

**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. 7--deadline)
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 -- class 1A-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 http://www.hutchsymphony.org	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.

KMTA Music Progressions Curriculum Overview Chart

	1	2	3	4	5
I. Performance	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.
II. Music Understanding and Vocabulary	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Define 5 terms or symbols from either or both pieces.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Define 5 terms or symbols from either or both pieces.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Define 5 terms or symbols from either or both pieces.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Give the form & key signature (name & sharps or flats) of the memorized piece. -- Define any term or symbol from both pieces. Facilitator will choose 4.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Give the form & key signature (name & sharps or flats) of the memorized piece. -- Define any term or symbol from both pieces. Facilitator will choose 4.
III. Functional Skills					
A. Rhythm and Pulse Development	--Student will count aloud (1 measure prep) and clap or tap a rhythm with quarter, half and whole notes. --Metronome will be set at 72 for a quarter note.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with quarter, half and whole notes & rests, and dotted half notes. --Metronome will be set at 72 for a quarter note.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with eighth note pairs, quarter, half & whole notes & rests, dotted half notes and tied notes. --Metronome setting of 72.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with eighth, dotted half & quarter notes, and upbeats. --Metronome will be set at 72 for a quarter note.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with triplet eighths, dotted half & quarter notes & upbeats. --Metronome will be set at 72 for a quarter note.
B. Sight-Playing	--Student will play a 4-8 measure piece in Middle C position with: --hands separate --no accidentals --quarter, half & whole notes --steps & skips only	--Student will play a 4-8 measure piece in five-finger position with: --hands separate --no accidentals --quarter, half, dotted half & whole notes & rests --steps & skips only	--Student will play a 4-8 measure piece in five-finger position with: --hands together --accidentals --eighth note pairs, and ties	--Student will play a five-finger position piece in C, G or F Major, or A minor that may include accidentals, with: --hands together --chord shells & close intervals in the L.H. --dotted quarter followed by an eighth note, and upbeats	--Student will play a piece outside 5-finger position, in C, G, or F Major, or A, D, or E Minor with: --hands together --chord shells & intervals in the L.H. --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, hands separate: two major and two harmonic minor.	--Scales in four keys, one octave, hands separate or together: 2 major & 2 minor (natural & harmonic forms).	--Six scales, one octave, hands together: 2 white-key major, 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 separate or together. --Chord progression I-V-I or I-V7-I, hands separate or together	Chords separate or together: In minors, use harmonic form: --Primary root triads. --Tonic triad inversions, up and down. --Chord progression: I-IV-I-V-I or I-IV-I-V7-I. --One octave arpeggio, hands separate or together.	In minors, use harmonic form: --Primary triad inversions, hands together --Chord progression I-IV-I-V-I or I-IV-I-V7-I, together. --In 2 keys (student's choice), V7 to 2 nd inversion of tonic. --One octave arpeggio, hands together.
Arpeggios					
D. Applied Theory					
Intervals	--Play steps and skips on the white keys, up & down. --Whole & half steps, up & down.	--Play 2nds – 5ths on the white keys, up & down. --Play sharped and flatted notes.	--Play all the intervals of 2nds-6ths, up from tonic, in keys of prepared scales.	--Play intervals of 2nds-8ths, up only, from any pitch in keys of prepared scales.	--Play major & perfect intervals, up from tonic, in keys of prepared scales.

KMTA Music Progressions Curriculum Overview Chart

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

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

LEVEL TWO

NAME _____

I. PERFORMANCE: Memorized solo: _____ by _____
Contrasting solo: _____ by _____

II. MUSIC UNDERSTANDING AND VOCABULARY:

Complete this sentence with words you choose that describe your memory piece: "My piece is..."

Tempo _____ Touch _____
Dynamic _____ Mood _____

Define five terms or symbols from either or both pieces:

1. _____ means _____
2. _____ 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.

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.

MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

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

LEVEL FIVE

NAME _____

- I. PERFORMANCE: Memorized solo: _____ by _____
Contrasting solo: _____ by _____

II. MUSIC UNDERSTANDING AND VOCABULARY:

Complete this sentence with words you choose that describe your memory piece: "My piece is..."

Tempo _____ Touch _____ Mood _____

- Give form _____ & key signature (name of key _____ & sharps or flats _____) & dynamics.
 Know any term or symbol in both performance pieces. Facilitator will choose four.

III. FUNCTIONAL SKILLS:

A. RHYTHM & PULSE DEVELOPMENT:

- Clap or tap and count aloud a rhythm including triplet eighth notes, dotted half & quarter notes, & upbeats, with the metronome set at 72.

B. SIGHT-PLAYING: Play a piece outside 5-finger position, hands together, in C, G, or F Major, or A, D or E minor; counting encouraged.

C. KEYBOARD FACILITY:

Prepare six scales: 2 white-key major, 2 black-key major, and two minor (natural and harmonic), one octave, hands together:

_____ **In the same keys, prepare: (In minor keys, use the harmonic form.)**

- Primary triads in inversions, up and down. Facilitator will choose one set.
 Chord progression: I-IV-I-V-I or I-IV-I-V7-I, hands together
 One octave arpeggio, hands together
 Root position V7 to 2nd inversion tonic in two prepared keys: _____

IV. APPLIED THEORY: Be able to play for the facilitator:

- Major and perfect intervals, up from tonic, in the keys of prepared scales.

V. WRITTEN THEORY: Be able to write:

- The counting for music with rhythms (including eighth to whole notes and rests, dotted quarter and half notes, triplet eighths, & upbeats) in 2/4, 3/4, and 4/4 meter.
 The order of sharps and flats.
 The major key signatures.
 The identification of the distance & quality of major & perfect intervals on the staff, from any white key.
 Identification of major or minor triads on a keyboard from a white key.
 White-key major and minor triads on the staff.
 Accidentals to form major, natural, or harmonic minor scales from white keys.

VI. LISTENING: Be able to write answers about:

- The distance and quality of major and perfect 2nds – octaves.
 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 eighth, dotted half & quarter notes.
 Which of two melodic patterns you hear.

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

Rhythm Drills



Rhythm Cup Explorations™ Sample

This sample of Rhythm Cup Explorations Book 1 and 2 is used with written permission from ComposeCreate.com.

1 tap

table

PASS!

Normal cup position is upside down, held by the right hand

Tap table with cup (hold cup in RH).

Lift cup with RH 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.

Tap your cup on the table and drag.

Tap your forehead with your cup.

2 tap

table

PASS!

3

friend

forehead

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

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

"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



MUSIC PROGRESSIONS

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 20th Century period: _____ by _____
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.

MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

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

LEVEL EIGHT

NAME _____

I. PERFORMANCE: Memorized solo, from Baroque, Classic, Romantic or 20th Century 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, 1st and 2nd 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.

MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

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

LEVEL NINE

NAME _____

- I. PERFORMANCE:** Memorized solo, from Baroque, Classic, Romantic or 20th Century period: _____ by _____
Contrasting solo: _____ by _____

II. MUSIC UNDERSTANDING AND VOCABULARY:

- Give biographical information about the composer of the memory piece, names of 3 of his other pieces, 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 four.

III. FUNCTIONAL SKILLS:

- A. RHYTHM & PULSE:** Tap rhythms simultaneously with both hands; student sets tempo. Metronome use optional.
- B. SIGHT-PLAYING:** Play an upper intermediate piece.
- C. KEYBOARD FACILITY:** Prepare 4 octaves, hands together: All major and minor scales (natural, harmonic and melodic). Facilitator will choose 1 white- and 1 black-key major; 1 white- and 1 black-key minor.
In all keys, prepare: (In minor keys, use the harmonic form.)
 - The chord progression I-IV-ii-V-V7-I; L.H. playing roots in octaves.
 - Four octave major and minor arpeggios, root position and inversions, hands together.
 - Four octave dominant 7th arpeggios in root position, hands together.

IV. APPLIED THEORY: Be able to play for the facilitator:

- Major, minor and perfect intervals on any key, up & down
- Augmented and diminished intervals and tritone, up only, on any key.
- Any major, minor, dominant or fully-diminished 7th chords, root position & inversions.

V. WRITTEN THEORY: Be able to write:

- The half beats in any meter with notes to include 32nds, triplets & upbeats.
- Identification of major, natural, harmonic and melodic minor, whole tone & pentatonic scales and some white key modes.
- Major, natural, harmonic & melodic minor scales from any key, and white key modes.
- Major, minor and perfect intervals from any note, up & down.
- Augmented and diminished 4ths, 5ths and octaves, up and down, from any key.
- The identity of tritones as augmented 4ths or diminished 5ths on a staff.
- The identity of the key signature of a piece.
- The root, quality, & inversion of major, minor and dominant 7th chords.

VI. LISTENING: Be able to identify:

- The meter of a piece or excerpt as 3/4, 4/4, 6/8 or multi-metric.
- A tempo from a multiple-choice list of Italian terms.
- The tonality of a piece as major, minor, atonal or modal.
- The texture of a piece as monophonic, homophonic, or polyphonic.
- The form of a piece as binary, ternary, fugue, sonata-allegro, rondo, or through-composed.
- The style of a piece as Baroque, Classical, Romantic or Contemporary.
- Melodic dictation: 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.

MUSIC PROGRESSIONS

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 20th 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-I⁶⁴-V7-I, L.H. playing roots. 1 major & 1 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, melody, 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.