

NOT JUST TO WIN
AUDITIONS:

PLAYING
ORCHESTRAL
PERCUSSION
EXCERPTS FOR
PEDAGOGY AND
ENRICHMENT

- Create a collection of a wide variety of orchestral percussion excerpts that are easily retrievable.
 - The notation to the excerpts when possible,
 - Features of the excerpts (keywords that describe the excerpts and are searchable),
 - Recommended recordings and internet links,
 - Average tempi, and
 - Practice suggestions that involve a reference, link to a source, or document
- Modeled after music retrieval systems that are commonly used in Kodály music education classes.
- Supports the concepts and objectives of music lessons within a sequenced curriculum.

Introduction

- Undergraduate college-aged music students could also benefit from this system as they work to build skills and knowledge.
- Much of the music found in this retrieval system would be discussed in undergraduate music history classes.
- Provide for transfer between learning the history and performing this great music.

Introduction

- Promoting the study of orchestral excerpts as a component in the growth of knowledge, technique, and musicianship, and not just for preparing to take auditions.
- Technical and musical skills can be improved
- Assists teachers and students in structuring and prioritizing excerpt study.
- Using a retrieval system can support an existing music curriculum.
- Assisting teachers and students in creating realistic and/or appropriate mock audition excerpt lists.

Other Benefits

- **Review of the Literature**

- Audition Lists
- Audition Preparation Articles
- Orchestral Percussion Excerpts Not Just For Auditions
- Performance Analyses Of Orchestral Percussion Excerpts
- Justification
- Review Of Adaptions Of Kodály Method For Instruments
- Educational Philosophy

- **Collecting the Excerpts**

- Audition Survey 2000 To 2015
- Audition Survey Results
- Identifying The Excerpts

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- **Building the Retrieval System**

- Music Retrieval Systems
- Kodaly And Music Education Principles
- Keyword/Criteria Attributes Defined
- Selected Excerpts
- Page Layout

- **Live Demonstration of the Retrieval System**

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CHICAGO SYMPHONY ORCHESTRA PERCUSSION AUDITIONS

Prepared by Gordon Peters - April 2, 1967

WORKS ACTUALLY USED:

- = asked at preliminary auditions
✓ = asked at final auditions

Auditionee #.....

EVALUATION RECORD

Instrument and Composition

	Pitch Accuracy	Rhythmic Accuracy	Steady Pulse	General Musi- cality	Appro- priate Tempo	Nuance
A. Prepared piece or orchestral excerpt (if any)	A					
<input type="radio"/> B. Overture to Colas Breugnon - Kabelevsky	B					
<input type="radio"/> C. Polka from The Golden Age - Shostakovich	C					
D. Porgy and Bess - Gershwin-Gould	D					
<input type="radio"/> E. Les Noces - Stravinsky	E					
F. Young Person's Guide to the Orchestra - Britten	F					
G. Petrouchka - Stravinsky	G					

Review of Audition and Repertoire Literature

Chicago Symphony
Orchestra
Percussion Auditions

By Gordon Peters

Published in 1967

SNARE DRUM EXCERPTS including: side drum, tamburo piccolo, cassa clair, military drum, tamburo militaire, tambour militaire, field drum, tamburo grande, tom-tom, tenor drum, caisse roulante, tamburo, tambourin, hand drums, Indian drum.

COMPOSER	WORK	BOOK	PAGE(S)	I or C
ANTHEIL, George AUBER, D.F.E.	Symphony No. 5	LEAV	86	I
	Fra Diavolo Overture	GARD-I	70-71	I
	Masaniello Overture	POD	83	I
BALAKIREFF, Mili BALFE, Michael BARBER, Samuel	Islamey	GARD-I	77	I
	(The) Bohemian Girl	PAY-I	14	I
	Medea's Meditation and Dance of Vengeance	POD	82-83	I
BARTOK, Bela	Concerto for Orchestra (2nd mvt)	WHIS	30	I
	Concerto for Orchestra	GOLD-I	147	I
	Sonata for Two Pianos and Percussion	WHIS	31	I
BEETHOVEN, Ludwig Van	Wellington's Victory	AB	1-5	C
		PAY-I	30-31	C
		PRESS	14-16	I
BERLIOZ, Hector	Hungarian March (Rakoczy)	GOLD-I	157-162	I
		PAY-I	16	I
		PAY-I	44	I
BERNSTEIN, Leonard	(The) Age of Anxiety (Symphony No. 2)	GOLD-I	82	I
	Candide Overture	PRESS	13	I
	Chichester Psalms	AB	12-15	I
BIZET, Georges	Carmen	GOLD-I	155-156	I
	L'Arlesienne II (Farandole)	AB	6-9	C
	Schelomo	AB	10-12	I
BLOCH, Ernest		WHIS	28	I
		PAY-I	26	C
		GOLD-I	78	I
BORODIN, Alexander	Polovetsian Dances (from Prince Igor)	PRESS	23-24	I
		BART	141	I
		GOLD-I	137-139	C
CHAVEZ, Carlos CRESTON, Paul DEBUSSY, Claude	Sinfonia India	AB	15-17	I
	Chthonic Ode	PAY-I	90	I
	Nocturnes	GOLD-I	82	I
	PRESS	22	I	

Review of Audition and Repertoire Literature

A Guide to
Percussion Excerpts

By Robert Snider

Published in 1979

- 1983, Emery Eugene Alford published his DMA dissertation entitled "Identification of Percussion Performance Techniques in The Standard Orchestral Percussion Repertoire"
- 1984, Donald Bick published his article, "So You Want to be an Orchestral Percussionist."
 - Included an appendix that lists the most common excerpts.
- In 1999, Richard Weiner published a list of the orchestral excerpts on the audition repertoire for auditions from 1988 to 1999.
 - "Identifying the probable repertoire for an audition is the first of many steps necessary to accomplish the goal of engagement in a symphony orchestra."
- 2000, R. Richard MacDonald, DMA dissertation, "A Pedagogy for Ten Standard Orchestral Percussion Excerpts."

Review of Audition and Repertoire Literature

- 1986, Stacy Loggins, “The Nuts and Bolts of Auditioning.”
- Will James’ “Auditions: Looking Beyond the Notes.” (2010)
 - discusses aspects of musical and practical preparation for auditions.
 - advocates the use of playing along with recordings

“...help you learn how to convincingly pace these tempo and dynamic changes.” .

Audition Preparation

Other articles by:

DENOV (1999),
HOLLENBECK (2002),
HOWARD (2003),
VINSON (2012)

Is the study of orchestral excerpts exclusively for those who are taking auditions?

Should the study of orchestral excerpts be only for those pursuing an orchestra position?

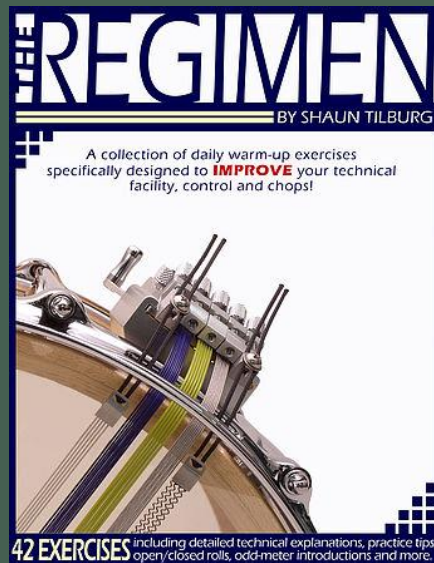
Orchestral music should be available to and encouraged for all musicians.

Not Just to
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Auditions

- Michael Rosen (2003) - Oberlin
 - "...the study of orchestral excerpts "can be an efficient way to study technique, memorization, concentration, taste, mallet choice, and perhaps the most important thing: how to learn, which differs with each student."
- Anthony Cirone (1996), San Francisco Symphony
 - "The study of excerpts has long been recognized as a valid method of teaching musical sensitivity, performance techniques and an awareness of standard orchestral literature."
- John R. Beck – UNC School for the Arts
 - "Players should assume they are being evaluated even if there is no formal audition."

Not Just to
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Auditions

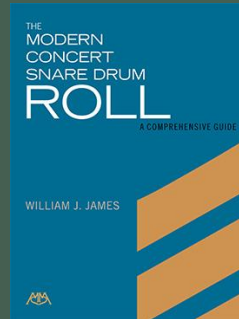
- Rob Knopper, percussionist for the Metropolitan Opera maintains a website and blog at <http://www.Robknopper.Com/start-here/>
- Shaun Tilberg, Principal percussionist with the Phoenix Symphony
 - Recently published his book, “The Regimen”



Justification

Allows for separate pieces of information to be viewed on a single page

- Will James, Principal percussionist, St Louis Symphony

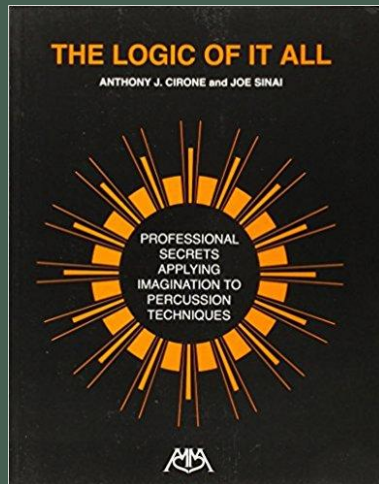


- Lee Vinson, Percussionist
 - <http://www.leevinson.com/>
 - Blog, Articles, Exercises

Justification

Allows for separate pieces of information to be viewed on a single page

- Anthony Cirone, percussionist, San Francisco Symphony,
professor, San Jose State and Indiana University
- <http://www.anthonycirone.com/>



Justification

Allows for separate pieces of information to be viewed on a single page

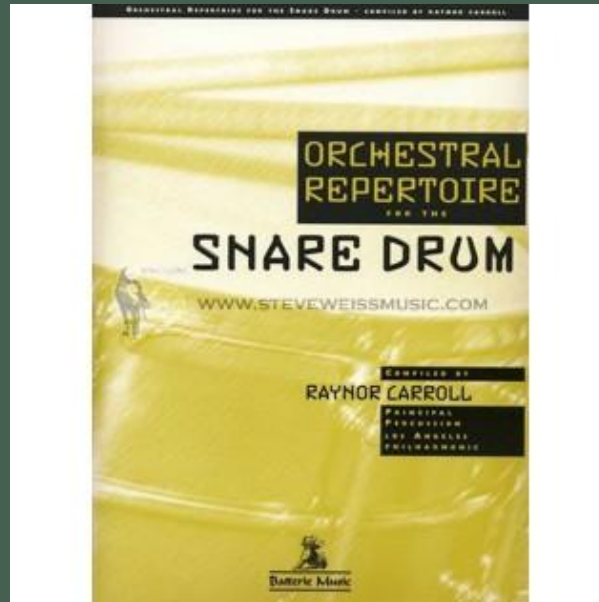
- International Music Score Library Project (IMSLP)

- Wiki style music website
 - Created based on the belief that music should be something that is easily accessible for everyone.
 - Public domain music scores and individual parts are provided free of charge to anyone who has internet access.
 - Facilitate the exchange of musical ideas and their website includes discussion and forum pages.
-
- <http://imslp.org>.

Justification

Allows for separate pieces of information to be viewed on a single page

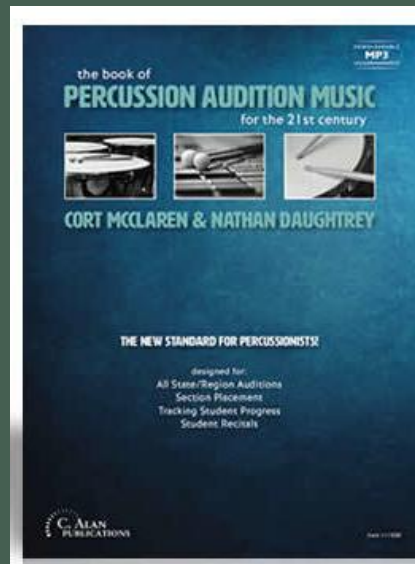
- Raynor Carroll
 - Seven volume series



Justification

Allows for separate pieces of information to be viewed on a single page

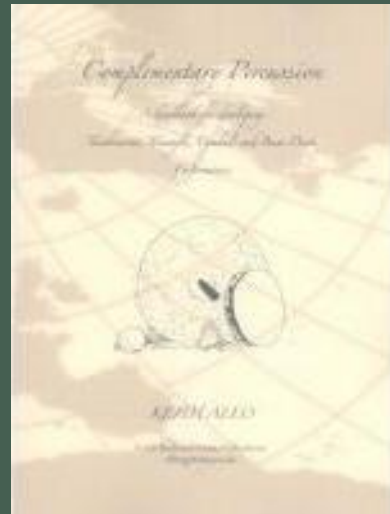
- Nathan Daughtry and Cort McClaren
 - Percussion Audition Music



Justification

Allows for separate pieces of information to be viewed on a single page

- Kieth Aleo
 - Complimentary Percussion



Justification

Allows for separate pieces of information to be viewed on a single page

1. 1990 - Method of instruction for the Bb clarinet.
 - Ten detailed and sequential lessons that integrate the basic kodaly principles of singing, ear training activities, and listening are provided.
2. 1996 - Adapted kodály based methods for the a 3rd or 4th grade guitar student.
3. A curriculum for grade 5 group keyboard training.
 - Developed a six level sequence of learning objectives and provided 20 detailed lessons and a collection of folk songs to support the curriculum.

Adaptions Of Kodaly Concept In Instrumental Instruction Methods

Three master's
theses

- A retrieval system
 - Is grounded in education theory
 - Supports an existing curriculum
 - Allows for selection of music activities to be appropriate for the skill sets of the students

Educational Philosophy

Analysis of the musical and technical aspects of the percussion excerpts in the collection that are searchable.

“The foundations of any subject may be taught to anybody at any age in some form.”

- Theory of cognitive growth emphasizes the readiness of children to learn in stages.
- Spiral Curriculum
- If the student finds the material relevant, the learning will be deeper.

Jerome
Bruner
(1915-2016)



*Developmental
psychology

*Cognitive learning
theory

- Children learn based on the social aspects of collaboration and cooperation between teacher and student.
- 2 Theories
 1. The help of a more knowledgeable other, also known as scaffolding (Bruner)
 - The More Knowledge Other (MKO) can be an adult, teacher, peer or even a computer program such as an electronic tutor – anyone, thing or experience that has a higher level ability than the student.
 2. Zone of Proximal Development

Lev Vygotsky
(1896-1934)



Educational
Psychology Theory

**Zone of proximal development
(Learner can do with guidance)**

**Learner
can do
unaided**

Learner cannot do

Zone of
Proximal
Development

- Can help a teacher provide an appropriate level of musical concept for each lesson.
- Playing along with a recording, singing a melody in one's inner ear, or aloud, can make practicing routine techniques more relevant and active.
- Students can be ready to play orchestral excerpts earlier in their development. Instructor must present the material appropriate to the age and skill of the student. (Bruner)

Educational Philosophy

Support for use of a
music collection

Orchestra	Audition Date	Position
Boston Symphony Orchestra	1/2012	Section Percussion
Canton Symphony Orchestra	9/17/2012	Section Percussion
Cape Cod Symphony Orchestra	3/2010	Permanent and Substitute Percussion
Charleston Symphony Orchestra	2007	Percussion 2
Colorado Springs Philharmonic	Date Unk	Percussion 2
Des Moines Metro Opera	3/15/2012	Percussion
Detroit Symphony Orchestra	5/2006	Section percussion
Detroit Symphony Orchestra	6/18/2012	Principal and Asst Principal Percussion
Evansville Philharmonic Orchestra	2012	Consortium Percussion
Ft Wayne Philharmonic	5/19/2008	Principal Percussion
Helena Symphony Orchestra	2005	Section Percussion
Jacksonville Symphony Orchestra	11/14/2011	Principal Percussion
Kansas City Symphony	4/27/2009	Associate Principal Percussion
Kwazulu-Natal Philharmonic Orchestra -Durbin, S.A.	11/3/2013	Principal Percussion
Louisiana Philharmonic Orchestra	4/5/2008	Section Percussion
Milwaukee Symphony Orchestra	2007	substitute percussion
Nashville Symphony	3/26/2011	Section Percussion
National Symphony Orchestra	1/2012	Principal Percussion
North Carolina Symphony	3/2014	Asst Principal Percussion
Orchestre Philharmonique de Radio France	2/2013	Second Percussion
Oregon Symphony	2010	Percussion
Pittsburgh Symphony Orchestra	7/2008	Associate Principal Percussion
San Diego Symphony	10/19/2008	Principal Percussion
Santa Rosa symphony	5/3/2011	Percussion 3
Sarasota Orchestra	4/2012	Principal Percussion
Seoul Philharmonic Orchestra	2007	Associate Principal Percussion
Syracuse Symphony	10/26/2009	Section Percussion
Teatro Massimo, Italy	2015	Percussion
Tucson Symphony Orchestra	9/22/2014	Percussion 3
Tucson Symphony Orchestra	10/2012	Percussion 2
Victoria Symphony, Canada	2001	Principal Percussion
Washington Metropolitan Philharmonic Orchestra	9/10/2006	Principal Percussion
West Australian Symphony Orchestra	2/2013	Principal Percussion
Winston-Salem Symphony Orchestra	1/28/2007	Extra percussion
Youngstown Symphony	9/15/2007	Principal Percussion

Audition Survey

List of 35 Auditions

Inclusive dates:
2001 through 2014

Microsoft Access interface showing the 'Tbl_auditions' table. The ribbon includes FILE, HOME, CREATE, EXTERNAL DATA, DATABASE TOOLS, and TABLE TOOLS (with sub-tabs for FIELDS and TABLE). The table data is as follows:

ID	Orchestra	AuditionDate	Position
11	Boston Symphony Orchestra	1/2012	Section Percussion
19	Canton Symphony Orchestra	9/17/2012	Section Percussion
20	Cape Cod Symphony Orchestra	3/2010	Permanent and Substitute Percussion
21	Charleston Symphony Orchestra	2007	Percussion 2
22	Colorado Springs Philharmonic		Percussion 2
10	Des Moines Metro Opera	3/15/2012	Percussion

Audition Survey

Database

Table of Auditions

Audition
Survey

Database



tbl_excerpts_original

ID	Instrument	Composer	MainTitle	Movement	MeasReh
1	Snare Drum	Prokofiev	Lt Kyjje	Birth of Kyjje, mvt 1	reh 1 to 2/3
2	Snare Drum	Rimsky-Korsakov	Scheherazade	3	entire
3	Snare Drum	Rimsky-Korsakov	Scheherazade	4	entire

Table of Excerpts

The screenshot shows the Microsoft Access interface with a table named 'tbl_excerpt_freq' open. The table has three columns: 'ID', 'audition', and 'excerpt'. The data is as follows:

ID	audition	excerpt
1	1	1
2	1	105
3	1	6

Audition Survey

Database

Table of Excerpt
Frequency

Instrument	Composer	MainTitle	Movement	MeasReh
Cymbals	Rimsky-Korsakov	Scheherazade	4	entire
Cymbals (sus)	Rimsky-Korsakov	Scheherazade	4	reh K to M
Snare Drum	Rimsky-Korsakov	Scheherazade	4	entire
Snare Drum	Rimsky-Korsakov	Scheherazade	3	entire
Snare Drum	Rimsky-Korsakov	Scheherazade	4	reh M/P to U
Snare Drum	Rimsky-Korsakov	Scheherazade	3	reh D/F to G/H
Snare Drum	Rimsky-Korsakov	Scheherazade	3	reh D to E
Snare Drum	Rimsky-Korsakov	Scheherazade	3	reh D to G
Snare Drum	Rimsky-Korsakov	Scheherazade	4	9 before reh Q to R
Snare Drum	Rimsky-Korsakov	Scheherazade	4	four before reh M to R
Snare Drum	Rimsky-Korsakov	Scheherazade	3	reh G to I
Snare Drum	Rimsky-Korsakov	Scheherazade	4	reh W to X
Snare Drum	Rimsky-Korsakov	Scheherazade	4	1 before reh C to D
Tambourine	Rimsky-Korsakov	Scheherazade	3	reh F to G
Tambourine	Rimsky-Korsakov	Scheherazade	4	reh F to G
Tambourine	Rimsky-Korsakov	Scheherazade	entire	entire
Triangle	Rimsky-Korsakov	Scheherazade	4	9 bars after reh W to Allegro
Triangle	Rimsky-Korsakov	Scheherazade	entire	entire

List of Scheherazade Occurrences

- Listed once at the main title level
- Once for each instrument
- 18 times at the movement / measure level

1. List of 129 orchestral works (main titles) reflected on audition repertoire lists for the 35 auditions.
2. List of 334 distinct entrances from orchestral music in the audition lists.
3. List of the main titles by instrument and number of entrances on the audition lists.
4. List of entrances by instrument ordered by number of entrances.
5. List of 1171 entrances counted from all 35 audition lists.

Survey Results

Sorting the Data

Reports

- **Bass Drum**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>	<u>Movt</u>
35	Stravinsky	Rite of Spring	Part I & II

- **Bass Drum w/Cym Atch**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>
13	Stravinsky	Petrouchka-1947 ver

- **Cymbals**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>	<u>Movt</u>
26	Rachmaninoff	Piano Concerto 2	3

- **Glockenspiel**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>
31	Dukas	Sorcerer's Apprentice

Top One
Excerpt
Requested

- **Snare Drum**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>	<u>Movt</u>
45	Rimsky-Korsakov	Capriccio Espagnole	3, 4, & 5

- **Tambourine**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>
44	Dvorak	Carnival Overture

- **Triangle**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>	<u>Movt</u>
12	Brahms	Symphony 4	3

- **Xylophone**

<u>Ct</u>	<u>Composer</u>	<u>MainTitle</u>
25	Gershwin	Porgy and Bess

Top One
Excerpt
Requested



Building The Retrieval System

Based on Kodály concept folk song collections

Brings five pieces of information into a single source system

- "Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime."

- *The Selected Writings of Zoltan Kodály, 1974.*

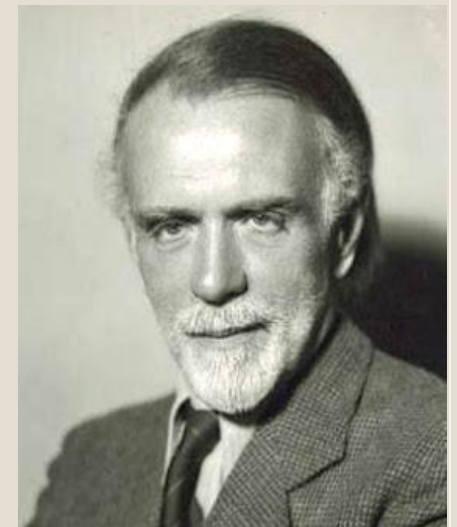
- Kodály and Bartók

- close professional relationship and participated in many music collecting tours.

- Advocated the use of folksongs in music education and the creation of music collections.

Song Collection Background

Zoltan Kodály
(1882-1967)



- 1937 published *A magyar népzene* ('Hungarian Folk Music')
 - contains substantial bibliographies, lists of collectors, notators, localities, syllabic numbers, cadences and rhythmic patterns as well as illustrations and maps
 - 1982 English edition includes new musical examples and numerous addenda selected and drafted by Kodály.
- 1950's – collection contained over 100,000 songs

Zoltan Kodály
(1882-1967)

"Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime."

- use of the highest quality music;
- music for everyone, not only for an elite;
- music experiences beginning in early childhood;
- initial grounding in the folk style of the culture;
- an a cappella vocal foundation for music learning;
- literacy as the primary means for musical independence;
- use of relative solfege;
- experiences before notation; and
- a child-centered learning sequence.

Jean Sinor, "The Ideas of Kodály in America," *Music Educators Journal*, Vol. 72, No. 6, (Feb., 1986): 32-37,

Kodály Principles

Basic principles
underlying the
Kodály method of
music education

Green Gravel

Informant Performer:
Mrs. J. Lee Taylor
West Palm Beach, FL

Source:
Alton C. Morris
Folk songs of Florida
Gainesville, Fla.: Univ. of Florida Press, 1950

Green grav - el, green grav - el, the grass is so green.
The fair - est of maid - ens that e - ver was seen.

The image shows two staves of musical notation in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff contains the melody for the first line of the song, and the second staff contains the melody for the second line. The lyrics are written below the notes.

SONG ANALYSIS

Grade Level

2 - 4

Scale
Pentatonic

Tone Set
Drm sl

Melodic Elements
re

Tonal Center

do

Range
M6

Melodic Motive(s)

RHYTHM SET

ta 

Kodály Retrieval System Models

American Folk Song
Collection of the
[Kodály Center](#) at Holy
Names University in
Oakland, CA.

The collection
contains over 500
songs developed over
35 years

Kodály Retrieval System Models

Kodály Music Institute
in Massachusetts

Questionnaire used to
build a music retrieval
system

Melodic, rhythmic,
and cultural criteria

Name of Song or Rhyme _____

First line of song or rhyme (text only) _____ Song type _____

Melodic	Melodic/Cultural Analysis	Rhythmic/Uses Analysis	Rhythmic
M1. CSP			R1. Meter
M2. Scale			R2. Metronome
M3. Toneset			R3. Note values
M4. Range		<input type="checkbox"/> Outer <input type="checkbox"/> Inner	R4. Upbeat
M5. Mel. Form		<input type="checkbox"/> iso <input type="checkbox"/> hetero	R5. Rhy. Form
M6. Cadences			R6. Beats/phrase
M7. Intervals		<input type="checkbox"/> iso <input type="checkbox"/> hetero <input type="checkbox"/> bi <input type="checkbox"/> tri <input type="checkbox"/> tetra	R7. Podia
M8. Target Motives			R8. Target Motives
M9. M.Diffic.			R9. R. Diffic.
M10. Other			R10. Other
Cultural			Classroom Use
C1. Context			U1. # of verses
C2. Ethnicity			U2. Improvis.
C3. Geographic			U3. Listening
C4. Source: complete data-bibliographical			U4. Game Directions/Movement
C5. Source info	<input type="checkbox"/> Primary <input type="checkbox"/> Secondary <input type="checkbox"/> Tertiary		U5. Ped. Uses
C6. Research Notes			U6. Roles
C7. Holiday			U7. Themes

Developed by Mary A. Epstein and Jonathan C. Rappaport © 1999. Duplication is permitted. Copyright notice must appear on each sheet.

- **Meter:** numeric identification
- **Tempo:** the average tempo or range of tempi taken from the three or four recording links provided in the retrieval system.
- **Range:** for melodic excerpts, the lowest and highest notes. Middle C will be named C4.
- **Rhythmic:** the note value content described with text: qtr note, 8th note, 16th note, etc.
- **Technical:** the skills or rudiments required to play the excerpt.
- **Musical:** dynamic contrasts, the dynamic level for the majority of the excerpt, abrupt dynamic shifts.
- **Scale:** the basic scale used for the excerpt. Keywords would be major, minor, pentatonic, whole tone, etc.
- **Tonality:** the key or tonal center of the excerpt. (not the tonal center of the work)
- **Year:** The initial year the musical work was published or performed as reported on the International Music Score Library Project website (www.imslp.org) or from the publisher.

Keyword Criteria / Attributes

This criteria provides the primary metadata for searching the system for excerpts.

retrieval data entry form

Instrument Cymbals

Title

Composer Mussorgsky MainTitle Night on Bald Mountain


Movement MeasReh reh S to T

Attributes

Criteria	term
meter	cut time
tempo	half note = 116 to 120
rhythmic	syncopation
rhythmic	qtr notes, 8th notes
technical	fast succession of 8th note crashes
technical	fast damping
musical	loud
year	1886

Record: 1 of 8 No Filter Search

Notation Section



Musical notation for 'Night on Bald Mountain' by Mussorgsky, featuring cymbals and piano parts. The notation includes dynamic markings like *f* and *ff*, and performance instructions like *Tran-ien.* and *ffCrash.*

Recordings

spotify_url	orchestra	conductor
https://open.spotify.com/	New York Philharmonic	Lenard Bernstein
https://open.spotify.com/	Philadelphia Orchestra	Eugene Ormandy
https://open.spotify.com/	Russian Radio Symphony Orchestra	Nikolai Golovanov
https://open.spotify.com/	Dallas Symphony Orchestra	Eduardo Mata

Record: 1 of 4 No Filter Search

Resources

Links Reference Documents

Lee Vinson

<http://www.lee>

Building the Retrieval System

Main Sections Layout

- Instrument
- Title
- Attributes
- Recordings
- Notation
- Resources Tab
 - Links
 - Reference
 - Documents

- 100 excerpts
- 47 resource items - a link, reference, or document
- 166 individual recordings
- 315 links to recordings
- 683 attributes/features

- 29 composers
- 40 works of music

The Orchestral Percussion Excerpt Retrieval System

- Continue to add new excerpts to the collection
- Publish the retrieval system through a website.
- Make more of the fields searchable
- Build a module that assists students with progress /historical tracking.
- Include info on how to incorporate into a high school music program.

Future Research

- For more information about this retrieval system or
- To provide suggestions and comments
- Please contact Rick Puzzo at
 - rpuzzo@csc.edu
 - 308-432-6378