	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).	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.
Dynamics	Sudden, extreme changes with use of extreme dynamics (i.e. ppp).	Extended nuance of dynamics to include pp, p, mp, fm, f, ff.	Moves between "loud" and "soft".

Criteria	Grade A	Grade B	Grade C
Tempo	Incorporates extreme tempos. Use of expressive variations in tempo such as cadenza-like passages.	Employs tempo variations with brief bursts of fast tempi.	Moderate pace with minimal changes.
Melodic Range	Disjunct movement in keyboard voices. Timpani sometimes acts as melodic voice. Grand staff used for keyboards.	Keyboard voices move diatonically above or below standard staff. Timpani occasionally supports the melodic content.	Keyboard parts limited primarily to notes within the staves. Timpani limited to notes within the bases clef primarily emphasizing harmonic structure.
Harmonic Structure	Includes atonal, aleatoric, or atypical modulations.	More frequent modulations.	Traditional structure.
Musical Structure	Melodic line or "line of interest" moves between players or sections. Complex texture requires considered attention.	Expanded polyphony, expanded rhythmic complexity.	Obvious, clearly defined.
Player Exposure	Significant solo passages for individual players.	Select individual player(s) exposed.	Individual players rarely exposed.

* 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.



MSHSAA Prescribed Graded Music List Matrix

Piano Solo

General Information:

1. Standard original piano solo repertoire, excluding these:
 - transcriptions
 - arrangements
 - concerti
 - gospel
 - popular
2. Variety of styles, difficulties and nationalities represented.
3. Level of difficulty beginning above standard method book level 3, ranging into shorter works and movement of the concert repertoire.
4. Resource:
Hinson, Maurice. *Guide to the Pianist's Repertoire* [now in 3rd edition]
Magrath, Jane. *Pianist's Guide to Standard Teaching and Performance Literature*

Other Information:

- 3-minute minimum is recommended, not required. A selection may be less than 3 minutes and be placed on the MSHSAA PGML.
- Performer may need to select a combination of shorter movements or works to meet the MSHSAA 3-minute minimum time requirement.
- 7-minute maximum is mandatory; however, selection may be longer so that the students will be cut off at the end of 7-minutes. Cut versions of solos are NOT recommended.
- All piano solos shall be memorized.



MSHSAA Prescribed Graded Music List Matrix

String Solo and Ensemble

Criteria	Grade A (ASTA Levels 4, 5 & 6)	Grade B (ASTA Level 3)	Grade C (ASTA Levels 1 & 2)
Violin	<p>Repertoire at this level requires shifting and playing in the first five positions on all four strings. Double stops and chords appear. Hemiola and polyrhythm may be found. Passages requiring spiccato, sautille, staccato, flautando, ponticello and col legno bowings may be found in this music.</p>	<p>Repertoire at this level requires shifting and playing in the first three positions with some rare usage of 5th position. Advanced string crossing skills, variety of bow strokes and greater control of dynamics in both long and short bow strokes are required.</p>	<p>All notes of 1st position and some 3rd position. Required shifting is rare. Rhythmic patterns may include dotted notes and other irregular groupings. Most emphasis is on legato bowing and some dynamic changes. Sustained bow strokes and slurs are common and may include slurred string crossings. May also require martele, detache, legato and short slurs.</p>
Viola	<p>Repertoire requires ability to play in the first five positions and higher notes may be added. Double stops and chords appear frequently. Bow strokes include spiccato, sautille and staccato.</p>	<p>Repertoire at this level requires ability to play and shift in the first three positions. Clef changes, double stops and harmonic are possible. Pieces require a greater degree of dynamic control, more sophisticated bow strokes and musical expression.</p>	<p>All notes of 1st position used. Some shifting and easy double stops and more varied rhythmic patterns used. Some varied bowings and special techniques such as spiccato, loure, tremolo, harmonics, and trills are introduced.</p>
Cello	<p>All notes of 1st position used. Some shifting and ability to shift and play 1st – 4th position are posed. Rhythms and bowings are varied and include string crossings.</p>	<p>Repertoire requires ability to read tenor clef and shifting requirements extend to 7th position. Thumb is used on the center harmonic. Bowing styles required include lengthier slurring, staccato and spiccato. Simple double stops may be found at this level.</p>	<p>Repertoire employs all positions, extensive use of thumb position, double stops and use of treble clef. Variety of advanced bowings used including sautille.</p>

Criteria	Grade A (ASTA Levels 4, 5 & 6)	Grade B (ASTA Level 3)	Grade C (ASTA Levels 1 & 2)
Double Bass	<p>Repertoire includes have and 1st positions with some chromatic alterations. Simple bowings with slurs and irregular groupings of notes are employed. Bowing styles consisting of legato, staccato, tenuto and more advanced styles may involve slurs across two strings are used. Increased variability of dynamics for music expression is used.</p>	<p>This repertoire requires the left hand to play in half position; shifting requirements extend to 4th and 5th position, extended use of chromatic alterations and some harmonics. Bowing styles required include lengthier slurring, staccato and spiccato. Simple double stops may be found at this level.</p>	<p>Repertoire employs all positions, extensive use of thumb position, use of tenor and treble clef, and expanded use of harmonics and double stops. The right hand is expected to articulate all standard bow strokes and dynamics.</p>



MSHSAA Prescribed Graded Music List Matrix

Vocal Solo

Criteria	Grade A	Grade B	Grade C
Vocal Ranges	The range frequently exceeds an octave and/or has extreme tessitura.	The range frequently exceeds an octave – moderate tessitura.	The range is primarily within an octave – moderate tessitura.
Melodic Design	Through-composed or advanced forms; average phrase length 4 or more measures; melody frequently uses disjunct movement.	Complex strophic or binary form; average phrase length 4 measures; melody uses some disjunct movement.	Simple strophic or binary form; average phrase length 2-4 measures; melody uses mostly stepwise movement.
Dynamic Range	Primarily within two dynamic levels.	Uses more than two dynamic levels and/or utilizes contrasting levels.	Frequent dynamic changes and/or utilizes extreme levels.
Tempo	Moderate pace with minimal tempo changes.	Employs some tempo variations within the sections.	Utilizes multiple variations in tempo and/or uses extreme tempo markings.
Text	Uses minimal or repetitive text.	Moderate length of text; diction is more challenging.	Text is moderate to extended in length; diction is extremely challenging.
Harmonic Structure	Mostly built on basic chord progressions; with limited or no variation in tonal center.	Some use of altered chords and/or use of related tonal centers.	Frequent use of altered chords and/or atypical modulations.
Rhythmic Elements	Simple rhythm and meter with limited metric changes.	Use of compound meter and more complex rhythms.	Asymmetrical or mixed meters or extensive use of complex rhythms.

Criteria	Grade A	Grade B	Grade C
Accompaniment	Independent from or in contrast to the melody or is a cappella.	Moves more independently from the melody.	Mostly doubles or harmonically supports the melody.
Definitions		Extreme Tessitura – most of the notes lie closer to the extremes of the vocal range.	Moderate Tessitura – most of the notes lie within the area of a perfect fifth and in the center of the vocal range.



MSHSAA Prescribed Graded Music List Matrix

Vocal Ensemble

Criteria	Grade A	Grade B	Grade C
Vocal Ranges	Most voices frequently exceed octave; two or more voices have extreme tessitura.	One or more voices frequently exceed an octave; moderate tessitura.	Each part is primarily within an octave; moderate tessitura.
Melodic Design	Through-composed or advanced forms; average phrase length 4 or more measures; melody frequently uses disjunct movement.	Complex strophic or binary form; average phrase length 4 measures; melody uses some disjunct movement.	Simple strophic or binary form; average phrase length 2-4 measures; melody uses mostly stepwise movement.
Dynamic Range	Frequent dynamic changes and/or utilizes extreme levels.	Uses more than two dynamic levels and/or utilizes contrasting levels.	Primarily within two dynamic levels.
Tempo	Utilizes multiple variations in tempo and/or uses extreme tempo markings.	Employs some tempo variations within the sections.	Moderate pace with minimal tempo changes.
Text	Text is moderate to extended in length; diction is extremely challenging	Moderate length of text; diction is more challenging	Uses minimal or repetitive text.
Harmonic Structure	Frequent use of altered chords and/or atypical modulations.	Some use of altered chords and/or use of related tonal centers.	Mostly built on basic chord progressions; with limited or no variation in tonal center.
Texture	Advanced polyphony and/or frequent divisi.	Advanced polyphony and/or frequent divisi.	Homophonic and homorhythmic; with no divisi.

Criteria	Grade A	Grade B	Grade C
Rhythmic Elements	Asymmetrical and mixed meters or extensive use of complex rhythms.	Use of compound meter and more complex rhythms.	Simple rhythm and meter with limited metric changes.
Accompaniment	Independent from or in contrast to voice parts and/or is a cappella.	Moves more independently from voice parts and/or is a cappella.	Mostly doubles or harmonically supports the voices.
Definitions		Extreme Tessitura – most of the notes lie closer to the extremes of the vocal range.	Moderate Tessitura – most of the notes lie within the area of a perfect fifth and in the center of the vocal range.