

### Samples: Higher-Order Oral/Written Questions

Purpose: Direct Instruction, Collaborative Structures, Summarization, "Ticket out the Door"

1. How does this arrangement of notes make you feel? Do you think you are properly portraying this feeling in your music-making?
2. After listening to a student or a recording play, ask (going down the line one-by-one), "Please tell me one positive and one negative aspect about what you just heard."
3. What is the interval between the two notes being played out of tune? Sing the interval.
4. Based on \_\_\_\_\_ (articulation, dynamics, notes, rhythm, tone), use our FBA scale of 1-5 to note your performance/our band's performance. Justify your assessment.
5. What contribution can you make as an individual band member to improve the stylistic quality of the performance of \_\_\_\_\_. (Name a specific selection of the literature.)
6. In the \_\_\_\_\_ section of the music, which instrument or instruments had the melody?
7. What can you share pertaining to the style of music...(to be played, of which you're listening)?
8. Why did the composer put accents in this part of the music?
9. How did the rhythm changes influence the mood of this piece?
10. How does the articulation sound similar/not similar?
11. What articulation is used in a march? Why? How do you achieve it?
12. How did the composer create a picture of \_\_\_\_\_ in this piece?
13. What might be the inspiration for the composition of \_\_\_\_\_ piece of music written by \_\_\_\_\_? (Could be during a time period in history as well.)
14. Percussion: What is the melody at C in the flutes? Can it be heard?
15. How does this particular music idea/motif develop over the course of this work/movement?
16. Summarization: How would you describe the accuracy of our interpretation of the march's style?
17. How would you characterize our ensemble sound at rehearsal D? Does that match what you believe the composer intended?
18. What do you visualize when you are playing/listening to this section?
19. How does this section of music (ex: Andante Cantabile) offer a variation in mood to the opening theme?
20. How can the trumpets improve the phrasing/expression of their melodic line?
21. How does my individual sound affect the quality of the full ensemble's timbre?
22. How does the melody in this piece of music relate to the mood of the piece?
23. How does the instrumentation affect the tone of a piece of music?
24. What are three things that still need to be worked on (selection) and why? What are some areas that were played at a performance-ready level? What characteristics displayed this level of achievement?
25. What are the musical qualities of a professional musician?
26. What are three things that can be done to make (select exercise/passage) better?
27. Summarization: Are we achieving the type of ensemble sound that you think is high-achieving? What elements go into that? No? What elements are missing?
28. Exercise # 41 in the book: What kind of (tone, message, or concept) would this passage be used in if you were to hear it on a TV show or in a movie? What is the mood? What would be going on? What do you think it would be used for and why?

29. Why is the balance too treble? What needs to be corrected in order to bring the ensemble into the correct balance?
30. What do you hear? (Don't allow a student response of "I don't know"). Does something need to change? What/why/how?
31. What do you hear from the lower brass at section C? Stylistically, is it being played similarly or differently? How so?
32. What words describe the idea or style at [certain section of the music]? And those words mean...?
33. What chords are being outlined? What cadence?  
What is the appropriate articulation for...? Why? Demonstrate.
34. How is the melody different/similar from the counter-melody?
35. What motifs in the music support the idea that...?
36. How would the tonality be different if...?
37. What tone does the composer/arranger create by using...?
38. What does the term legato mean? What type of articulation needs to be utilized? Demonstrate...
39. What is incorrect about the balance at \_\_\_\_\_? How can it be corrected? What happens if \_\_\_\_\_?
40. What is the composer attempting to convey in this section? Can you relate it to anything you have heard previously? How so?