NMTA Session & Meeting September 25, 2018 @ 7:30 pm Bethel College Piano Lab

Program

"Music Progressions: Motivation and Momentum"
Sally Buxton, NCTM

Agenda

- I. Minutes of last meeting August 28, 2018 Carol Klingenberg
- II. Treasurer Report Bev Richards
- III. Event Updates
 - Masterclass (Brad Baker)
 - Other event updates from membership
- V. Other Agenda Items announced from membership

Next NMTA Event

October 16, 7:30 pm Bethel College Fine Arts Center Topic TBA
Dr. Kristi Baker, NCTM
KMTA President

Upcoming Area Events

October 6, 2018	KMTA District VI Honors Auditions @ Tabor College (Sep. 7deadline)
October 19-20, 2018	KMTA State Conference @ Emporia Beach Music Hall
November 10, 2018	KMTA State Honors Auditions @ University of Kansas, Lawrence
January 12, 2019	Piano Pre-Festival Clinic @ Tabor College
February 2, 2019	Regional Piano Festival @ Bethany College (Deadline: Jan. 15)
February 16, 2019	State Piano Festival @ WSU
March 16-20, 2019	MTNA National Conference - Spokane Convention Center, Spokane, WA
March 22-23, 2019	Tabor College Bach Keyboard Festival and Competition
March 30, 2019	Regional Music Festival (Solo/Small Ensemble class 1A-3A) @ Tabor
April 4, 2019	Regional Music Festival (Solo/Small Ensemble class1A-6A)
April 17, 2019	State Large Ensemble Festival
April 27, 2019	State Solo/Small Ensemble Festival

Wichita Symphony Concert Series http://wichitasymphony.org	2018–2019	Century II
Newton Mid-Kansas Symphony Series http://www.nmkso.org	2018–2019	All concerts at 4:00pm
Hutchinson Symphony Orchestra	2018-2019	Fox Theater, Hutchinson, KS



Strengthening Your Students' Understanding: Music Progressions

Presented by:
Tiffiney Harms, MME, NCTM
Daniel Masterson, DMA, NCTM

Kansas Music Educators Association In-Service Workshop Century II Convention Center, Wichita Friday, February 23, 2018 9:30-10:20 a.m.



7.1

KMTA Music Progressions Curriculum Overview Chart

I. Performance	I memorized solo;	1 memorized solo;	I memorized solo;	1 memorized solo;	I memorized solo;
1. I GIJOI MADCC	l solo, contrasting style, memory optional.	1 solo, contrasting style, memory optional.	1 solo, contrasting style, memory optional.	1 solo, contrasting style, memory optional.	I solo, contrasting style, memory optional.
II. Music Understanding	Give a verbal description of	-Give a verbal description of	Give a verbal description of	-Give a verbal description of	-Give a verbal description of
and Vocabulary	memory piece: tempo, touch, dynamics, mood.	memory piece: tempo, touch, dynamics, mood.	memory piece: tempo, touch, dynamics, mood.	memory piece: tempo, touch, dynamics, mood.	memory piece: tempo, touch, dynamics, mood.
	- Define 5 terms or symbols	Define 5 terms or symbols	- Define 5 terms or symbols	signature (name & sharps or	Give the form & key signature (name & sharps or
	from either or both pieces.	from either or both pieces.	from either or both pieces.	flats) of the memorized piece. - Define any term or symbol	flats) of the memorized piece Define any term or symbol
				from both pieces. Facilitator will choose 4.	from both pieces. Facilitator will choose 4.
III. Functional Skills					
A. Rhythm and Pulse	Student will count aloud (1	Student will count aloud (1		Student will count aloud (1	-Student will count aloud (1
Development	a rhythm with quarter half and	measure prep) and clap or tap a rhythm with quarter, half	a rhythm with eighth note	a rhythm with eighth, dotted	measure prep) and ciap or tap a rhythm with triplet eighths,
	whole notes.	and whole notes & rests, and	pairs, quarter, half & whole	half & quarter notes, and	dotted half & quarter notes &
	Metronome will be set at 72	dotted half notes.	notes & rests, dotted half	upbeats. -Metronome will be set at 72	upbeats. Metronome will be set at 72
		for a quarter note.	-Metronome setting of 72.	for a quarter note.	for a quarter note.
B. Sight-Playing	Student will play a 4-8 measure piece in Middle C	-Student will play a 4-8 measure piece in five-finger position with:	Student will play a 4-8 measure piece in five-finger position with:	Student will play a five- finger position piece in C, G or F Maior, or A minor that	 Student will play a piece outside 5-finger position, in C, G, or F Major, or A, D, or E
	hands separate	-hands separate	-hands together	may include accidentals, with:hands together	Minor with:hands together
	-quarter, half & whole notes	-quarter, half, dotted half &	-eighth note pairs, and ties	-chord shells & close	chord shells & intervals in
	steps & skips only	-steps & skips only		dotted quarter followed by an eighth note, and upbeats	eighth notes/rests & triplets meter of 3/4, 4/4, 3/8 or 6/8
C. Keyboard Facility					
Scales	—Five pentascales, tetrachord or one octave scales.	 Five pentascales, tetrachord or one octave scales. 	Scales in four keys: tetrachord or one octave.	-Scales in four keys, one octave, hands separate or	-Six scales, one octave, hands together: 2 white-key major,
			hands separate: two major and two harmonic minor.	together: 2 major & 2 minor (natural & harmonic forms).	2 black-key major, & 2 minor (natural & harmonic).
Chords & Chord Progressions	Play a matching triad or shell.	-Play a matching triad.	Root position tonic & dominant triads, hands	Chords separate or together: In minors, use harmonic form:	In minors, use harmonic form:Primary triad inversions.
q			separate or together.	-Primary root triads.	hands togetherChord progression I-IV-I-V-
			Chord progression I-V-I or	and down.	I or I-IV-I-V7-I, togetherIn 2 keys (student's choice)
			together	I-IV-I V-I or I-IV-I-V7-I.	V7 to 2 nd inversion of tonic.
Arpeggios			-Two octave hand over hand	One octave arpeggio, hands	-One octave arpeggio, hands together.
D. Applied Theory					
Intervals	Play steps and skips on the white keys, up & down.	-Play 2nds - 5ths on the white keys, up & down.	Play all the intervals of 2nds-6ths, up from tonic, in	Play intervals of 2nds-8ths, up only, from any pitch in	Play major & perfect intervals, up from tonic, in
	-Whole & half steps, up & down.	Play sharped and flatted notes.	keys of prepared scales.	keys of prepared scales.	keys of prepared scales
	4011111				

KMTA Music Progressions Curriculum Overview Chart

		~	3	4	40
1V Written Theory	Write heats for quarter notes	-Write beats for quarter notes	-Write counts for eighth note	-Write counts for paired	-Write counts for eighth to
TATE AND THE TRANSPORT	בייטור וייי יייי איזור אייור אייין אייור א	Trine ocais for quarter nones	- Willie Counts for Cignus more	- Wille coults for paired	- Wille coulls for cignar to
	and rests, half & whole notes.	and rests, half & whole notes	pairs, quarter, half & whole	eighths, quarter to whole	whole notes and rests, and
		& rests, and dotted half notes.	notes and rests, and dotted	notes and rests, and dotted	dotted half and quarter notes,
	-Know treble & bass clefs,		half notes in 2/4, 3/4 and 4/4	half notes & upbeats in 2/4,	triplet eighths, & upbeats in
	forte & piano symbols.	-Know the counting in 2/4,	meter.	3/4 and 4/4 meter.	2/4, 3/4 and 4/4 meter.
		3/4 and 4/4 meter.		-Define pianissimo, piano,	-Know the order of sharps
	-Know the direction of notes		-Define piano, mezzo piano,	mezzo piano, mezzo forte, and	and flats.
	on the staff: up, down, or	-Draw sharp, flat & natural	mezzo forte, and forte signs.	forte & fortissimo signs;	Know the distance & quality
	repeating.	symbols.	Identify ties and slurs.	accent, 8va & DC al Fine.	of major & perfect intervals
	•		Identify proper direction of	Know the meaning of	on the staff, from any white
	-Know steps & skips up and	-Know forte, piano, legato &	note stems.	numbers in time signatures.	key.
	down on the staff and keyboard.	staccato.	- Proper placement of sharp,	-Know 2nds-octaves on the	Identify white-key major
			flat & natural symbols.	keyboard and staff.	and minor triads on a
	Know whole and half steps on	-Know white and black key	Know 2nds-6ths and whole	-Know the letter names of	keyboard and on the staff.
	a keyboard.	names on the keyboard.	and half steps on the keyboard	notes on the grand staff to two	-Know the accidentals to
			and staff.	ledger lines above & below	form major, natural or
	Know the letter names of	-Know white-key 2nds-5ths	-Know the letter names of	the staff.	harmonic minor scales from
	notes on the keyboard & staff	on the keyboard and staff,	notes on the keyboard	-Recognize pattern whole &	white keys.
	from first line bass G to fifth		Know the letter names on	half steps for major &	
	line treble F.	Know the letter names of	the grand staff & its exterior	harmonic minor scales.	
		notes on the grand staff from	spaces.	-Place an X on the middle	
		first line bass G to fifth line		note of major white-key	
9		treble F.		triads.	
V. Listening	-Answer questions about:	-Answer questions about	Answer written questions	-Identify the distance of 2nds,	-Identify the distance &
1	-high, low & middle sounds,	forte, piano, staccato, or	about recognizing 2nds - 5ths.	3rds, & 6ths.	quality of major and perfect
	-the direction of 5 notes (up,	legato sounds; the direction of	-Recognize major & minor	-Identify the distance and	2nds - octaves, the major or
	down, or repeating), the pulse	5 notes; steps or skips you	triads.	quality of perfect intervals, the	minor tonality of a piece, and
	of a song (by clapping along)	hear; the beat of a song (by	-Select one of two rhythms.	major or minor tonality of a	whether there are 3 or 4 beats
	and which of two descriptions	clapping along); and which of	-Add a sharp or flat sign to a	piece, whether the melody is	per measure.
	matches a piece played for you.	two descriptions matches a	note you hear.	in the treble or bass, and	-Rhythmic dictation: 2
		piece played for you.	-Choose the best description	whether there are 3 or 4 beats	measures in 4/4, including
			of a piece.	in a measure.	eighth, dotted half & quarter
	1			-Rhythmic dictation: 2	notes.
				measures in 4/4, with quarter,	-Tell which of two melodic
				half, dotted half & whole	patterns you near.
				ilotos:	

A Comprehensive Musicianship Program
Fill in the blanks and check off the skills you have mastered.

LEVEL TWO

NAME
I DEDECORMANCE, Mamorized color
I. PERFORMANCE: Memorized solo: by
Contrasting solo.
II. MUSIC UNDERSTANDING AND VOCABULARY:
Complete this sentence with words you choose that describe your memory piece: "My piece is"
TempoTouch
Dynamic Mood
Define five terms or symbols from either or both pieces:
1 means
1 means
3. means
4 means
5 means
III. FUNCTIONAL SKILLS:
A. RHYTHM & PULSE DEVELOPMENT:
[] Clap or tap and count aloud a rhythm with quarter, half and whole notes & rests, and dotted half notes with the metronome at 72.
B. SIGHT-PLAYING:
Play a 4-8 measure piece in five-finger position; counting encouraged.
C. KEYBOARD FACILITY:
Prepare five pentascales, tetrachord or one octave scale:
major or minor, white or black key, hands separate or together.
Keys: Play a triad in each key.
IV. APPLIED THEORY: Be able to play for the facilitator:
[] Intervals of 2nds – 5ths on white keys, up and down.
[] Sharped and flatted notes.
V. WRITTEN THEORY: Be able to write answers about:
[] The number of beats for quarter, half & whole notes and rests, and dotted half notes.
 The counting in 2/4, 3/4, and 4/4 meter. Drawing sharp, flat and natural symbols; recognizing forte, piano, staccato & legato.
[] White and black key names on the keyboard.
[] 2nds – 5ths pictured on keyboard and staff, white keys only.
The names of the notes on the grand staff from first line bass G to fifth line treble F.
1 The latines of the notes of the gland start from his time outs o to that the acote 1.
VI. LISTENING: Be able to answer questions verbally about:
[] Forte or piano, legato or staccato sounds.
[] The direction of 5 notes (up, down, or repeating).
[] Identifying steps and skips played for you.
[] The beat of a song (by clapping along).
[] Which one of two descriptions matches a piece played for you.

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Fill in the blanks and check off the skills you have mastered.

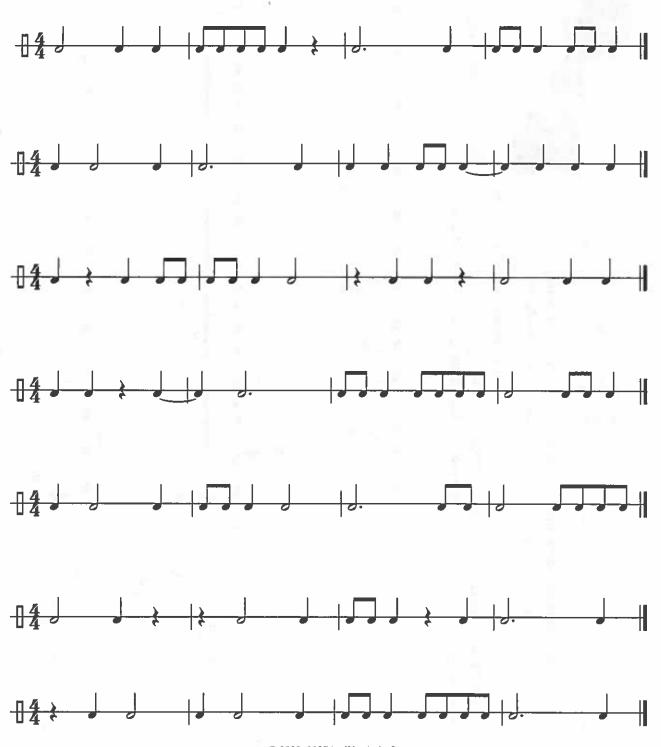
LEVEL FIVE

NAME	
I. PERFORMANCE: Memorized solo: Contrasting solo:	by
Contrasting solo:	by
II. MUSIC UNDERSTANDING AND VOCABULARY: Complete this sentence with words you choose that describe your m Tempo Touch & key signature (name of key & sharp [] Know any term or symbol in both performance pieces. Facilita	Mood
III. FUNCTIONAL SKILLS: A. RHYTHM & PULSE DEVELOPMENT: [] Clap or tap and count aloud a rhythm including notes, & upbeats, with the metronome set at 72. B. SIGHT-PLAYING: [] Play a piece outside 5-finger Major, or A, D or E minor; counting encouraged. C. KEYBOARD FACILITY: Prepare six scales: 2 white-key major, 2 black-key one octave, hands together:	position, hands together, in C, G, or F
In the same keys, prepare: (In minor keys, use t [] Primary triads in inversions, up and down. Face [] Chord progression: I-IV-I-V-I or I-IV-I-V7-I, [] One octave arpeggio, hands together [] Root position V7 to 2 nd inversion tonic in two IV. APPLIED THEORY: Be able to play for the facilitator: [] Major and perfect intervals, up from tonic, in the same keys, use to provide the same keys, prepare: (In minor keys, use to provide the same keys, use the same ke	cilitator will choose one set. hands together prepared keys:
 V. WRITTEN THEORY: Be able to write: The counting for music with rhythms (including eighth quarter and half notes, triplet eighths, & upbeats) in 2/4, 3/4 The order of sharps and flats. The major key signatures. The identification of the distance & quality of major & from any white key. Identification of major or minor triads on a keyboard fill White-key major and minor triads on the staff. Accidentals to form major, natural, or harmonic minor 	perfect intervals on the staff,
VI. LISTENING: Be able to write answers about: [] The distance and quality of major and perfect 2nds — or [] The major or minor tonality of a piece. [] Whether there are 3 or 4 beats per measure. [] Rhythmic dictation: two measures in 4/4, including eight [] Which of two melodic patterns you hear. VII. OPTIONS: (Max. of 3) A solo, ensemble, composition, imp	ghth, dotted half & quarter notes.
TI. Of TIONS. (Max. of 3) A solo, ensemble, composition, imp	rovisation, natering, written of artistic project,

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lead line, electronic/digital skills.

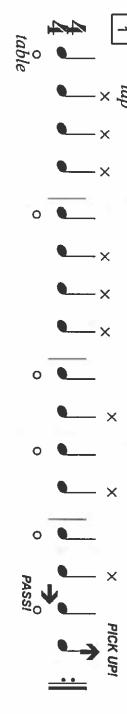
Rhythm Drills

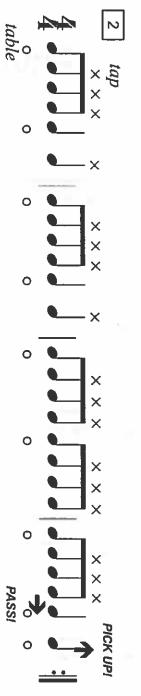


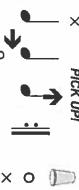
Compose Create.com

Rhythm Cup Explorations sample

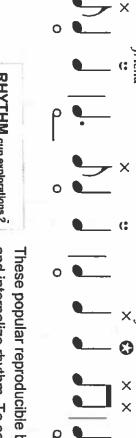
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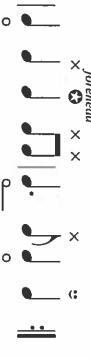






- Normal cup position is upside down, held by the right hand
- Tap table with cup (hold cup in RH).
- X Lift cup with RH and and tap top of cup with LH
- Pass the cup by plopping in front of the person to your right.
- Pick up the cup that was passed to you.
- Reach over your cup to tap the cup of the person on your right.
- Q__Tap your cup on the table and drag.
- Tap your forehead with your cup.









and internalize rhythm. To see more about why these reproducible books are all the rage or to order, please visit: These popular reproducible books connect with kids of all ages to help them learn

ComposeCreate.com/product/rhythm-cup-explorations-2 ComposeCreate.com/product/rhythm-cup-explorations

"This is a standout feature in my lessons. I love it, the kids love it, and above all, kids even with a struggling sense of rhythm have dramatically improved with these cups!" ~ Aaron Bloom, piano teacher in WA

A Comprehensive Musicianship Program

Fill in the blanks and check off the skills you have mastered.

LEVEL SEVEN

NAME
I. PERFORMANCE: Memorized solo, from Baroque, Classic, Romantic or 20 th Century period:
Contrasting solo:by
II. MUSIC UNDERSTANDING AND VOCABULARY: [] Give biographical information and style (period) of the composer of the memory piece. [] Give key signature (name of key & sharps or flats), form & distinguishing features of the memorized piece. [] Know any term or symbol in both performance pieces. Facilitator will choose four.
III. FUNCTIONAL SKILLS: A. RHYTHM & PULSE DEVELOPMENT: [] Tap a rhythm with the right hand, and pulse with the left, counting aloud; with the metronome set at 72. B. SIGHT-PLAYING: [] Play an intermediate level piece, hands together. C. KEYBOARD FACILITY: Prepare 2 octaves, hands together of [] all major scales and [] all white-key minor scales (natural and harmonic). (Facilitator will choose 1 white & 1 black-key major and 1 white-key minor.) Prepare 1 black-key minor scale (natural and harmonic forms). In keys of prepared scales, play: (In minor keys, use harmonic form.) [] First inversion chord progression: I-IV-I-V-V7-I with chords in both hands, and with roots in the L.H. [] Two octave arpeggio, hands together.
 IV. APPLIED THEORY: Be able to play for the facilitator: [] Major, minor and perfect intervals, up from any white or black key. [] Major, minor, diminished and augmented triads, root position, on any key. [] Major, minor, and dominant 7th chords, root position from any key.
 V. WRITTEN THEORY: Be able to write: [] The missing beats to complete measures in any meter, choosing rhythms from a list. [] The identity of double sharps and double flats. [] The identity of major key signatures on the staff, and give the relative minors. [] And identify major, minor and perfect intervals by distance & quality on the staff, up from any key. [] White key major, natural, or harmonic minor scales & black key major scales. [] Root position major and minor, diminished and augmented triads on the staff.
VI. LISTENING: Be able to identify: [] Major, minor intervals, up only, by distance & quality. [] Perfect intervals, up & down. [] The tempo of a piece or excerpt from a list of Italian terms. [] The tonality of a piece as major, minor, or bitonal. [] The form of a piece as binary (AB), ternary (ABA) or theme & variations. [] Rhythmic dictation: 4 measures in 6/8 meter. [] Melodic dictation: 4 measures in 4/4.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; or analysis.

A Comprehensive Musicianship Program

Fill in the blanks and check off the skills you have mastered.

LEVEL EIGHT

ME.		

L PERFORMANCE: Memorized solo, from Baroque, Classic, Romantic or 20 th Century period: by
period: by Contrasting solo: by
II. MUSIC UNDERSTANDING AND VOCABULARY: [] Give biographical information about the composer of the memory piece. [] Identify the style (period) of the memory piece and name 3 other composers of that era. [] Give key signature (name of key & sharps or flats), form & distinguishing features of the memorized piece. [] Know any term or symbol in both performance pieces. Facilitator will choose four.
III. FUNCTIONAL SKILLS: A. RHYTHM & PULSE DEVELOPMENT: [] Tap rhythms simultaneously with both hands, counting aloud; student sets tempo. Metronome optional. B. SIGHT-PLAYING: [] Choose from a classical piece and a hymn-style piece. C. KEYBOARD FACILITY: Prepare 4 octaves, hands together, all major, natural and harmonic minor scales. (Facilitator will choose 1 each: white-key and black-key major, white-key and black-key minor.) In keys of prepared scales, practice: (In minor keys, use the harmonic form.) [] Second inversion chord progression: I-IV-I-V-V7-I with chords in both hands. [] I-IV-I-V-V7-I progression in root position, 1 and 2 and 2 inversions with the roots in the L.H. [] Four octave root position arpeggios, hands together.
 IV. APPLIED THEORY: Be able to play for the facilitator: [] Major, minor and perfect intervals, up & down from any key. [] Augmented and diminished 4ths, 5ths, and octaves, up from any key. [] Major, minor, augmented and diminished root chords & inversions, on any key. [] Major, minor, and dominant 7th chords, root position & inversions, on any key.
 V. WRITTEN THEORY: Be able to write: The missing beats to complete measures in any meter, choosing rhythms from a list. Major and relative natural and harmonic minor scales from any key. Major, minor and perfect intervals, from any note, up & down. Augmented and diminished 4ths, 5ths and octaves, up only, from any note. Major, minor, diminished and augmented triads in any inversion. The identification of dominant, major, and minor 7th chords, root position, from any key. White key dominant 7th chords in any inversion.
VI. LISTENING: Be able to identify: [] Major, minor & perfect intervals, up & down, listing distance & quality. [] The meter of a piece or excerpt as simple or compound. [] The tonality of a piece as major, minor, or modal. [] The form of a piece as binary, ternary, rondo, or sonata-allegro. [] The texture of a piece as thin, thick/full, or imitative. [] Rhythmic dictation: any combination of notes and dotted rhythms. [] Melodic dictation: 4 measures in 4/4.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; analysis.

A Comprehensive Musicianship Program

Fill in the blanks and check off the skills you have mastered.

LEVEL NINE

	NAME		
L PERFORMANCE	: Memorized solo, from Bar	oque, Classic, Romantic or	20 th Century
period:		by	
Contrasting so	lo:	by	
II. MUSIC UNDERS' [] Give biographical pieces, the dates of his	TANDING AND VOCABU information about the comp style period, three other con e (name of key& sha	LARY: oser of the memory piece, a aposers, and three events or	names of 3 of his other people from that era.
mood	, & distinguishing features of	of the memorized piece.	
[] Know any term or	symbol in both performance	e pieces. Facilitator will ch	oose four.
•	-		
Metronome use B. SIGHT-PI C. KEYBOAl scales (natura	& PULSE: Tap rhythms see optional. AYING: Play an upper interest of the properties o	ermediate piece. 4 octaves, hands together:	All major and minor
	e- and 1 black-key minor.		
In all keys, pr	epare: (In minor keys, use	the harmonic form.)	
The chord	progression I-IV-ii-V-V7-I;	L.H. playing roots in octav	/es.
[] Four octav	ve major and minor arpeggio ve dominant 7 th arpeggios in	s, root position and inversion of the control of th	ons, hands together. er.
[] Major, minor a [] Augmented an	RY: Be able to play for the and perfect intervals on any is d diminished intervals and tonor, dominant or fully-diminished.	key, up & down ritone, up only, on any key.	ion & inversions.
V. WRITTEN THEO	DV. Da skie to mateu		
	ny meter with notes to include	de 32nds, trinlets & unhest	
[] Identification of m	ajor, natural, harmonic and i	melodic minor, whole tone	& pentatonic scales and
[] Major, natural, har	monic & melodic minor sca perfect intervals from any no	les from any key, and white	e key modes.
	minished 4ths, 5ths and octa		v kev.
[] The identity of trite	ones as augmented 4ths or d	iminished 5ths on a staff.	,,
[] The identity of the	key signature of a piece.		
[] The root, quality, &	& inversion of major, minor	and dominant 7 th chords.	
VL LISTENING: Be			
[] The meter of a piece [] A tempo from a min [] The tonality of a piece	ce or excerpt as 3/4, 4/4, 6/8 ultiple-choice list of Italian t iece as major, minor, atonal ece as monophonic, homoph	erms. or modal.	
The form of a piece The style of a piece	e as binary, ternary, fugue, se as Baroque, Classical, Ron 4 measures in any given me	sonata-allegro, rondo, or thinantic or Contemporary.	rough-composed.

A Comprehensive Musicianship Program

Fill in the blanks and check off the skills you have mastered.

LEVEL TEN

NAME

I. PERFORMANCE: Memorized solo, from Baroque, Classic, Romantic or 20 th Century period: by Contrasting solo: by
II. MUSIC UNDERSTANDING AND VOCABULARY: Give biographical information about the composer of the memory piece, names of other pieces by the composer, the dates of his style period, three other composers, and three events or people from that era [] Give key signature (name of key & sharps or flats), form, mood & distinguishing features of the memorized piece. [] Know any term or symbol in both performance pieces. Facilitator will choose 4.
III. FUNCTIONAL SKILLS: A. RHYTHM & PULSE: [] Tap rhythms simultaneously (to include duple versus triple rhythms); student sets tempo. Metronome use optional. B. SIGHT-PLAYING: [] Play an upper intermediate/lower advanced piece. C. KEYBOARD FACILITY: Prepare 2 octaves of eighths, 3 octaves of triplets, and 4 octaves of sixteenths, hands together of all major and minor scales (natural, harmonic and melodic). (Facilitator will choose 1 white-key and 1 black-key major, 1 white-key and 1 black-key minor.) In all keys, prepare: (In minor keys, use the harmonic form.) [] Chord progression: I-vi-IV-ii-IV-ii-IV-ii-IV-II-III. playing roots. T major & I minor will be chosen by the facilitator. [] Four octave major and minor arpeggios, root position and inversion, hands together [] Four octave dominant and diminished 7th arpeggios in root position, hands together
 IV. APPLIED THEORY: Be able to play for the facilitator: [] Major, minor, perfect, augmented, diminished and tritone intervals, up & down. [] Major, minor, dominant, and half- and fully-diminished 7th chords, root position & inversions, from any key. (Facilitator chooses 4 keys.)
 V. WRITTEN THEORY: Be able to write: [] Major, natural, harmonic and melodic minor, whole tone, chromatic, or pentatonic scales and transposed modes, from any key. [] The identification of any major, minor, dominant, half- and (fully)-diminished 7th chords, in root position & inversions. [] Chord analysis (using letter names) for each beat of a hymn; mark non-harmonic tones. [] The identity of the key, mode or scale of a piece.
VI. LISTENING: [] Be able to describe a piece's pulse, tempo (with Italian term), texture, melódy, tonality/harmony, form & style. [] Write melodic dictation for 4 measures in any given meter.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; or analysis.