



Music Progressions Resource Handbook

Originally compiled by
Keturah Lawrence and Wendy L. Stevens

2007 Edition
2009 Corrections

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What is Music Progressions?

By Keturah Lawrence, Past KMTA Music Progressions Chair

Music Progressions is designed to be a suggested curriculum of independent music study for the members of KMTA and their students. This curriculum is coupled with an annual test sponsored by KMTA local associations and/or groups of KMTA teachers.

This noncompetitive program consists of ten progressive levels. Each level requires proficiency in performance, music terminology, rhythm and pulse development, sight-playing, scales, written theory, and ear-training. Students may enter any level. Participation is not based on year in school or years of music study. The test provides a music event evaluating the progressive growth of ALL students—those studying music as a hobby as well as those aspiring to enter the music world professionally.

There are immediate, positive results after participating in a **Music Progressions** event! No longer will independent music teachers have to wonder if their students are grasping the concepts taught during lesson time. If the student is having trouble with a particular concept, it will show in the test scores. **Music Progressions** also provides valuable feedback to the teacher who can look at students' scores and assess teaching strengths and weaknesses.

Parents also enjoy receiving feedback about their child's progress from another professional instructor. It adds value to the weekly piano lesson and increases the professionalism of the instructor. Students truly enjoy the process of preparing and participating in **Music Progressions!**

Because **Music Progressions** is designed as a curriculum, it is best taught by integrating each level's requirements into the teacher's semester or yearly goals for each student. Many teachers find that they are already teaching the concepts contained in the curriculum. **Music Progressions** simply keeps the teacher and student accountable for learning the concepts in a progressive and timely manner.

Music Progressions Task Descriptions

Created by Laurel Tiger

The following list of 11 different tasks serves the chairperson in organizing the Music Progressions event. Below is an overview of tasks, followed in the next few pages by individual task description sheets. These can be sent to participating teachers to serve as a checklist of their duties.

Chairperson

- Communicate with State Chair before and after the event
- Establish and publish site for Progressions
- Survey interested teachers to estimate number of students & teachers
- Call for coordinators and divide up tasks
- Distribute registration forms & site information
- Be in attendance during event

Room Coordinator

- Reserve rooms: send letter(s) of request for use of rooms
- Arrange for building to be opened, obtain keys and unlock doors
- Obtain CD players & set up Listening Room
- Write thank you notes for use of facility and teachers' studios

Facilitator Coordinator

- Contact prospective facilitators and confirm availability
- Send packets with instructions and testing materials to facilitators
- Write thank you notes to facilitators

Computer Coordinator

- Receive student registration forms, input data, and disseminate
- Make lists, labels, and schedules and disseminate

Scheduling Coordinator

- Receive student time preferences from Computer Coordinator
- Schedule student Performance times and Listening Exams
- Return this information to Computer Coordinator

Worker Coordinator

- Schedule workers for and send information to Clerical Coordinator
- Set up registration table

Clerical Coordinator

- Receive students' schedules from Computer Coordinator
- Mail students' schedules, maps, etc. to teachers (may need to make copies)

Supply Coordinator

- Gather and distribute pencils, name tags, signs for doors, other supplies as requested

Copy Coordinator

- Copy tests and performance papers; collate, staple and apply labels
- Take tests to Testing Materials Coordinator

Testing Materials Coordinator

- Alphabetize theory and listening exams
- Arrange performance evaluation papers by room and time

Hospitality Coordinator

- Order lunches for teachers and judges
- Supply paper good, food and beverages for hospitality area
- Clean room after event

Music Progressions Chairperson (Site Coordinator)

1. **Choose the date** for Music Progressions.
2. **Secure a date** for your event.
3. **Notify the State Music Progressions Chairperson** of the **District, date, location, chairperson(s)** by Dec. 1 for KMTA Update and KMEA Music Review deadlines.
4. **Publicize your event** to area teachers. At Local Association meetings, discuss the many benefits for all levels of students and offer to assist new teachers in participating.
5. **Make a tentative timetable** of when tasks need to be accomplished.
6. **Contact prospective teachers** to get an estimate of the number of students each plans to enter.
7. **Determine the number of rooms and facilitators needed** and let Room and Facilitator Coordinators know.
8. **At least two months before** the event, mail to teachers, or publish, **the registration form** with requests for workers and descriptions of their tasks.
9. **After the entry deadline, prepare a letter** to the teachers and ask the Clerical Coordinator to include it with the information to be sent out: student schedules, worker schedule, listening schedule, lunch menu & order form, and maps.
10. **Notify the state chairperson** of the number of certificates you will need.
11. **Sign certificates**

12. **Fill out appropriate reporting forms** after event:
- Participant Profile—send to State Music Progressions Chair
 - Comment Sheet—send to State Music Progressions Chair
 - Financial Report—send to State Secretary (Turn in request for facilitators' mileage and only **actual** judging time.

13. **Obtain information and materials from Coordinators** to pass on to next chairperson. Pat yourself on the back for a job well done! You have assisted teachers and students to set and accomplish goals, promoted a tangible method of making music progress, and made a strong statement for the positive values of music education. **Thank you!**

Music Progressions Room Coordinator

As far in advance as possible:

Reserve rooms for Office, Theory, and Listening.

Three months before the event:

Mail faculty members letters requesting the use of their rooms.

Before entry deadline:

Notify Schedule Coordinator & Chairman which rooms are available (include faculty studio names).

2-3 weeks before event:

1. Obtain Listening CDs from Chairman.
2. Arrange for a CD player to be brought for use in the Listening Room. Personal headsets are great for upper levels.

1 week before event:

1. Send a reminder postcard to faculty members regarding the use of their studios.
2. Remind Music office secretary of the keys you need and the hours you'll need the building.
3. Pick up keys for all rooms—make sure they work.
4. Write thank you notes to faculty for allowing us to use their studios. Have Chairman sign notes personally before sending them.
5. Obtain Room Lists from Computer Coordinator

Day of Event:

1. Unlock doors, morning of event.
2. Tape schedules to doors. (Obtain from Computer Coordinator)
3. Set up CD player, personal players, and CDs in Listening Room.
4. Lock doors during lunch & unlock after lunch.
5. Lock doors and pick up Listening CDs and CD player at end of each day.

After Event:

1. Return keys to Music Office.
2. Return CDs to Chairman.
3. Mail thank you notes to faculty members
4. Turn in copy, note card and postage receipts to Chairman. (Must include place, date, amount and description of your expense and your name.)
5. Use the back of this sheet to write suggestions or comments for next year's file. Give this sheet to Chairman on the day of event.

Music Progressions Facilitator Coordinator

Compile list of possible facilitators.

4-6 months before the event:

1. Contact prospective facilitators. It is imperative to call early—teachers commit their schedules months in advance. Ask which levels they prefer. Try to find facilitators for upper levels who are well experienced in Music Progressions procedures. It is also important to try to use teachers who have formerly entered their students in Music Progressions. Be sure to ask.

2 days before entry deadline:

Let Chairman, Schedule, and Worker Coordinator know which facilitators are available.

After entry deadline:

1. Obtain from Computer Coordinator the Room lists.
2. Obtain from Copy Coordinator the Performance Evaluation forms.
3. Obtain from Hospitality Coordinator the lunch menu and order form.
4. Compose and send letter to facilitators confirming days, times, and locations.

Include: Instructions from State Chairman
 Performance Evaluation Forms for all levels they will hear
 Room list of students with levels
 Lunch menu and order form (for Saturday judges only)
 Directions for out-of-towners, if needed
 Rhythm and Sight-playing examples of levels they will
 be hearing.

5. Compose thank you letter to facilitators.

After event:

1. Mail thank-you letters/note cards.
2. Turn in copy and postage receipts to Chairman (must include place, date, amount, description of expense and your name)
3. Use the bottom of this sheet to write suggestions or comments for next year's file. Give to chairman the day of event.

Music Progressions Computer Coordinator

Before entry deadline:

- Set up a database. (It is helpful if you use a database that can sort more than one way at a time. Microsoft Excel works well.)
- Assign a letter to each teacher for use on labels.

As soon as possible after entry deadline:

- Input student data after receiving forms. (Double-check your accuracy.)
- Sort and print reports by levels: Call Copy Coordinator and Chairperson with numbers in each level.
- Print a list of students' time preferences to give to the Schedule Coordinator.
- Obtain schedule of performance times from Schedule Coordinator.
- Input performance day, time and room for each student.
- Print lists by rooms and check for accuracy.
- Send list to Schedule Coordinator to verify information.

After Schedule Coordinator verifies information:

- Print lists and distribute to Coordinators as needed.
- Get checks and reports to Chairperson.
- Make 3 sets of labels for tests (for Performance, Theory, and Listening) and give to the Copy Coordinator.

Day of Event:

- Submit any receipts to Chairperson. (Must include date, place, amount, description of expense, and your name.)

Evaluation

- Please use the bottom portion of this sheet to write suggestions, which will be included in next year's file. Give to chairman on day of event.

Music Progressions Scheduling Coordinator

As soon as you receive the list of students and their time preference from the Computer Coordinator:

1. Schedule performance times:
 - If a facilitator is a faculty member, put them in their own room.
 - Try to put upper levels with the more experienced, degreed facilitators.
 - Try to schedule siblings and ensemble partners close together.
 - KMTA only permits us to pay facilitators for their actual judging time. Therefore, leave any open spots for the end of the day so they can just go home early.
 - Schedule in this order:
 - Highest levels first, then work down
 - Those with siblings or partners
 - Those with special needs
 - Those with special time needs
 - Fill in with the rest

(Tip: Schedule all the level 4s at 9:30, level 3s at 10:00, level 5s at 9:00—this works

Great and makes the Listening exam schedule much easier.)

2. Tell Worker Coordinator if and when any teachers are also facilitating. This will help in scheduling their work time.
3. Tell Room and Facilitator Coordinators final details.
4. Get schedule assignments to Computer Coordinator.
5. Check computer printout of rooms for accuracy—call Computer Coordinator with any changes.
6. Tell Copy Coordinator the number of rooms being used each day, the names of the facilitators, and the number of students at each level.
7. Get printout from Computer Coordinator of students by levels & times.
8. Schedule Listening Exams. Please allow time for students to get from Performance rooms to the Listening room. (Levels 7-10 may have the option of using personal CD players with headphones.)

9. Send Listening Exam schedule to Clerical Coordinator to copy and send to teachers.

Please use the rest of this sheet to write suggestions or other comments for next year's file. Give to chairperson on the day of the event.

Music Progressions Worker Coordinator

After entry deadline:

- Receive participating teacher list, facilitator list and general information from Chairperson.
- Call participating teachers who failed to mail the worker schedule form to you.
- Schedule workers: Office, Registration, Theory Room, Listening Room
 - For large events try to have 2 teachers per room, especially as the day goes on.
 - Put new teachers with more experienced ones.
 - Try to vary the workers' schedules so they aren't stuck doing the same thing for 4 hours. (This will also help the newer teachers learn all the aspects of the process.)
 - Call Chairperson for information about any worker requests that she may have received.

2 weeks before event:

Obtain from Computer Coordinator lists of students for Registration Desk.

Day of event:

- Set up registration table with list of students and pencils. (A chair with a desktop has worked in the past.)
- Include a copy of the worker schedule on the registration desk to direct teachers where they are needed.

Please use the bottom portion of this sheet to write suggestions, which will be included in next year's file. Give to chairperson on day of event.

Music Progressions Clerical Coordinator

After entry deadline:

1. Obtain information from:
 - Worker Coordinator: Worker schedule
 - Computer Coordinator: Performance times (by teachers)
 - Scheduling Coordinator: Listening exam schedule
 - Chairperson: General information sheet and letter to teachers
 - Hospitality Coordinator: Lunch order form
 - Maps and directions.
2. Make 1 copy for each teacher of:
 - Worker schedule
 - Performance times (by teachers)
 - Listening exam schedule
 - General information sheet for students
 - Letter to teachers
 - Maps
 - Lunch order form
3. Assemble packs for teachers in preparation for mailing.

2 weeks before event:

Mail packs to participating teachers.

Day of event:

Submit receipts to Chairperson. Must include date, place, amount, essential nature of expense, your name.

Please use the bottom portion of this sheet to write suggestions, which will be included in next year's file. Give this sheet to chairperson on day of event.

INSTRUCTIONS FOR MUSIC PROGRESSIONS FACILITATORS

MUSIC PROGRESSIONS: A Comprehensive Musicianship Program is designed to encourage all students to be well-rounded musicians. **KMTA supports the efforts of the hobbyist as well as those aspiring to enter the professional music world.** The ten-level Music Progressions curriculum provides students and teachers an annual goal for evaluation of progress.

The annual MUSIC PROGRESSIONS testing event is an **evaluation, not a competition.** Students may enter at any level (1-10), regardless of age, year in school, or number of years in music study.

Facilitators will play an important role in assisting each student to do their best. The role you play at MUSIC PROGRESSIONS is also a vital part of encouraging the students to persist in the challenge of further music study. The following suggestions will ensure that those goals are reached, and all parts of the event work smoothly.

****Please check the boxes on the left of each topic when you have read or accomplished the task listed there. Bring the completed sheet to the Music Progressions event and submit to the event Chair. If you have questions about any topic, please communicate that to the event Chair well ahead of the day of the event.****

[] **Familiarize yourself with the requirements for the levels you will be evaluating.** The Music Progressions handbook is available online at <ksmta.org>. You may download and print out any or all levels you wish to study.

[] **Arrive early to your site** to familiarize yourself with the instrument, sight-playing, rhythm, and listening examples (if applicable).

[] **Bring a metronome** to be used for the rhythm exercises and possibly a calculator for figuring percentages. (See "Scoring" below.)

[] **Communicate freely. Be sure the student understands each question. You may need to rephrase the question. Be positive.**

[] *Some students will function better if allowed to play their scales and chords before the performance. Please ask the student which he or she prefers.*

[] **Stay on time!!** It is imperative to the testing schedule that you complete each student evaluation within the time allotted. Facilitators who fall behind in the schedule can create numerous scheduling problems, causing stressful situations for the students. **Please bring a watch and stay on schedule.**

[] **SCORING:** The Chairperson will tell you if you need to figure percentages for the applied portions of the test. If you will note the points earned for each portion of the evaluation, other workers or the teacher can figure percentages later.

[] **TIME:** For all ten levels of **Music Progressions**, students spend 30 minutes with the facilitator. Within the 30-minute time period, the following areas are covered:

Levels 1-2: Performance, Music Understanding & Vocabulary, Functional Skills and Listening.

Levels 3-10: Performance, Music Understanding & Vocabulary, Functional Skills and Options.

[] **WORKSHEETS:** Copies of all forms to be used by the Facilitator will be sent by the local chairperson. **Become familiar with the requirements for all the levels you will be evaluating.**

INSTRUCTIONS FOR FACILITATORS, CONTINUED....

[] **FINANCES:** The Music Progressions Chair for this event will inform you of the hourly rate of pay, with a minimum of one hour assured. Mileage is reimbursed at the current IRS rate. **Turn in your mileage to the local chairperson if you wish to be reimbursed.** KMTA does not provide meals/lodging.

AREAS OF EVALUATION

[] **I. PERFORMANCE:** All levels (1-10) perform two selections. **Allow the student to choose the piece they wish to play first.** Use + or – and write comments reinforcing positive areas. Also, be sure to **give constructive ideas** for areas that need improvement. Depending on the length of pieces performed, **the Performance portion of the evaluation should last approximately 5-10 minutes.**

[] **II. MUSIC UNDERSTANDING AND VOCABULARY:** Student will relate facts and give a description of the memory piece as indicated on facilitator forms. The student must also give definitions of terms in the performance pieces. In levels 1-3, the student/teacher choose terms; in levels 4-10, the facilitator chooses the terms.

[] **III. FUNCTIONAL SKILLS:**

A. **Rhythm and Pulse Development:** Student will clap or tap a rhythm pattern, counting aloud using any counting method. **Please bring a metronome.** **NOTE:** Levels 1-7 use the tempo of 72 for the quarter note. **Metronome use is optional for Levels 8-10.**

B. **Sight playing:** Student will play a sight-playing example (provided). The student is **encouraged, but not required,** to count aloud while playing.

C. **Keyboard Facility:**

- Scales: On the lower levels student/teacher choose scales to prepare and demonstrate. At the upper levels, the facilitator chooses scales to hear. (Each level specifically states who chooses the scales.)
- Chords: as asked for on the facilitator form
- Arpeggios: Levels 3-10

D. **Applied Theory:** Student plays intervals and chords according to the requirements of each level.

[] **IV. WRITTEN THEORY:** Evaluation of written theory will be administered separately. Each level has a test based on the requirements listed in the Music Progressions Curriculum Handbook.

[] **V. LISTENING:** In levels 1 and 2, the Facilitator will perform music examples for which the students give verbal answers. **Music examples will be provided for the Facilitator to perform.** In levels 3-10, the Listening exam is recorded on CD and will be administered in a separate area and time frame.

[] **OPTIONS:** The Options portion of a student's evaluation takes place during the 30-minute time with the Facilitator. **Options are not required.** **An evaluation of any option is limited to three minutes.** **Performance pieces may need to be limited in length** by the Facilitator if a student has enrolled for several Options. **It is the responsibility of the Facilitator to stay on time** and adhere to the event schedule.

I have read and worked through the list of responsibilities for facilitators for MUSIC PROGRESSIONS. I have contacted the event Chair with my questions.

Signed _____ Date _____

KMTA Music Progressions Curriculum Overview Chart

	1	2	3	4	5
I. Performance	1 memorized solo; I solo, contrasting style, memory optional.	1 memorized solo; I solo, contrasting style, memory optional.	1 memorized solo; I solo, contrasting style, memory optional.	1 memorized solo; I solo, contrasting style, memory optional.	1 memorized solo; I 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-V7-I or I-IV-I-V7-I.	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.
Arpeggios			--Two octave hand over hand arpeggios	--One octave arpeggio, hands separate or together.	--One octave arpeggio, hands together.
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
<p>IV. Written Theory</p>	<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 and rests, half & whole notes & rests, 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 & fortissimo signs: accent, 8va & DC al Fine.</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 whole notes and rests, and 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>
<p>V. Listening</p>	<p>--Answer questions about:</p> <p>--high, low & middle sounds,</p> <p>--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>

KMTA Music Progressions Curriculum Overview Chart

	6	7	8	9	10
I. Performance	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt.	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt
II. Music Understanding and Vocabulary	--Give a verbal description of memory piece OR the contrasting piece (facilitator's choice): tempo, touch, dynamics, mood. --Discuss elements of memory piece: key, key signature, form, distinguishing features (register, ornaments, hand crossing, etc.). --Show contrasting elements for different sections of memorized piece. --Be able to define any term or symbol in either piece. 4 terms, symbols	--Give biographical info about composer of memory piece. Identify the historical style of memorized piece (Baroque, Classical, Romantic, Contemporary). --Discuss elements of memory piece: key, key signature, form distinguishing features (register, motifs, chromaticism, modulation, etc.) --Be able to define any term or symbol in either piece. 4 terms, symbols	--Give biographical info about composer of memory piece. Identify the historical style of memorized piece (Baroque, Classical, Romantic, Contemporary). --Name three other composers living in that era. --Discuss elements of memory piece: key, key signature, form distinguishing features. --Be able to define any term or symbol in either piece. 4 terms, symbols.	--Give biographical info about composer of memory piece. List other pieces of music written by same composer. Give dates of the composer's style period. --Name three other composers and list 3 important events or people from that era. --Discuss elements of memory piece: key, key signature, form, mood, distinguishing features. --Be able to define any term or sym. in either piece. 4 terms, symbols	--Give biographical info about composer of memory piece. List other pieces of music written by same composer. Give dates of the composer's style period. --Name three other composers and list 3 important events or people from that era. --Discuss elements of memory piece: key, key signature, form, mood, distinguishing features. --Be able to define any term or sym. in either piece. 4 terms, symbols
III. Functional Skills					
A. Rhythm and Pulse Development	--Student will count aloud (1 measure prep) and clap or tap a rhythm in 2/4, 3/4, 4/4, 3/8 or 6/8 meter. --May include upbeats, triplets, dotted quarter + eighth, and four-sixteenths patterns. --Metronome will be set at 72 for the beat.	--Student will tap a rhythm pattern w/ RH while tapping the pulse w/ LH, counting aloud (1 measure prep) --Metronome will be set at 72 for the beat.	--Hands will tap different rhythm patterns at the same time, in any meter, counting aloud (1 measure prep), any combination of notes and rests through sixteenths and upbeats, <u>not</u> including triplets. --Student sets the tempo; metronome optional.	--Hands will tap different rhythm patterns at the same time, any combination of notes and rests, including sixteenths, dotted rhythms, and triplets. --Student sets the tempo; metronome optional.	--Hands will tap different rhythm patterns at the same time, any combination of notes and rests, including the cross-rhythm of duple versus triple between the hands. --Student sets the tempo; metronome optional.
B. Sight-Playing	--Student will play an early intermediate piece in a white key major or minor with: --some hand position shifts --mostly stepwise melody --block or broken chord accompaniment --rhythms that may include upbeats, triplets, dotted quarter + eighth, or four sixteenths --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures.	--Student will play an intermediate piece in a white key major or minor that may include: --some hand position shifts --arpeggios or broken chords --rhythms with single eighth notes & rests, paired sixteenth notes, and ties --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures.	--Student will choose one of two pieces in a white key major or minor. One will have a homophonic (hymn-like) texture. The other piece may include: --harmonic intervals --one or two octave arpeggios --rhythms with single eighth notes & rests, paired sixteenth notes, and ties --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures.	--Student will play an upper intermediate piece in any major key, or a white key minor with: --rhythms that may include single eighth notes & rests, sixteenth note pairs, & ties --one or two octave arpeggios --harmonic intervals in each hand --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures	--Student will play an upper intermediate level piece in any major key, or a white key minor that: --may include triplets, single sixteenths, and a cross-rhythm (duple vs. triple) --may use diminished or augmented chords in broken chords or arpeggios --has a meter of 2/4, 3/4, or 4/4 --has not more than 16 measures.

KMTA Music Progressions Curriculum Overview Chart

C. Keyboard Facility	6	7	8	9	10
Scales	All scales listed should be 2 octaves up & down, hands separate or together. --All white-key major scales (Facilitator will choose two.) --Prepare & play 2 black-key major scales --Prepare & play 2 minor scales, natural and harmonic forms. --Chromatic scale, beginning on key of student's choice.	All scales should be 2 octaves, hands together. --All major scales & all white-key minor, natural & harmonic forms. (Facilitator will choose 1 white-key major, 1 black-key major and 1 white-key minor.) --Prepare & play 1 black-key minor, natural and harmonic forms.	All scales should be 4 octaves, hands together. All major & minor scales, natural and harmonic forms. (Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor.)	All scales should be 4 octaves, hands together. All major and minor scales, natural, harmonic and melodic forms. (Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor.)	All scales should be performed as 2 octaves in eighth notes, 3 octaves in triplets, and 4 octaves in sixteenth notes, played continuously, hands together. All major and minor scales, nat., har. and melodic forms. (Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor.)
Chords & Chord Progressions	I-IV-I-V-V ⁷ -I chord progression in prepared keys. In minor keys, use harmonic form. Play in root position two ways: 1) chords in both hands 2) chords in RH, chord roots in LH --Complete dominant 7 th chord, resolving to tonic in root position and inversions.	I-IV-I-V-V ⁷ -I chord progression in prepared keys. In minor keys, use harmonic form. Play in first inversion position two ways: 1) chords in each hand 2) chords in RH, chord roots in LH	I-IV-I-V-V ⁷ -I chord progression in prepared keys. In minor keys, use harmonic form. Play in two ways: 1) second inversion, chords in each hand 2) chords in RH, chord roots in LH in <u>all</u> three positions.	I-IV-ii-V-V ⁷ -I root position chord progression in all keys. In minor keys, use harmonic form. Play chords in RH, chord roots in octaves in LH. (Facilitator will choose 1 major and 1 minor key for student to demonstrate.)	I-vi-IV-ii-I ⁶ -V ⁷ -I in first inversion. In minor keys, use harmonic form. Play chords in RH, chord roots in LH. (Facilitator will choose 1 major key and 1 minor key for student to demonstrate.)
Arpeggios	2 octave arpeggios in keys of prepared scales, hands separate or together.	2 octave arpeggios in keys of prepared scales, hands together	4 octave root position arpeggios in keys of prepared scales, hands together	4 octave root position and first inversion arpeggios in all keys, hands together. (Facilitator will choose 2 keys.)	--4 octave root position and two inversions of arpeggios in all keys, hands together (Facilitator will choose 1 major and 1 minor key) --4 octave dominant 7 th and fully-diminished 7 th arpeggios, root position, in all keys, hands together
D. Applied Theory					
Intervals	Major, minor & perfect intervals, up from tonic only, in keys of prepared scales	Major, minor & perfect intervals, up only, beginning on any white or black key	--Major, minor & perfect intervals from any key, up and down --Augmented & diminished 4ths, 5ths, octaves, up only, from any key	--Major, minor & perfect intervals on any key, up and down --Augmented & diminished intervals and tritone, up only, from any key	Major, minor, perfect, augmented, diminished and tritone intervals from any key, up and down
Chords	Harmonization: Play a simple folk tune with melody in RH, harmonized with blocked or broken primary chords in LH. (Student prepares in advance.)	--Major, minor, augmented and diminished triads, in root position, on any key. --Dominant 7 th , major 7 th and minor 7 th chords, root position only, from any key.	--Major, minor, aug. & dim. triads, in root position and inversions, on any key --Dominant 7 th , major 7 th & minor 7 th chords, root position and inversions, on any key	--Major 7 th , minor 7 th , dom. 7 th & fully-diminished 7 th chords, root position and inversions, on all keys. (Facilitator will choose 4 keys.)	Major 7 th , minor 7 th , dominant 7 th , half-diminished and fully-diminished 7 th chords, root position and inversions, on all keys. (Facilitator will choose 4 keys.)

KMTA Music Progressions Curriculum Overview Chart

IV. Written Theory	6	7	8	9	10
	<p>Complete measures by filling in missing beats, using examples provided which may be in any meter.</p> <p>Intervals: --Identify major, minor & perfect intervals on the staff, giving distance & quality, built on any white key. --Write major, minor & perfect intervals on staff, up only, from white keys</p> <p>--Write major & minor scales built on white keys.</p> <p>--Identify major key signatures & give the relative minors. --Write major key signatures.</p> <p>--Identify & write major & minor triads on the staff (built on any white or black key)</p>	<p>Complete measures by filling in missing beats, using examples provided.</p> <p>Intervals: --Identify major, minor & perfect intervals on the staff, giving distance & quality, built on any key. --Write major, minor & perfect intervals on the staff, up only, built on any key.</p> <p>--Write major & minor scales (natural & harmonic forms) built on white keys and major scales beginning on black keys. --Identify major key signatures & give the relative minors.</p> <p>--Identify & write major, minor, augmented & diminished triads in root position on the staff.</p> <p>--Identify &/or write double sharps and double flats.</p>	<p>Complete measures by filling in missing beats, using examples provided.</p> <p>Intervals: --Write major, minor & perfect intervals in any key, up & down. --Write augmented & diminished 4ths, 5ths & octaves, up only, in any key.</p> <p>--Write major, natural minor & harmonic minor scales, beginning on any key. --Identify & write parallel & relative minor scales.</p> <p>--Write major, minor, augmented & diminished triads in any inversion.</p> <p>--Identify dominant 7th, major 7th & minor 7th chords, root position, in any key. --Write white key dominant 7th chords in any inversion</p>	<p>--Write the counting for rhythm examples in any meter. Write each half beat ("1 & 2 &") using any combination of notes and rests through 32nds, including triplets & upbeats.</p> <p>Intervals: --Write major, minor & perfect intervals, up & down, from any note. --Write augmented & diminished 4ths, 5ths & octaves, up & down, from any note. --Identify tritones as augmented 4th or dimm. 5th.</p> <p>--Identify major, natural, harmonic & melodic minor, whole tone and pentatonic scales & white key <u>modes</u>. --Write major, natural, harmonic & melodic minor scales, beginning on any key, & white key <u>modes</u>.</p> <p>--Identify & write major 7th, minor 7th & dominant 7th chords, root position & inversions, from any key. --Identify the key signature of an excerpt.</p>	<p>--Write major, natural minor, harmonic minor, melodic minor, whole-tone, chromatic, modal or pentatonic scales, beginning on any key.</p> <p>--Identify the key, mode or scale of an excerpt.</p> <p>--Identify & write major, minor, dominant, half-diminished & fully-diminished 7th chords, root position & inversions, in any key.</p> <p>--Analyze the chords in a hymn. Give the chord name (i.e., F Major, g minor, etc.) for each beat & draw an X through non-harmonic tones.</p>

KMTA Music Progressions Curriculum Overview Chart

V. Listening	6	7	8	9	10
	<p>--Identify major, minor & perfect intervals, up only, labeling with distance & quality. --Identify scales as major, natural minor, harmonic minor, or chromatic. --Identify the form of an early intermediate piece as binary (AB) or ternary (ABA). Rhythmic dictation: 4 measures in 4/4 meter, using any combination of 4 sixteenths, eighth, dotted quarter, quarter, half, dotted half and whole notes.</p> <p>Melodic dictation: Fill in missing notes in a 4 measure example in 4/4 that: --begins on the tonic --has less than an octave range --has no notes below the tonic --uses intervals of seconds and thirds</p>	<p>--Identify major & minor intervals, up only, listing distance & quality; perfect intervals, up & down --Identify the tempo of a piece from list of Italian terms. --Identify the form of a piece as binary (AB) or ternary (ABA) or theme & variations. --Identify the tonality of a piece as major, minor, or bi-tonal.</p> <p>Rhythmic dictation: 4 measures in 6/8 meter using sixteenth notes in combination with eighths.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key major that: --begins on the tonic --has less than an octave range --has no notes below the tonic --uses intervals of seconds and thirds --includes dotted quarter plus eighth rhythm</p>	<p>--Identify major, minor & perfect intervals, up & down, listing distance & quality. --Identify the meter of a piece as simple or compound. --Identify the form of a piece as binary (AB), ternary (ABA), rondo, or sonata-allegro. --Identify the texture of a piece as thin, thick/full, or imitative.</p> <p>Rhythmic dictation: 4 measures in 3/4 or 4/4, including 16ths in combinations and with dotted eighths.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key major that: --begins on the tonic --includes the dominant below the tonic --may include dotted quarter rhythm --uses intervals through 5ths</p>	<p>--Identify a meter as 3/4, 4/4, 6/8 or multi-metric. --Identify a tempo from a list of Italian terms. --Identify the tonality of a piece as major, minor, atonal, or modal. --Identify the form of a piece as binary, ternary, fugue, rondo, sonata-allegro, or through-composed. --Identify the texture of a piece as monophonic, homophonic, or polyphonic. --Identify the historical style period of a piece. --Describe pulse, tempo, texture, tonality/harmony, melody of a piece.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key major that: --begins on the tonic --includes an octave --includes step (leading tone) below tonic --may contain dotted quarters, eighths & sixteenths</p>	<p>Be able to describe --the pulse, --tempo (with Italian terms), --texture, --melody, --tonality/harmony, --form --and style of pieces.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key minor that: --uses two of the three forms of the minors --begins on the tonic --includes the step (leading tone) below the tonic --uses close intervals --contains a combination of eighth and sixteenth notes or dotted rhythms</p>

USE OF MUSIC PROGRESSIONS CHECKLISTS

Teachers, the following checklists are created so that both students and parents will know what preparatory study needs to be done at each level. Use them as a guide for your students, and **encourage parents to review them often and ask for explanations from their children.**

These checklists are not designed for students to take into their testing rooms. They are designed as worksheets, and the answers written on them are largely those which should be memorized before the day of the event.

Please note:

- **Memory is always optional on contrasting piece.**
- **Metronome settings** for rhythm and pulse development exercises for levels 1-7 will be **72**.
- **The tempo is set by the student in levels 8-10. Metronome use for these levels is optional.**
- **Counting aloud is required** in rhythm & pulse exercises for **Levels 1 – 8**.
- Counting aloud is **encouraged** on sight-playing **through Level 5**.
- Remind the students to **count a preparatory measure before performing** rhythm or sight-playing demonstrations.
- On the checklists, next to “Options,” the **number in parentheses** is the **maximum number** of Options permitted for that level.
- See Julie Brown’s information card idea, below, for a good short form to send with your students, for their site information, and to be given to the Facilitator for quick and easy use in recording requirements on the evaluation forms.

Music Progressions for (<u>Year</u>)	
Date _____	Location _____
Name of Student _____	Level _____
Performance Time _____	Room _____
Listening Time _____	Room _____
Theory Time _____	Room _____
Pieces to be performed and composer’s names	
1. _____	by _____
2. _____	by _____
Keyboard elements chosen by the student: scales, chords, folk song, etc.	

Options to be performed _____	

MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

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

LEVEL ONE

NAME _____

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

II. MUSIC UNDERSTANDING AND VOCABULARY:

Complete this sentence with the 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 (metronome at 72).

B. SIGHT-PLAYING:

Play a 4-8 measure piece in Middle C position; counting encouraged.

C. KEYBOARD FACILITY:

Prepare five pentascales, tetrachord or one octave scales:

major, minor, white or black key, hands separate or together.

Keys: _____

Play a matching shell or triad.

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

Steps and skips on the white keys, up and down.

Whole and half step from a white key, up and down.

V. WRITTEN THEORY: Be able to **write answers** about:

The number of beats for quarter notes and rests, half and whole notes.

Treble and bass clefs, forte and piano symbols.

The direction of notes on the staff: up, down, or repeating.

Steps and skips up and down on the staff and keyboard.

Whole and half steps on a keyboard.

Letter names of notes on a keyboard, and on the staff from first line bass G to fifth line treble F.

VI. LISTENING: Be able to **answer questions verbally** about:

High, low and middle sounds.

Forte and piano sounds.

The direction of 5 notes (up, down, or repeating).

The pulse 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 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 THREE

NAME _____

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

II. MUSIC UNDERSTANDING AND VOCABULARY:

Complete this sentence with words 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 eighth note pairs, quarter, half and whole notes & rests, dotted half notes & tied notes, with the metronome set at 72.

B. SIGHT-PLAYING: Play a 4-8 measure piece with accidentals; counting encouraged.

C. KEYBOARD FACILITY:

Prepare scales in four keys: two major and two harmonic minor: played as tetrachord or one octave, hands separate or together: _____

In the same keys, prepare:

Root position tonic and dominant triads, hands separate or together.

Chord progression: I-V-I or I-V7-I, hands separate or together.

Two octave hand over hand arpeggios.

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

All intervals from 2nds – 6ths, up from the tonic, in the keys of the prepared scales.

V. WRITTEN THEORY: Be able to **write**:

The counting for music with rhythms (including eighth note pairs, quarter to whole notes and rests & dotted half notes) in 2/4, 3/4, and 4/4 meter.

Definitions for piano, mezzo piano, mezzo forte, and forte signs.

Identifying ties and slurs.

The meaning of the numbers in a time signature.

Note stems in the right direction.

Sharps, flats and naturals with proper placement on the staff.

Identification of 2nds – 6ths, and whole and half steps on the staff.

The names of the notes on the keyboard, and on the grand staff and its exterior spaces.

VI. LISTENING: Be able to **answer written questions** about

Recognizing 2nds – 5ths. Recognizing major and minor triads.

Selecting one of two rhythms. Adding a sharp or a flat sign.

Choosing the best description of a piece.

VII. OPTIONS: (Max. of 2) An extra solo, ensemble, composition, improvisation or written project.

MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

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

LEVEL FOUR

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 _____

Dynamics _____ Mood _____

Give form _____ & key signature (name of key _____ & sharps or flats _____).

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 eighth notes, dotted half & quarter notes, & upbeats, with the metronome set at 72.

B. SIGHT-PLAYING: Play a five-finger position piece, hands together, in C, G, F Major, or A minor with accidentals.

C. KEYBOARD FACILITY:

Prepare scales in four keys: two major and two minor (natural & harmonic), one octave, hands separate or together _____

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

Primary root position triads (I, IV & V) hands separate or together.

Tonic triad inversions, hands separate or together, up and down.

Chord progression: I-IV-I-V-I or I-IV-I-V7-I, hands separate or together.

One octave arpeggio, hands separate or together.

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

Intervals of 2nds – 8ths, up only, from any pitch in keys of prepared scales.

V. WRITTEN THEORY: Be able to **write**:

The counting for music with rhythms (including paired eighths, quarter to whole notes & rests, dotted quarter and half notes & upbeats) in 2/4, 3/4, and 4/4 meter.

Definitions for pianissimo, piano, mezzo piano, mezzo forte, and forte & fortissimo signs, as well as accent, 8va, & D.C. al Fine.

The meaning of the numbers in a time signature.

Identification of distance only of white key 2nds – octaves on the keyboard and staff.

The names of the notes on the grand staff to two ledger lines above & below the staff.

The pattern of whole and half steps for major and harmonic minor scales.

An X on the middle note of major triads built on white keys.

VI. LISTENING: Be able to **identify**:

The distance only of 2nds, 3rds, & 6ths. Distance & quality of perfect 4ths, 5ths & 8ths.

The major or minor tonality of a piece.

The position of the melody in the treble or bass.

Whether there are 3 or 4 beats per measure.

Rhythmic dictation: two measures in 4/4, with quarter, half, dotted half & whole notes

VII. OPTIONS: (Max. of 3) An extra solo, ensemble, composition, improvisation or written project, or lead line.

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.

MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

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

LEVEL SIX

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 _____

Dynamics _____ Mood _____

Give the key signature (name of key _____ & sharps or flats _____), form _____, distinguishing features, & contrasting elements of the memorized piece.

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 16ths in groups of 4, in 2/4, 3/4, 4/4, 3/8 or 6/8, with the metronome set at 72.

B. SIGHT-PLAYING:

Play an early intermediate piece, hands together. Counting encouraged.

C. KEYBOARD FACILITY:

Prepare 2 octaves, hands separate or together of all white-key major scales

(Facilitator will choose two.);

2 black-key major scales (_____ & _____);

2 minor scales (_____ & _____ both natural and harmonic);

A chromatic scale, hands separate, 2 octaves up & down (on _____).

In the same keys, play: (In minor keys, use the harmonic form.)

A chord progression: I-IV-I-V-V7-I with chords in both hands, and with roots in L.H.

Two octave arpeggio, hands separate or together.

Inversions of V7 resolving to tonic **in two keys:** _____ _____

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

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

A prepared primary-chord (blocked or broken) harmonization of a folk song.

V. WRITTEN THEORY: Be able to **write**:

The missing beats to complete measures, using each notation example provided once

And identify 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 white key.

Major, natural, or harmonic minor scales from white keys.

And identify major and minor triads on the staff from any white or black key.

VI. LISTENING: Be able to **write answers about**:

The distance and quality of major, minor and perfect intervals, up only.

Major or minor (natural or harmonic) or chromatic scales you hear.

The form of a piece as binary (AB) or ternary (ABA).

Rhythmic dictation: 4 measures in 4/4, including sixteenth notes.

Melodic dictation: fill in the missing notes in 4 measures.

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 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 all major and harmonic minor keys play:

- 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 major & harmonic minor keys, play:

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 major and harmonic minor keys, prepare:

Chord progression: I-vi-IV-ii-I^{6,4}-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.

Teaching Ideas for Music Progressions Preparation From Dee Ann Brown

Each student in my studio has a POCKET FOLDER with his/her current Music Progression requirements. We record work that has been accomplished and definitions of terms and concepts for future reference. At a glance, I can see what steps to take at the lesson and how to relate the information to their current music. The pockets hold staff paper, worksheets, and any supporting materials.

In assigning SCALES, the student tells me each week which scale is next in the sequence and recites the sharps and flats in order for practice. Sometimes we work in chromatic order, sometimes in circle of fifth order. Students find that knowing the circle of fifths well is a very useful THEORY aid for intervals, triad building, and key signatures.

When starting nearly every piece, we have a discussion of KEY SIGNATURE, including relative or parallel Major and minor, for appropriate levels.

Throughout the year, correlate MUSIC UNDERSTANDING and VOCABULARY questions to many pieces the student is playing. I make this a regular step for analyzing structure, gaining verbalization tools and understanding stylistic differences.

SIGHT-PLAY often. If you have two pianos in your teaching space, play simultaneously. I have two copies of materials I like for sight-playing for this purpose. The student can hear if he/she is playing notes, rhythm, touch and dynamics accurately and they are compelled to “keep going.” This also serves as a time to check the tempo choice the student makes. They can learn the important difference in appropriate tempo selections. Hint: Your student’s idea of “slow” is not the same as yours!

Work ahead, especially on LISTENING. Start with one or two measures of rhythmic and melodic dictation the year ahead or use summer lessons to prepare for the next requirements in listening. Work for five minutes regularly, perhaps twice monthly. Build success in small increments. Dictation is one of the most difficult areas for most students.

I RECORD the percentage score of each area for every student in my personal teaching notebook. I also figure the overall percentage. This information is only shared with the student and their family. I use it to show progress in specific areas from year to year and to note where improvement is needed. As students complete the ten levers, and/or graduate, it is satisfying to look back over past accomplishments such as Music Progression participation.

MUSIC PROGRESSIONS AT-A-GLANCE

II. MUSIC UNDERSTANDING AND VOCABULARY

LEVELS 1 – 3 The student will:

- memorize words that describe the tempo, touch, dynamics, and mood of the **memory piece** and use them in a sentence.
- define five terms or symbols from **either or both pieces**.

LEVELS 4 – 5 The student will:

- memorize words that describe the tempo, touch, dynamics and mood of the **memory piece** and use them in a sentence.
- give the form & key signature (name of key & sharps or flats) of the **memorized piece**.
- know any term or symbol in **both performance pieces**. Facilitator will choose four.

LEVEL 6 The student will:

- know the description of the tempo, touch, mood and dynamics of **the memory piece**.
- give the key signature (name of key & sharps or flats), form, distinguishing features, & contrasting elements of the **memorized piece**.
- know any term or symbol in **both performance pieces**. Facilitator will choose four.

LEVEL 7 The student will be able to:

- give biographical information about the composer of the **memory piece**.
- identify the style (period) of the **memory piece**.
- give the key signature (name of key & sharps or flats), the form, & distinguishing features of the **memorized piece**.
- know any term or symbol in **both performance pieces**. Facilitator will choose four.

LEVEL 8 The students will be able to:

- 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 the 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.

LEVEL 9 The student will be able to:

- give biographical information about the composer, names of 3 of his other pieces, the dates of his style period, three other composers, and three events or people from that era of the **memorized piece**.
- give the 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.

LEVEL 10 The student will be able to:

- 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 the 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.

MUSIC PROGRESSIONS AT-A-GLANCE

III. FUNCTIONAL SKILLS

A. RHYTHM & PULSE DEVELOPMENT

- **Metronome is set for each level at 72 beats for Levels 1 – 7.**
- **Levels 8 & above, the student sets the tempo. Use of the metronome is optional.**

LEVEL

- 1** Clap or tap and count aloud a rhythm with quarter, half and whole notes.
- 2** Clap or tap and count aloud a rhythm with quarter, half and whole notes & rests, and dotted half notes.
- 3** Clap or tap and count aloud a rhythm with eighth note pairs, quarter, half and whole notes & rests, dotted half notes & tied notes.
- 4** Clap or tap and count aloud a rhythm including eighth notes, dotted half & quarter notes, & upbeats.
- 5** Clap or tap and count aloud a rhythm including triplet eighth notes, dotted half & quarter notes, & upbeats.
- 6** Clap or tap and count aloud a rhythm including 16ths in groups of 4, in 2/4, 3/4, 4/4, 3/8 or 6/8.
- 7** Tap a rhythm with the right hand, and the pulse with the left, counting aloud.
- 8** Tap rhythms simultaneously with both hands, counting aloud.
- 9** Tap rhythms simultaneously with both hands.
- 10** Tap rhythms simultaneously (to include duple versus triple rhythms).

III. FUNCTIONAL SKILLS

B. SIGHT-PLAYING (Specified parameters)

LEVEL

- 1** Student will play a 4-8 measure piece in Middle C position with:
 - hands separate
 - no accidentals
 - quarter, half & whole notes
 - steps & skips only

- 2** 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

- 3** Student will play a 4-8 measure piece in five-finger position with:
 - hands together
 - accidentals
 - eighth note pairs, and ties

- 4** Student will play a five-finger position piece in C, G or F Major, or A minor with:
 - hands together
 - chord shells & close intervals in the L.H.
 - dotted quarter followed by an eighth note, and upbeats

- 5** 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

- 6** Student will play an early intermediate piece in a white key major or minor with:
 - some hand position shifts
 - mostly stepwise melody
 - block or broken chord accompaniment
 - rhythms that may include upbeats, triplets, dotted quarter + an eighth, or four-sixteenths
 - a meter of 3/4, 4/4, 3/8 or 6/8
 - not more than 16 measures

Sight-playing parameters, continued:

LEVEL

- 7** Student will play an intermediate piece in a white key major or minor that may include:
- some hand position shifts
 - arpeggios or broken chords
 - rhythms with single eighth notes & rests, paired sixteenth notes, and ties
 - a meter of 3/4, 4/4, 3/8, or 6/8
 - not more than 16 measures.
- 8** Student will choose one of two pieces in a white key major or minor. One will have a homophonic (hymn-like) texture. The other piece may include:
- harmonic intervals
 - one or two octave arpeggios
 - rhythms with single eighth notes & rests, paired sixteenth notes, and ties
 - a meter of 3/4, 4/4, 3/8, or 6/8
 - has not more than 16 measures.
- 9** Student will play an upper intermediate piece in any major key, or a white key minor with:
- rhythms that may include single eighth notes & rests, sixteenth note pairs, & ties
 - one or two octave arpeggios
 - harmonic intervals in each hand
 - a meter of 3/4, 4/4, 3/8, or 6/8
 - not more than 16 measures.
- 10** Student will play an upper intermediate level piece in any major key or a white key minor that:
- may include triplets, single sixteenths, and a cross-rhythm (duple vs. triple)
 - may use diminished or augmented chords in broken chords or arpeggios
 - has a meter of 2/4, 3/4, or 4/4
 - has not more than 16 measures.

MUSIC PROGRESSIONS AT-A-GLANCE

C. KEYBOARD FACILITY: SCALES AND CHORDS

LEVEL

- 1 Prepare five pentascales, tetrachord or one octave scales:**
Major, minor, white or black key scales, hands separate or together.
Play a matching shell or triad.

- 2 Prepare five pentascales, tetrachord or one octave scales:**
Major or minor, white or black key, hands separate or together.
Play a matching triad.

- 3 Prepare scales in four keys, played as tetrachord or one octave, hands separate:**
Two major and two harmonic minor:
In the **same keys**, prepare:
Root position tonic and dominant triads, hands separate or together;
Chord progression: I-V-I or I-V7-I;
Two octave hand over hand arpeggios.

- 4 Prepare scales in four keys, one octave, hands separate or together:**
Two major and two minor (natural & harmonic form):
In the **same keys**, prepare: **(In minor keys, use harmonic form.)**
Primary root position triads (I, IV & V) hands separate or together.
Tonic triad inversions, hands separate or together, up and down.
Chord progression: I-IV-I-V-I or I-IV-I-V7-I, separate or together.
One octave arpeggio, hands separate or together.

- 5 Prepare six scales, one octave, hands together.:**
2 white-key major, 2 black-key major,
and 2 minor (natural and harmonic)
In the **same keys**, prepare: **(In minor keys, use harmonic form.)**
Primary triads in inversions, up and down.
Chord progression: I-IV-I-V-I or I-IV-I-V7-I, hands together.
One octave arpeggio, hands together.
In **two of the prepared keys**, prepare root position **V7**
resolving to **2nd inversion tonic**.

- 6 Prepare 2 octaves, hands separate or together:**
All white-key major scales (facilitator will choose two),
2 black-key major scales,
2 minor scales (both natural and harmonic);
A chromatic scale, hands separate, 2 octaves up & down.
(Student chooses key.)
In the **keys of the prepared scales: (In minor keys, use harmonic form.)**
A chord progression: I-IV-I-V-V7-I with chords in both hands
and with roots in the L.H.
Two octave arpeggio, hands separate or together.
In **two keys** of student's choice:
Root position and inversions of V7 resolving to tonic.

KEYBOARD FACILITY: SCALES AND CHORDS, CONTINUED:

LEVEL

- 7** Prepare 2 octaves, hands together:
All major scales and all white-key minor scales (natural and harmonic).
(You will play 1 white & 1 black-key major and 1 white-key minor.)
Prepare 1 black-key minor scale (natural and harmonic).
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 root position arpeggios, hands together.
- 8** Prepare 4 octaves, hands together:
All major, natural and harmonic minor scales.
(Facilitator will choose 1 white-key and 1 black-key major,
1 white-key and 1 black-key minor.)
In keys of prepared scales, practice: (In minor keys, use harmonic form.)
Second inversion chord progression: I-IV-I-V-V7-I with chords I
in both hands.
Same (I-IV-I-V-V7-I) progression in root position and inversions,
with the roots in the L.H.
Four octave root position arpeggios, hands together.
- 9** 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 harmonic form.)
The chord progression I-IV-ii-V-V7-I; L.H.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.
- 10** Prepare 2 octaves of eighths, 3 octaves of triplets, and 4 octaves of sixteenths, hands
together:
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 harmonic form.)
Chord progression: I-vi-IV-ii-I^{6,4}-V7-I, L.H. playing roots.
Four octave major and minor arpeggios, root position and inversion, hands
together
Four octave dominant and fully-diminished 7th arpeggios in root position,
hands together

MUSIC PROGRESSIONS AT-A-GLANCE

IV. APPLIED THEORY

LEVEL

- 1 Be able to **play** for the facilitator:
Steps and skips on the white keys, up and down.
Whole and half steps, up and down.
- 2 Be able to **play** for the facilitator:
Intervals of 2nds – 5ths on the white keys, up and down.
Sharped and flatted notes.
- 3 Be able to **play** for the facilitator:
All the intervals of 2nds – 6ths, up from the tonic, in the keys of the prepared scales.
- 4 Be able to **play** for the facilitator:
Intervals of 2nds – 8ths, up only, from any pitch in keys of the prepared scales.
- 5 Be able to **play** for the facilitator:
Major and perfect intervals, up from tonic, in the keys of the prepared scales.
- 6 Be able to **play** for the facilitator:
Major, minor and perfect intervals, up from tonic, in the keys of prepared scales.
A prepared primary-chord (blocked or broken) harmonization of a folk song.
- 7 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.
Dominant, Major, and minor 7th chords, root position, from any key.
- 8 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.
Dominant, Major, and minor 7th chords, root position & inversions, on any key.
- 9 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, from any key.
Any dominant, major, minor or fully-diminished 7th chords, root position & inversions.
- 10 Be able to **play** for the facilitator:
Major, minor, perfect, augmented, diminished and tritone **intervals**, up & down.
Dominant, Major, minor and half- and fully-diminished 7th chords, root position & inversions, on all keys. (Facilitator chooses 4 keys.)

MUSIC PROGRESSIONS AT-A-GLANCE

V. WRITTEN THEORY: The student should be able to write answers about:

LEVEL 1

- The number of beats for quarter notes and rests, half and whole notes.
- Treble and bass clefs, forte and piano symbols.
- The direction of notes on the staff: up, down, or repeating.
- Steps and skips up and down on the staff and keyboard.
- Whole and half steps on a keyboard.
- The letter names of notes on the keyboard and the staff from first line bass G to fifth line treble F.

LEVEL 2

- 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.

LEVEL 3

- The counts for eighth note pairs, quarter to whole notes and rests & dotted half notes, in 2/4, 3/4, and 4/4 meter.
- Definitions for piano, mezzo piano, mezzo forte, and forte signs
- Identification of ties and slurs.
- The meaning of the numbers in a time signature.
- Note stems in the right direction.
- Sharps, flats and naturals with proper placement on the staff.
- Identification of 2nds – 6ths, and whole and half steps on the keyboard and staff.
- The names of the notes on the keyboard and on the grand staff and its exterior spaces.

LEVEL 4

- The counts for paired eighths, quarter to whole notes & rests, dotted quarter and half notes & upbeats in 2/4, 3/4, and 4/4 meter.
- Definitions for pianissimo, piano, mezzo piano, mezzo forte, and forte & fortissimo signs, as well as accent, 8va, & D.C. al Fine.
- The meaning of the numbers in a time signature.
- Identification of 2nds – octaves on the keyboard and staff.
- The names of the notes on the grand staff to two ledger lines above & below the staff.
- The pattern of whole and half steps for major and harmonic minor scales.
- An X on the middle note of major triads built on white keys.

LEVEL 5

- The counts for 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 or on a staff, from a white key.
- Accidentals to form major, natural, or harmonic minor scales from white keys.

MUSIC PROGRESSIONS AT-A-GLANCE

V. WRITTEN THEORY, continued

The student should be able to write answers about:

LEVEL 6

- The missing beats to complete measures, using each notation example provided once
- And identify 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 white key.
- Major, natural, or harmonic minor scales from white keys.
- And identify major and minor triads on the staff from any white or black key.

LEVEL 7

- The missing beats to complete measures in any meter, choosing rhythms from a list.
- And identify 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.

LEVEL 8

- The missing beats to complete measures in any meter, choosing rhythms from a list.
- Major, natural and harmonic minor scales from any key.
- And identify parallel and relative minor scales.
- Major, minor and perfect intervals from any key, up & down.
- Augmented and diminished 4ths, 5ths and octaves, up only, from any key.
- Major, minor, diminished and augmented triads in any inversion.
- The identification of dominant, major, and minor 7th chords, root position, on any key.
- White key dominant 7th chords in any inversion.

LEVEL 9

- 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 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 only, on any key.
- The identity of tritones as augmented 4ths or diminished 5ths.
- The identity of the key signature of a piece.
- The root, quality & inversion of major, minor and dominant 7th chords.

LEVEL 10

- Major, natural, harmonic and melodic minor, whole tone, chromatic, modal or pentatonic scales from any key.
- And identify any major, minor, dominant, half- and fully-diminished 7th chords, in root position & inversions.
- Chord analysis for each beat (with letter names) of a hymn; mark non-harmonic tones.
- The identity of the key, mode or scale of a piece.

MUSIC PROGRESSIONS AT-A-GLANCE

VI. LISTENING

LEVEL

- 1** Be able to **answer questions verbally** about:
 - High, low and middle sounds.
 - Forte and piano sounds.
 - The direction of 5 notes (up, down, or repeating).
 - The pulse of a song (by clapping along).
 - Which one of two descriptions matches a piece played for you.

- 2** Be able to **answer questions verbally** about:
 - Forte and 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.

- 3** Be able to **answer written questions** about
 - Recognizing 2nds – 5ths.
 - Recognizing major and minor triads.
 - Selecting one of two rhythms.
 - Adding a sharp or a flat sign.
 - Choosing the best description of a piece.

- 4** Be able to **identify**:
 - The distance only of 2nds, 3rds, & 6ths.
 - The distance and quality of perfect intervals.
 - The major or minor tonality of a piece.
 - The position of the melody in the treble or bass.
 - Whether there are 3 or 4 beats per measure.
 - Rhythmic dictation: two measures in 4/4, with quarter, half, dotted half & whole notes

- 5** 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.

MUSIC PROGRESSIONS AT-A-GLANCE

VI. LISTENING, continued, with specified parameters for melodic dictation.

6 Be able to **write answers about**:

The distance and quality of major, minor and perfect intervals, up only.

Major or minor (natural or harmonic) or chromatic scales you hear.

The form of a piece as binary (AB) or ternary (ABA).

Rhythmic dictation: 4 measures in 4/4, including sixteenth notes.

Melodic dictation: Fill in missing notes in a 4 measure example in 4/4 that:

--begins on the tonic

--has less than an octave range

--has no notes below the tonic

--uses intervals of seconds and thirds

7 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 in a white key major that:

--begins on the tonic

--has less than an octave range

--has no notes below the tonic

--uses intervals of seconds and thirds

--includes dotted quarter plus eighth rhythm

8 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 in a white key major that:

--begins on the tonic

--includes the dominant below the tonic

--may include dotted quarter rhythm

--uses intervals through 5ths

VI. LISTENING, continued

9 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.

Be able to describe a piece's pulse, tempo, texture, melody, tonality/harmony, form & style.

Write melodic dictation: 4 measures in 4/4 in a white key major that:

--begins on the tonic

--includes an octave

--includes step (leading tone) below tonic

--may contain dotted quarters, eighths & sixteenths

10 Be able to **describe**:

The pulse, tempo (with Italian terms), texture, melody, tonality/harmony, form & style of pieces.

Write melodic dictation: 4 measures in 4/4 in a white key minor that:

--uses two of the three forms of the minors

--begins on the tonic

--includes the step (leading tone) below the tonic

--uses close intervals

--contains a combination of eighth and sixteenth notes or dotted rhythms

MUSIC PROGRESSIONS AT-A-GLANCE

VII. OPTIONS

Remember that the options are left to the choice of the teacher and student. See the Curriculum Guide for the guidelines for each option.

LEVEL

1-2 No options

3 (Max. of 2) An extra solo, ensemble, composition, improvisation or written project.

4 (Max. of 3) An extra solo, ensemble, composition, improvisation or written project, or lead line.

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

6 - 10 (Max. of 3) A solo, ensemble, composition, improvisation, listening, written or artistic project, lead line, electronic/digital skills, transposition, transposition/modulation or analysis.

MODES AT-A-GLANCE

LEVEL 9:

Be able to **write**:

The identification of major, natural, harmonic and melodic minor, whole tone & pentatonic scales and **white key modes**.

Be able to **identify, through listening**:

The tonality of a piece as major, minor, atonal or **modal**.

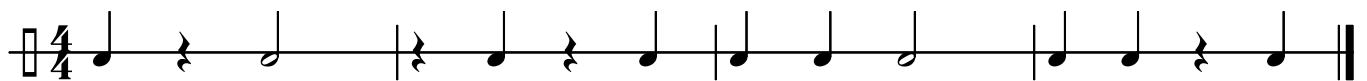
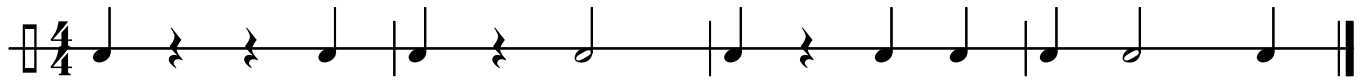
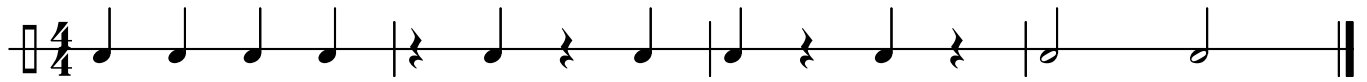
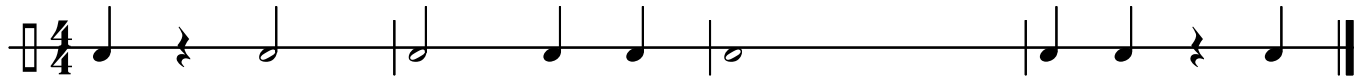
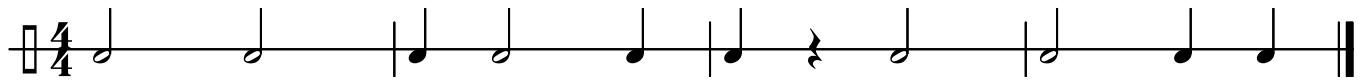
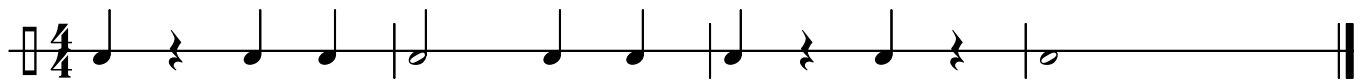
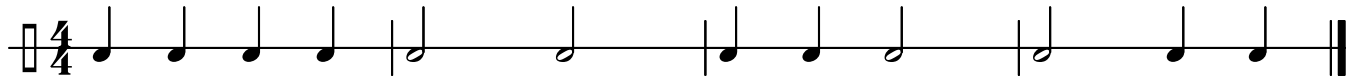
LEVEL 10:

Be able to **write**:

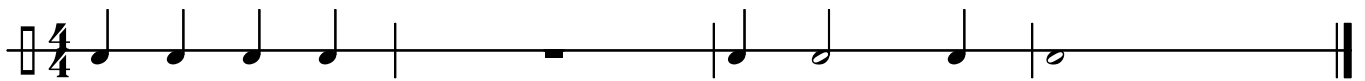
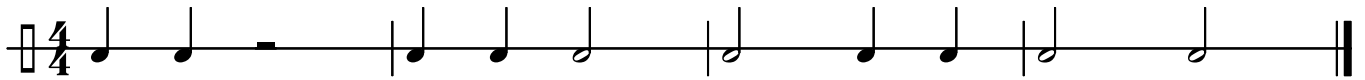
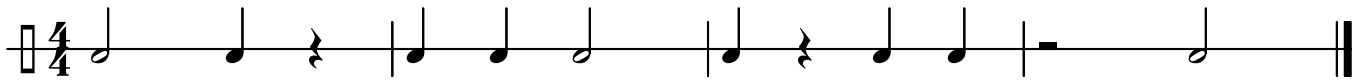
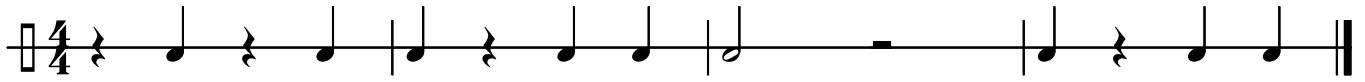
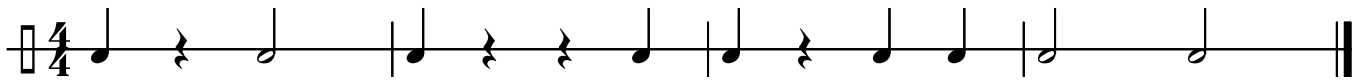
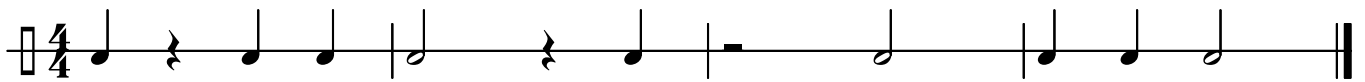
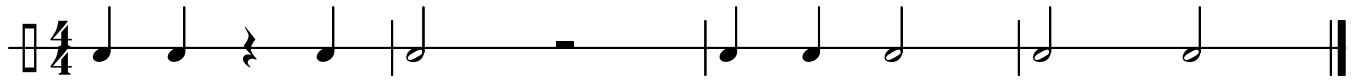
Major, natural, harmonic and melodic minor, whole tone, chromatic, **modal (transposed)** or pentatonic scales from any key.

The identity of the key, **mode** or scale of a piece.

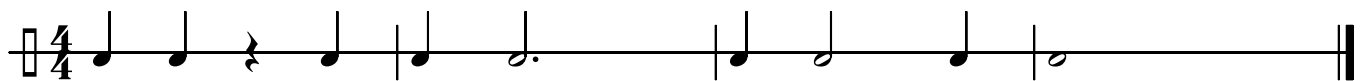
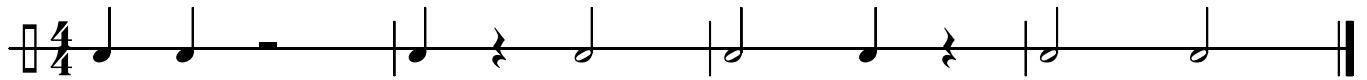
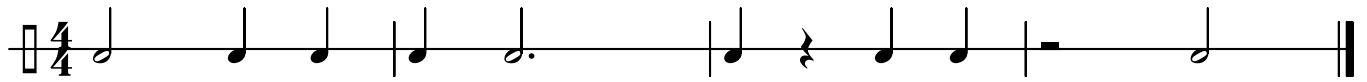
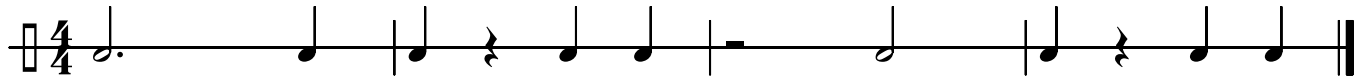
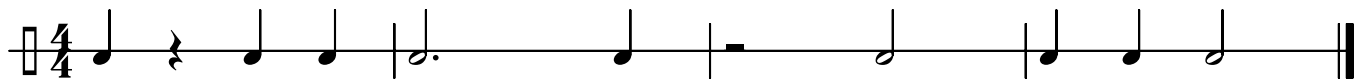
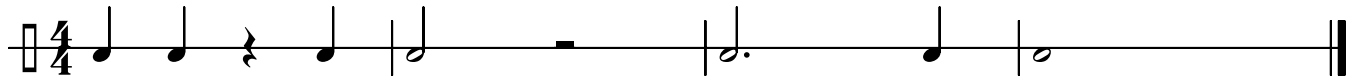
Rhythm Drills



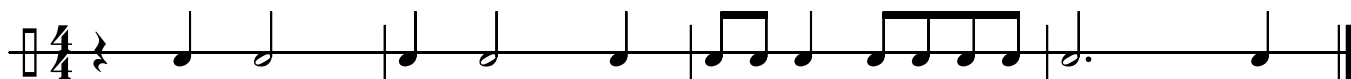
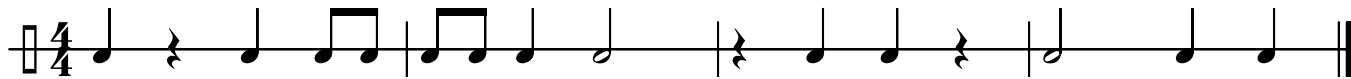
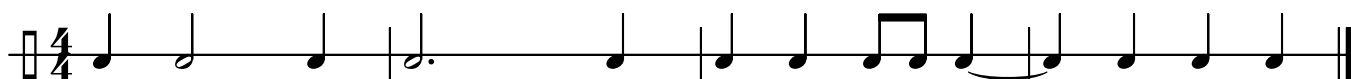
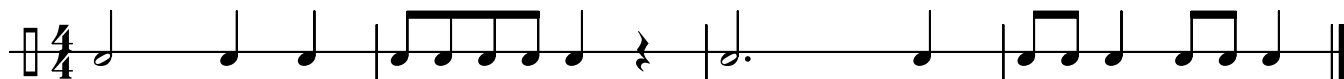
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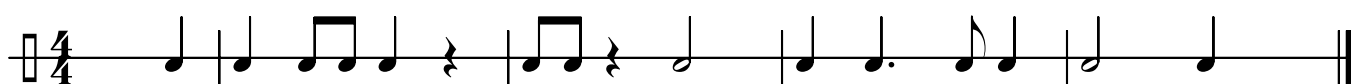
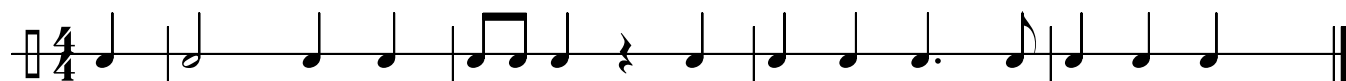
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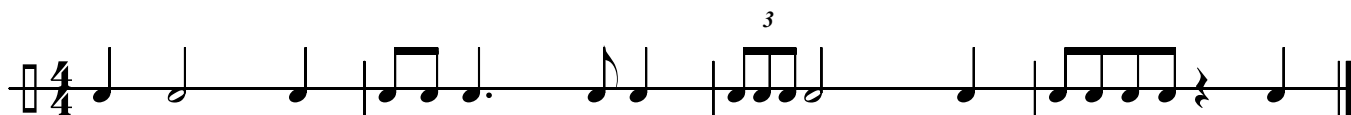
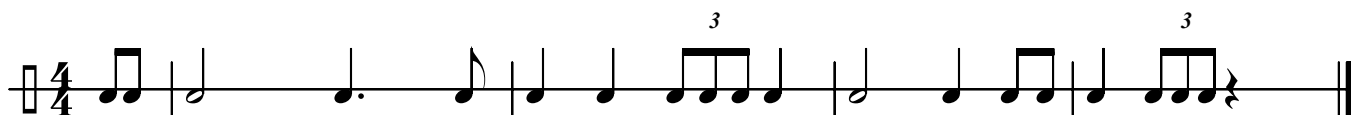
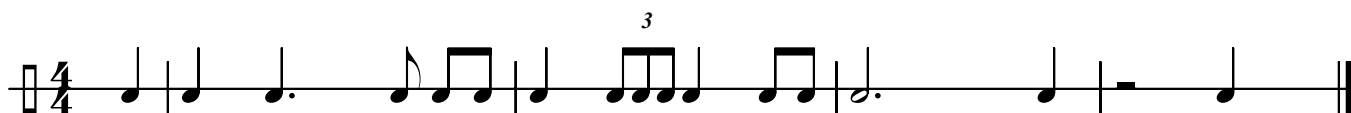
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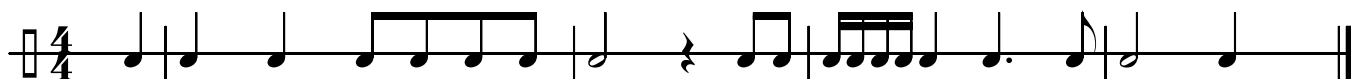
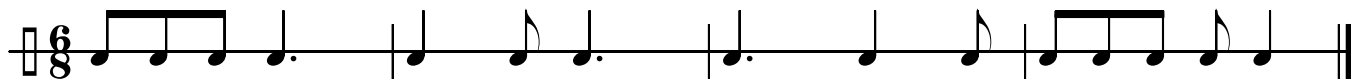
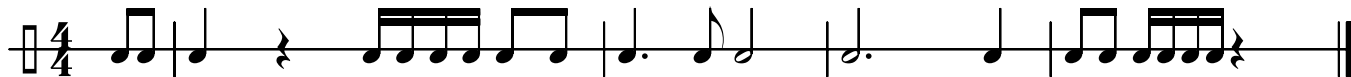
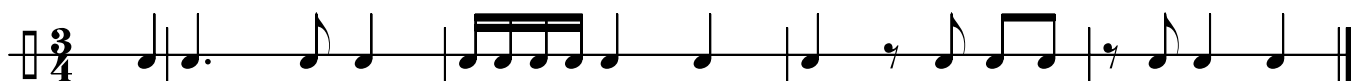
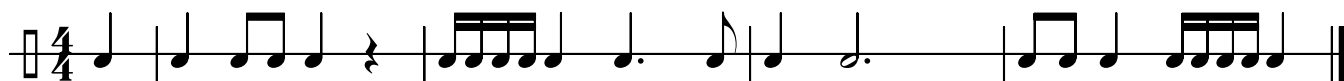


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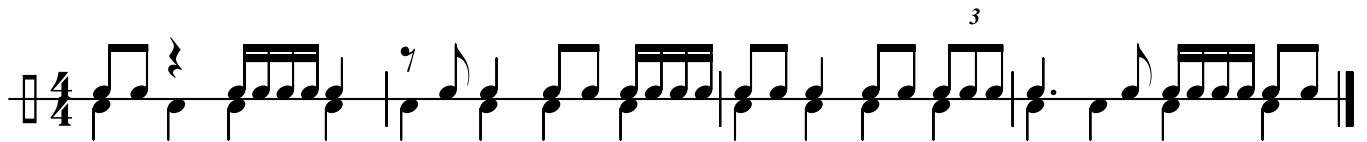
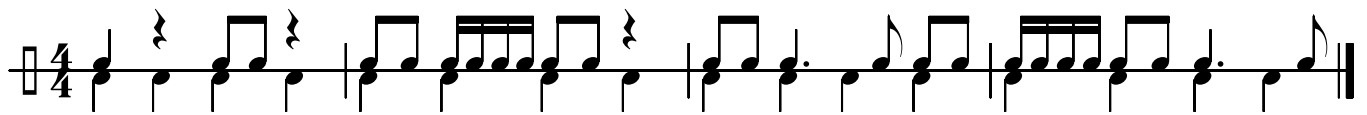
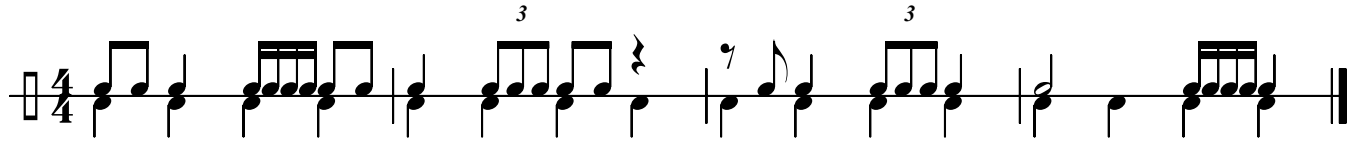


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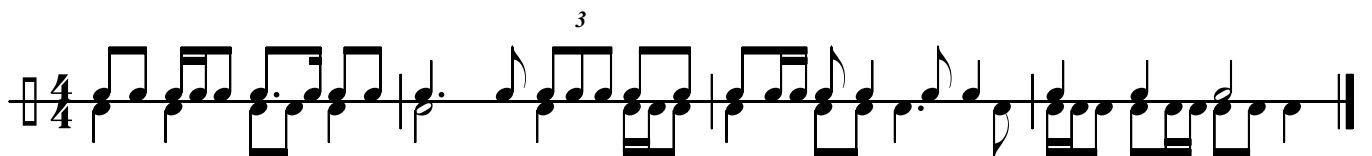
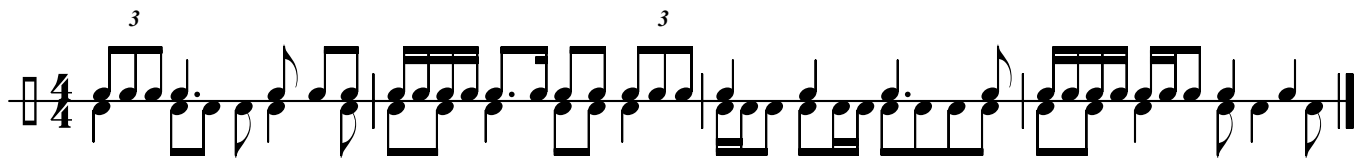
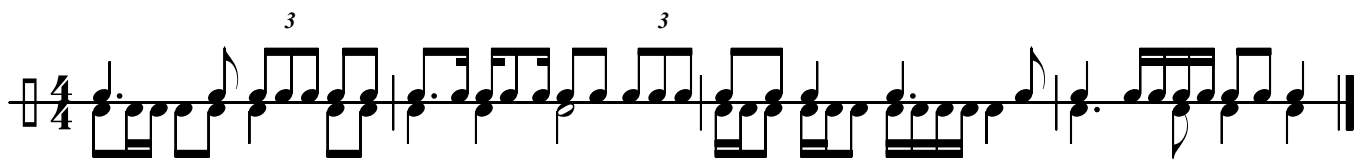
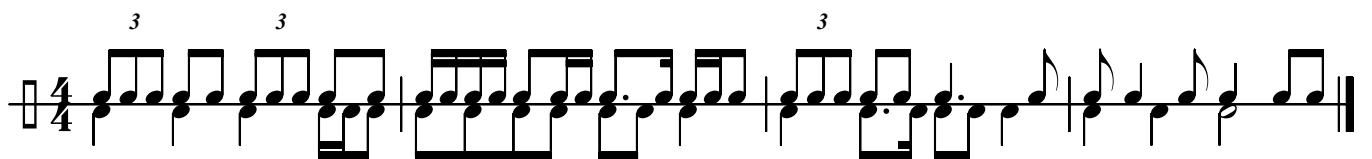
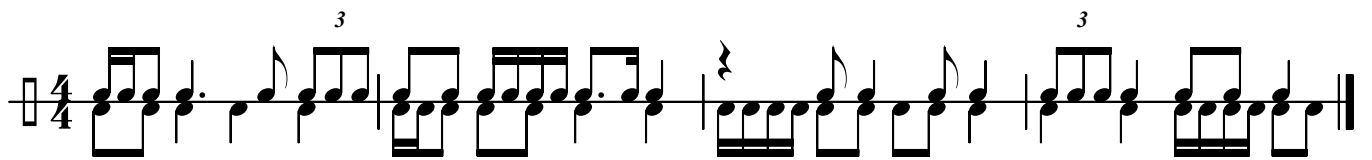
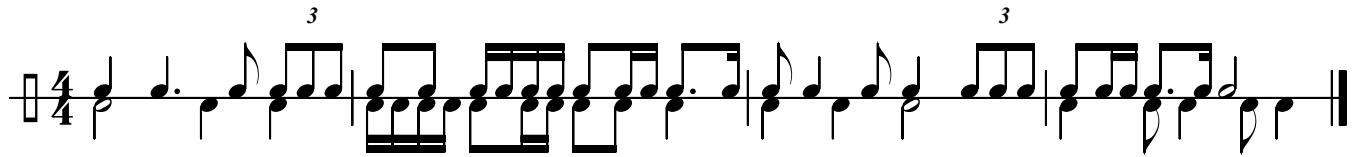
For additional worksheet using 6/8 and 3/8 meter,
 please see www.wendypianostudio.com under Resources



Rhythm Drills



Rhythm Drills



MUSIC PROGRESSIONS
HELP WITH SEVENTH CHORDS
LEVELS 7 – 10

WRITTEN THEORY: Be able to **write**:

LEVEL 8:

- The identification of dominant, major, and minor 7th chords, root position from any key.
- White key dominant 7ths in inversions.

LEVEL 9:

- The root, quality & inversion of dominant, major, and minor 7th chords.

LEVEL 10:

- The identification of any major, minor, dominant, half- and fully-diminished 7th chords.

APPLIED THEORY: Be able to **play** for the facilitator:

LEVEL 7:

- Major, minor, and dominant 7th chords, root position, from any key

LEVEL 8:

- Major, minor and dominant 7th chords, root position & inversions, from any key.

LEVEL 9:

- Any major, minor, dominant or fully-diminished 7th chords, root position and inversions.

LEVEL 10:

- Major, minor, dominant, and half- and fully-diminished 7th chords, root position & inversions, on all keys.

KEYBOARD FACILITY:

LEVEL 10:

- Four octave dominant and fully-diminished 7th arpeggios in root position, hands together

SEVENTH CHORD SUMMARY: DON'T BE CONFUSED

- **Don't confuse vii chords** (chords built on the 7th degree of a scale) **with 7th chords: chords that have the interval of a 7th (counted up from the root of the chord) added to them.**
- **Don't confuse the quality of the chord with the quality of the 7th:**
 - **Major 7th chords:** Major chord + a Major 7th (M + M7)
 - **Minor 7th chords** Minor chord + a minor 7th (m + m7)
 - **Dominant 7th chords:** Major chord + a minor 7th (M + m7)
 - **Diminished 7th chords:**
 - **Half-diminished:** Diminished chord + a minor 7th (d + m7)
 - **Fully-diminished:** Diminished chord + a diminished 7th (d + d7)
- **Don't be confused by Dominant 7th language:**
 - The **root** of a dominant 7th chord is the **dominant (5th/V) OF** the scale. When asked to play this chord, you will be asked to play the dominant 7th “**ON A KEY.**” You may build a dominant 7th chord **ON** any note, **as long as the construction is correct.**

MUSIC PROGRESSIONS HELP WITH MODES LEVELS 9 & 10

LEVEL 9:

- Be able to **write**: The identification of major, natural, harmonic and melodic minor, whole tone & pentatonic scales and **white key modes**.
- Be able to **identify, through listening**: The tonality of a piece as major, minor, atonal or **modal**.

LEVEL 10:

- Be able to **write**: Major, natural, harmonic and melodic minor, whole tone, chromatic, **modal (transposed)** or pentatonic scales from any key.
- The identity of the key, **mode** or scale of a piece.

MODE	MAJOR SCALE DEGREE OF BEGINNING NOTE	PATTERN DESCRIPTION
<u>I</u> ONIAN	1	Major scale
<u>D</u> ORIAN	2	Natural minor with raised 6 th
<u>P</u> HRYGIAN	3	Natural minor with lowered 2 nd
<u>L</u> YDIAN	4	Major with raised 4 th
<u>M</u> IXOLYDIAN	5	Major with lowered 7 th
<u>A</u> EOLIAN	6	Natural minor
<u>L</u> OCRIAN	7	Natural minor with lowered 2 nd & 5 th

Sentences to try: I Don't Particularly Like My Aunts Legs
I Do Play Lovely Music After Lunch
I Do Phenomenally Lousy Math And Latin

Transposing Modes

1. **To find the mode name** when you know the key signature and starting note:
 - Name the **major key**.
 - What is the **scale degree of the starting note**?
 - **Name the mode that starts on that scale degree.**
2. **To find the starting note** if you know the key signature and mode name:
 - Name the **major key**.
 - Name the **beginning scale degree of the mode**.
 - **Begin on the matching scale note of that major key.**
3. **To find the key signature/accidentals** when you know the mode and starting note:
 - Name the **beginning scale degree** of the mode.
 - Count down to **name the note** that would be the **first degree of that scale**.
 - **Use the key signature/accidentals of the note-name of the first degree.**

Adapted from materials from Keturah Lawrence, NCTM

**MUSIC PROGRESSIONS
HELP WITH
“CROSS-RHYTHMS” WORDS & COUNTING**





LEVEL 10

III. FUNCTIONAL SKILLS:





A. RHYTHM & PULSE:

[] Tap rhythms simultaneously (to include **duple versus triple rhythms**). The student sets the tempo. Use of the metronome is optional.

TWO AGAINST THREE:

Rhythm words:	Counting:
	
Not ve - ry hard	1 2 a 3
	

THREE AGAINST FOUR:

Rhythm words:	Counting:
	
Bach Moz - art Brahms & Liszt	1 2 a 3 a 4
	

PROGRESS CHART

		Scales										Chord – inversions				Arpeggio					
		MM=60		MM=80		MM=120		MM=160		MM=200		I	IV	V7	°7	MM=60		MM=80		MM=120	
		♪	♪	♪	♪	♪	♪	♪	♪	♪	♪					♪	♪	♪	♪	♪	♪
1	C M																				
2	G M																				
3	D M																				
4	A M																				
5	E M																				
6	B M																				
7	F# M																				
8	C#M																				
9	F M																				
10	B, M																				
11	E, M																				
12	A, M																				
13	D, M																				
14	G, M																				
15	C, M																				
16	a m																				
17	e m																				
18	b m																				
19	f# m																				
20	c# m																				
21	g# m																				
22	d# m																				
23	a# m																				
24	d m																				
25	g m																				
26	c m																				
27	f m																				
28	b, m																				
29	e, m																				
30	a, m																				

COMPOSER REPORT FORM

Name _____ Date _____

Composer Name _____ Time Period _____

Date of Birth _____ Date of Death _____

Location of Birth _____ Location of Death _____

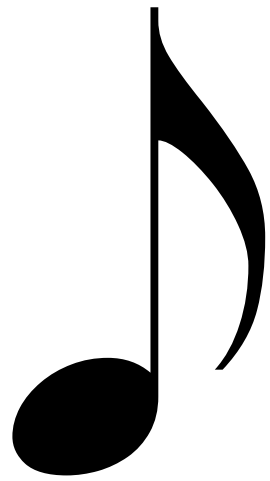
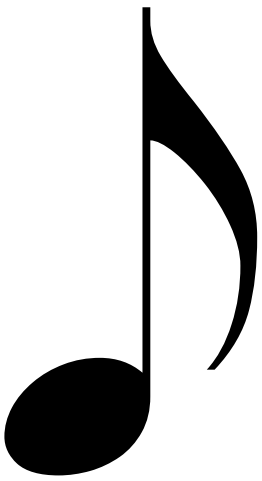
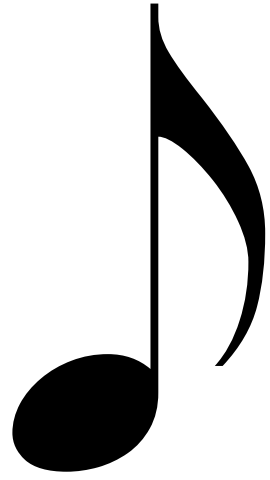
The family and life of the composer:

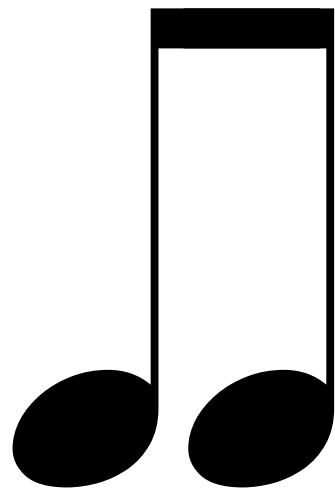
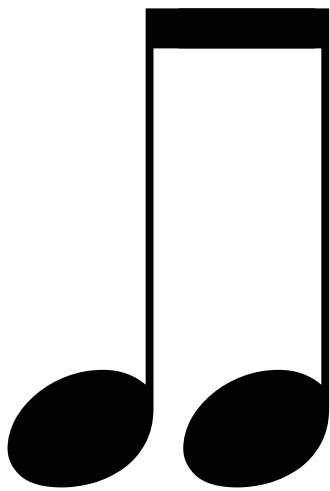
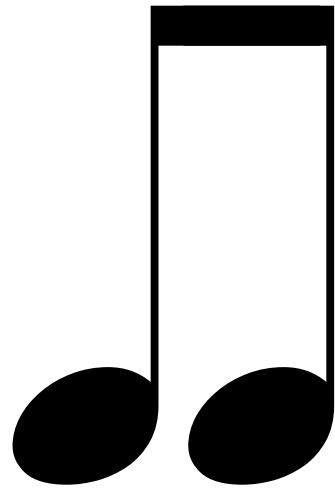
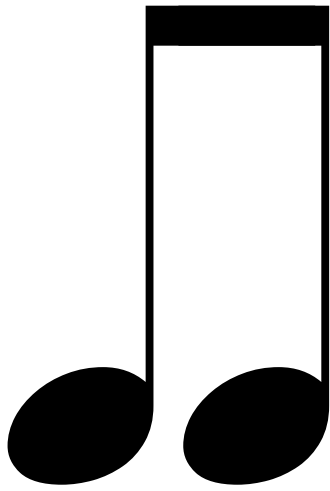
Important musical contributions:

Other events going on in the world during the composer's lifetime:

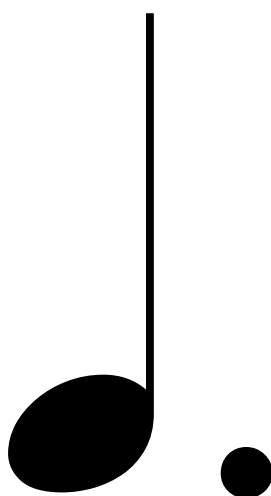
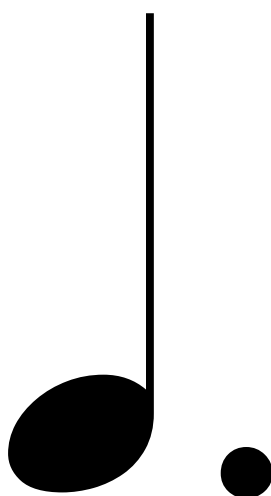
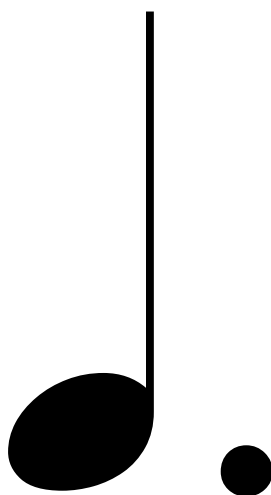
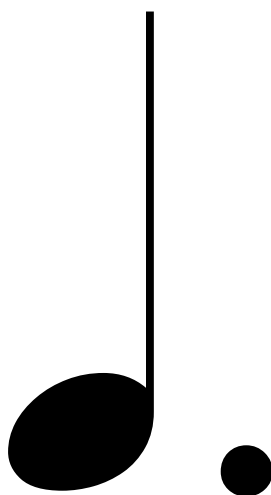
Other interesting information:

Information Sources:

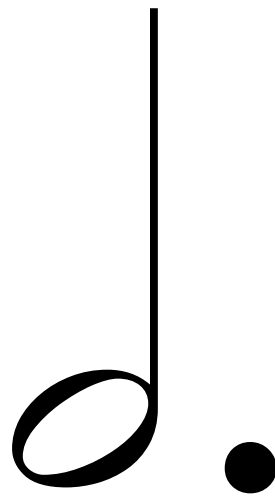
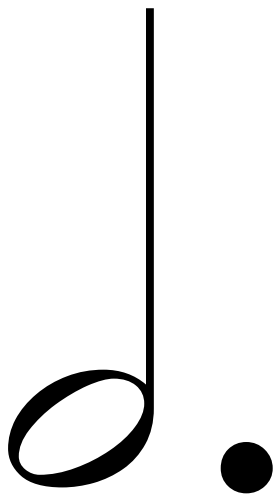
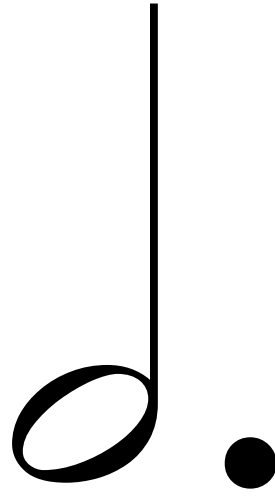
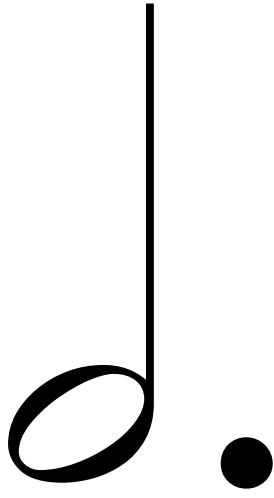


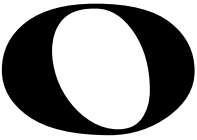
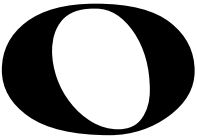
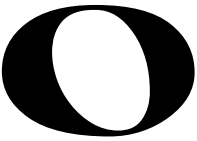
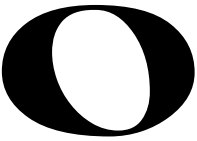


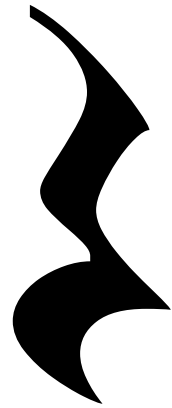
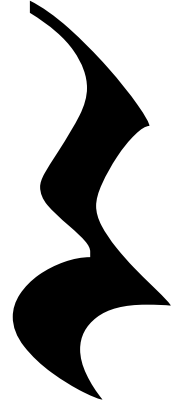
















NAME THAT...



Objective: Quickly recognize notes, intervals, chords, scales, etc. on staff or keyboard

Players: 2 or more

Supplies Needed: bell, cards with notes, intervals, chords, scales, etc. on keyboard and/or staff, paper or board on which to keep score

How to Play:

Divide the students into two equal teams. Place a bell on a solid, flat surface between the two teams. Have one contestant from each team stand on either side of the bell with their hands behind their back.

Hold up a card for both students to see. Whoever dings the bell first gets to answer. (To prevent students from dinging the bell before they know the answer, as soon as the bell is dinged hide the card so that it is no longer visible to the contestants.) If the student answers correctly their team receives two points. If they answer incorrectly, the other contestant has a chance to answer. If they answer correctly, their team gets one point. Have these two contestants rejoin their team and have the next contestant from each team approach the bell. Continue the game as long as desired. Whichever team has the most points at the end wins!

TIPS:

- ✓ Try to pair up two students who are closely matched in their musical understanding.

BEAN BAG GRAB

Objective: Quickly recognize notes, intervals, chords, scales, etc. on staff or keyboard

Players: 8-14

Supplies Needed: bean bag, masking tape, cards with notes, intervals, chords, scales, etc. on keyboard and/or staff, paper or board on which to keep score

How to Play:

Ahead of time use the masking tape to make two long lines across the floor, parallel to each other with as much space as possible in between (10 feet is good). Place a bean bag or other easy-to-grab object in between the two lines.

Divide the students into two teams and have each team stand behind one of the lines, with the teams facing each other. Each student becomes the opponent of the student directly across from them. Assign each pair of opponents the same note, interval, chord, scale, etc.

Stand at either end of the playing area so that all the players can see you. Hold up one of the cards. As soon as the student identifies it as the one they have been assigned, they should run and grab the bean bag and run back to their line. Each team is awarded or loses points as follows:

student correctly identifies card and grabs bean bag – 5 points

student makes it back across their line without being tagged – 5 points

student tags their opponent who has grabbed the bean bag – 2 points

student steps across the line when it is not their turn – lose 3points

The team with the most points at the end wins!

TIPS:

- ✓ Try to pair up two students who are closely matched in their musical understanding.
- ✓ Encourage students to be sure it's their assigned card even if their opponent has run out – that way they won't lose points.

TEAM DICTATION...



Objective: Accurately construct rhythm patterns after hearing them played

Players: 2 or more

Supplies Needed: bell, cards with individual notes and rests, time signatures, bar lines, paper or board on which to keep score

How to Play:

Place the students in groups of 2-4. Give each group a set of time signatures, bar lines and note and rest cards. Indicate the time signature and length (number of measures) of the pattern that will be played. Count one measure in advance to set the beat, then play a rhythm pattern. Have each group work together to construct the rhythm pattern that was played. Play each pattern four times to give students a chance to listen and make necessary corrections. Compare the students' patterns with the pattern that was played. Give each group one point for every correct beat. Repeat several times with new rhythm patterns. The team with the most points at the end wins!

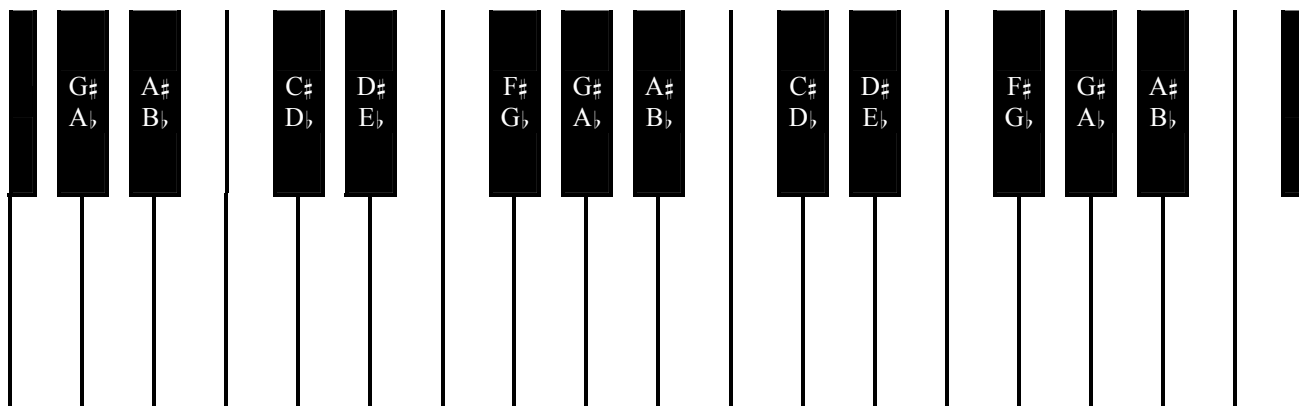
TIPS:

- ✓ Encourage all the students to participate rather than letting one do all the work for their group.
- ✓ Allow the students to quietly count out loud as the pattern is played.
- ✓ Encourage the students to count according to the smallest beat. (i.e. if eighth notes will be used have them count "1 and 2 and, etc.")

Name: _____

Date: _____

Total: _____



1. Start on E. Up a half step; down a skip; down a half step; down a half step.

2. Start on G. Up a skip; up a skip; down a half step; down a half step; up a whole step.

3. Start on F. Down a whole step; down a whole step; down a half step; down a skip.

4. Start on C. Down a skip; down a whole step; up a half step; up a half step.

5. Start on A. Down a half step; up a whole step; up a half step; up a skip.

6. Start on B. Up a whole step; up a whole step; up a whole step; down a half step.

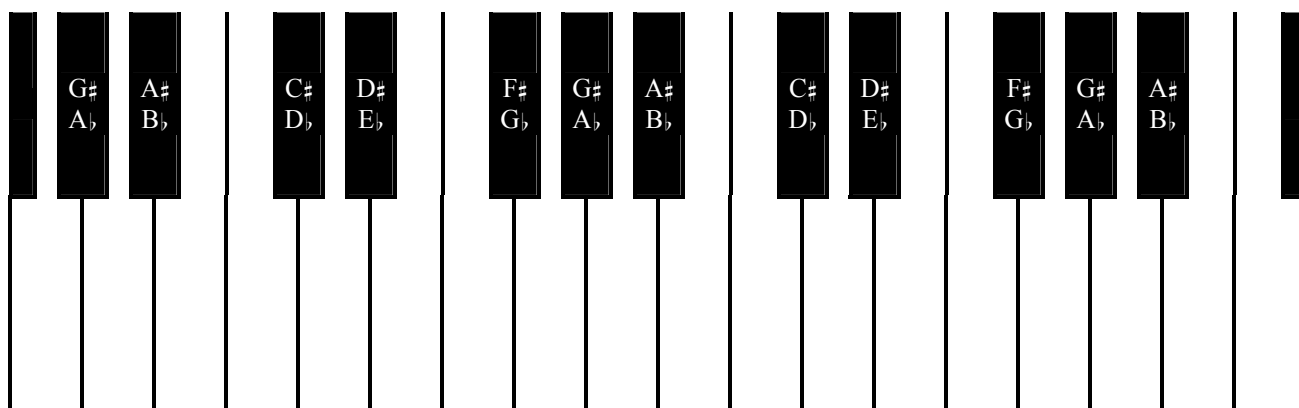
7. Start on D. Down a skip; up a whole step; up a half step; up a skip; up a half step.

8. Start on C. Up a skip; up a skip; up a skip; up a half step; up a whole step.

Name: _____

Date: _____

Total: _____



1. Start on E. Up a 3rd; down a 4th; down a 2nd; down a 3rd; up a 4th.

2. Start on G. Up a 4th; up a 3rd; down a 4th; down a 2nd; up a 4th; up a 2nd.

3. Start on F. Down a 5th; down a 3rd; down a 2nd; down a 4th; up a 5th.

4. Start on C. Down a 2nd; down a 4th; up a 5th; up a 3rd; up a 3rd.

5. Start on A. Down a 6th; up a 2nd; up a 4th; up a 3rd; down a 6th; up a 3rd.

6. Start on B. Up a 2nd; up a 3rd; up a 4th; down a 5th; down a 6th; up a 3rd.

7. Start on D. Down a 7th; up a 6th; up a 2nd; up a 4th; up a 5th; down a 4th.

8. Start on C. Up a 3rd; up a 3rd; up a 7th; up a 2nd; up a 4th; down a 7th.

World Wide Web

Tools for the preparation of Music Progressions

Prepared and presented by Wendy Stevens

*There are many more resources online for theory games, ear training, and creating your own worksheets. Visit www.wendypianostudio.com under Links to view updated links and sites that are not on this sheet.

Worksheets

www.wendypianostudio.com

Click on **Resources** to find worksheets specifically designed to help you prepare for music progressions.

- *Free Manuscript paper (with and without grand staff)
- *Free Music Progressions Rhythm worksheets (up to level 9)
- *Free Rhythm worksheets to help introduce new note values and time signatures.
- *Free, fun ear training worksheets
- *Free assignment journal pages

***Free theory worksheets including dominant 7th chords resolutions (MP level 6), intervals, modal summary, etc.**

*Free technical exercises including polyrhythm drills and trill studies.

www.practicespot.com Make your own resources here!

Theory/Games

www.teoria.com/

On this website, you will find exercises for identifying and constructing chords, intervals, and scales. In addition, you can find articles on music, theory questions and answers, software reviews, etc. By far, the most useful site ever!

www.alfredpub.com/fun/fungames.html

Games for beginning and intermediate students

www.happynote.com/music/learn.html

Games you can download for free that help students learn notes and rhythm.

www.eMusicTheory.com

<http://www.musictheory.net>

<http://www.hitsquad.com/smm/programs/NoteCard/>

This is an easy, no frills flashcard program for drilling notes on the keyboard (one octave only) or staff. Preset levels start at Middle C and work outward. No accidentals and limited use of outer ledger lines.

<http://www.hitsquad.com/smm/programs/NoteAttack/>

This program lets you use your MIDI keyboard to play the key that matches the note on the staff. You can set the range of notes and the speed, but it will use accidentals. No record keeping, but a neat free program.

www.dsokids.com The Dallas Symphony Orchestra presents many games and activities to help students learn about composers and instruments.

www.sfskids.org The San Francisco Symphony a site similar to the Dallas Symphony's

Ear Training/Listening

www.ossmann.com/bigears/

This site drills all intervals from P1 to P11, ascending or descending.

www.good-ear.com/

Exercises for drilling intervals, chords, scales, modes, jazz chords, and cadences

www.classicsforkids.com Students can listen to great performances of classical music and fill out pre-made worksheets.

Teaching Tools

www.puzzlemaker.school.discovery.com

This website allows the teacher to create games specific to a subject area. Many of my crossword puzzles were made using this website.

www.good-ear.com/

Exercises for drilling intervals, chords, scales, modes, jazz chords, and cadences

www.musicmattersblog.com

A website by a KMTA teacher filled with good ideas and worksheets

Online Groves

www.grovemusic.com/VALIDATE

Also, be aware that the online Groves Dictionary of Music and Musicians is available for your use at most colleges. You may consider it worth the price of auditing a class to have access to this fabulous resource! You can purchase a personal online subscription to Groves through.

Music History

www.lib.duke.edu/music/resources/composers.html

Index to composer homepages

www.bbc.co.uk/radio3/classical/discover.shtml

From the BBC, tutorials on Bach inventions, Goldberg Variations, Various Composer's works including Mozart, Tchaikovsky, Copland, Shostakovich, Strauss, Brahms, Schumann, Schubert, etc.

E-mail Lists and Resources for Piano Teachers

Join international piano teachers where pedagogy issues, business issues, joys, frustrations, and creative ideas are discussed. Each group has its own culture and style:

hlspl-teachers@yahoogroups.com - monitored by Hal Leonard composers, among others. If you use the series, definitely join this one. Tends to average about 10 posts per week, but can vary significantly.

pno-ped@lists.colstate.edu - includes several piano pedagogy teachers, NCTM's and technology gurus (including George Litterst from AMT and Keyboard Companion). If you have technology questions or want to hear from experienced teachers, this is a great group. Tends to average about 20 posts per day, but can vary significantly. To register, visit <http://music.colstate.edu/resources/pno-ped-l>

piano-teachers@yahoogroups.com - a few more teachers, including some great pedagogues along with more new teachers. A great place to learn about Pianimals and the Celebrate Piano series as well as many other topics. You'll need to join Yahoo Groups and set up a password to join this group, but that's not a big deal. By far the busiest of these lists – can easily have 75 posts per day.

<http://www.toddfamily.com/policies> List of policies, ideas, games, etc. from other teachers

Music Progressions Resource List

Additional materials to help prepare your students

Music Understanding & Vocabulary

- **Piano Adventures Flashcards In-A-Box**, Faber and Faber, FJH Music (MP Levels 1-2)
- **An Illustrated History of Music for Young Musicians**, Comeau and Covert, Warner Bros. Five volumes: **Middle Ages & Renaissance** (Reproducible), **Baroque**, **Classical**, **Romantic**, and **Contemporary Periods**
- **Meet the Great Composers, Books 1 & 2**, June Montgomery and Maurice Hinson, **Alfred** (Activity sheets available in reproducible format.)
- **Stories of the Great Composers, Book 1**, June Montgomery and Maurice Hinson, **Alfred**.
- **The Baroque Spirit, Books 1 & 2**, Nancy Bacchus, **Alfred**
- **The Classical Spirit, Books 1 & 2**, Nancy Bacchus, **Alfred**
- **The Romantic Spirit, Books 1 & 2**, Nancy Bacchus, **Alfred**
- **Beyond the Romantic Spirit, Book 1**, Nancy Bacchus, **Alfred**
- **Accent on Composers**, Althouse & O'Reilly, **Alfred**. (Recommended for grades 6 & up. Reproducible book with listening CD to introduce students to the lives of 22 great composers. Contains 3 sections: Biographies, Listening Examples, and Review tests.
- **Affirm-a-term: the game of quick, musical words and definitions**, available at www.wendypianostudio.com
- **Fishy Flashcards** at www.wendypianostudio.com. Play a carnival game with your elementary students using these reproducible flashcards in the shape of fish that help drill note names, ties/slurs, dynamics, instruments, and other elementary concepts.

Rhythm & Pulse Development

- **Games for Music Reading, Book 1**, Christine Davies and Carol Matz, FJH Music. (for MP Levels 1-2)
- **Winning Rhythms**, Edward L. Ayola, Kjos. (MP Levels 2-10)
- **Rhythm Clapback/Singback, Books 1-3**, Boris Berlin and Andrew Markow, Frederick Harris.

Sight-Playing

- **Sightreading, Books 1 & 2**, Walter & Carol Noona, Lorenz. (Book 1—MP Levels 1-3; Book 2—MP Levels 4-5)
- **Let's Sightplay!**, Books 1-4, Kathleen Massoud, FJH Music
- **Step Skip & Repeat, Books 1 & 2**, Stephen Covello, FJH Music
- **Four Star Sightreading and Ear Tests**, Boris Berlin and Andrew Markow, Frederick Harris (10 Books)
- **The Piano Student's Hymnal**, Gayle Kowalchuk & E.L. Lancaster, **Alfred**.
- **Sight-Reading Pieces** by Wendy Stevens; available at www.composecreate.com

Keyboard Facility

- **Fingertips with a Touch of Theory, Books 1-4**, Cobb, Lewis & Strickland, FJH Music.
- **Scale Skills, Levels Prep-4**, Keith Snell, Kjos Music.
- Prep. Book—MP Levels 1-2
- Book 1—MP Levels 3-4
- Book 2—MP Level 5
- Book 3—MP Level 6
- Book 4—MP Level 7
- **The First Book of Scales, Chords, Arpeggios & Cadences**, Palmer, Manus & Lethco, **Alfred**

Music Progression Resource List, continued

- **The Complete Book of Scales, Chords, Arpeggios & Cadences**, Palmer, Manus & Lethco, **Alfred**.
- **Achievement Skill Sheet Series**, Faber & Faber, FJH Music (No. 1-8)
- **Get Ready for Chord and Arpeggio Duets**,
- **Get Ready for Major Scale Duets**,
- **Get Ready for Minor Scale Duets**, and
- **Get Ready for Pentascale Duets**----all by Wynn-Anne Rossi & Lucy Wilde Warren, FJH Music.

Applied Theory/Written Theory/Ear Training

- **Fundamentals of Piano Theory, Preparatory Level – Level Ten**, Keith Snell & Martha Ashleigh, Kjos Music
- **Explorations in Music, Books 1-7**, Joanne Haroutounian, Kjos Music.
- **Harmonization-Transposition at the Keyboard**, Alice Kern, Warner Bros.
- **Four Star Sightreading and Ear Tests** (Ear tests at the end of each week's lessons; 10 books in set.) Frederick Harris.
- **Piano Theory**, Mary Elizabeth Clark & David Carr Glover—Levels 1-6.
- **Alfred's Basic Piano Library Ear Training Book, Levels 1B-6**, Kowalchuk & Lancaster, Alfred.
- **Fundamental Musicianship Skills**, June C. Montgomery, Alfred. Elementary Levels A, B, C, D, E & F; Intermediate Levels A & B. Designed to meet the requirements for the National Guild of Piano Teachers auditions. Each book includes scales & cadences, ear training, transposition and sight-reading examples.
- **Practice Theory Tests**, www.wendyspianostudio.com. Ten levels of reproducible tests that correspond to the Music Progression Levels.
- www.wendyspianostudio.com. Worksheets on intervals, cadences, modes and melodic dictation.
- **Listen to Me: Melodic Dictation**, www.wendyspianostudio.com, Reproducible worksheets with accompanying CDs so that students can improve their melodic dictation skills outside of piano lessons. Especially helpful for preparing MP levels 6-9.
- **Listen to Me: Rhythmic Dictation**, www.wendyspianostudio.com, Reproducible worksheets with accompanying CDs so that students can improve their rhythmic dictation skills outside of piano lessons. Especially helpful for preparing MP levels 3 – 10.
- **Stinky Sox**, www.wendyspianostudio.com, A musical hot potato game. Use this fun game to reinforce scales, chords, and other theory concepts.

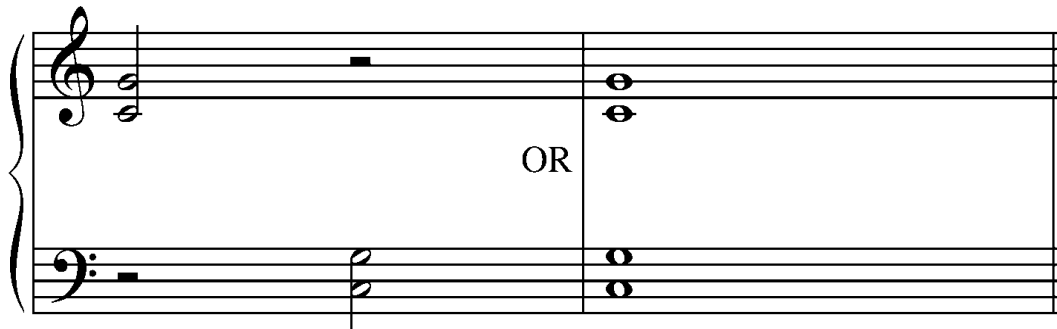
Modes

- www.wendyspianostudio.com/resources, Summary of the modes.
- **Modes and Their Use in Jazz**, Lee Evans, Edward B. Marks Music Company; distributed by Hall Leonard,
- **Modes and Moods**, Robert Vandall, Myklas Music. Music based on all the modes.
- **Modal Expressions**, Robert Vandall, Myklas Music. More wonderful Vandall modal settings.
- **Book of Scales, Chords, Arpeggios & Cadences**, Palmer, Manus & Lethco, Alfred.
- **Achievement Skill Sheet Series**, Faber & Faber, FJH Music (No. 1-8)
- **Get Ready for Chord and Arpeggio Duets**,
- **Get Ready for Major Scale Duets**,
- **Get Ready for Minor Scale Duets**, and
- **Get Ready for Pentascale Duets**----all by Wynn-Anne Rossi & Lucy Wilde Warren, FJH Music.

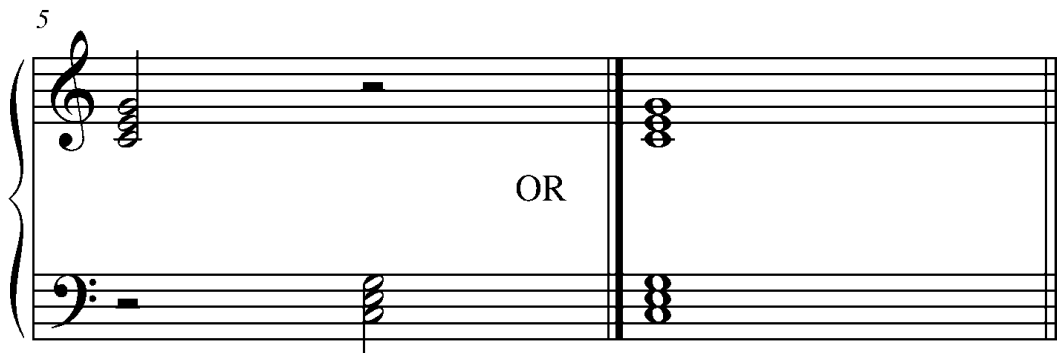
Level 1 Scale Reference Sheet

MP: Be able to play 5 scales for the Facilitator

1. Play Scale (Pentascade, Tetrachord or One octave scale)
 - a. Major or minor, white or black key
 - b. Hands separate or together
2. Play a matching shell or triad.



OR



3. Applied Theory: Be able to play for the facilitator:
 - a. Steps and skips on the white keys, up and down
 - b. Whole and half steps, up and down

Level 2 Scale Reference Sheet

MP: Be able to play 5 scales for the Facilitator

1. Play Scale (Pentascade, Tetrachord or One octave scale)
 - a. Major or minor, white or black key
 - b. Hands separate or together
2. Play a matching (I) triad.

7

OR

3. Applied Theory: Be able to play for the facilitator:
 - a. Intervals of 2nds-5ths on the white keys, up and down
 - b. Sharped and flatted notes

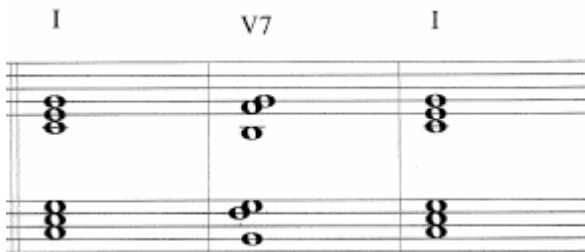
Level 3 Scale Reference Sheet

MP: 4 scales – 2 major and 2 harmonic minor

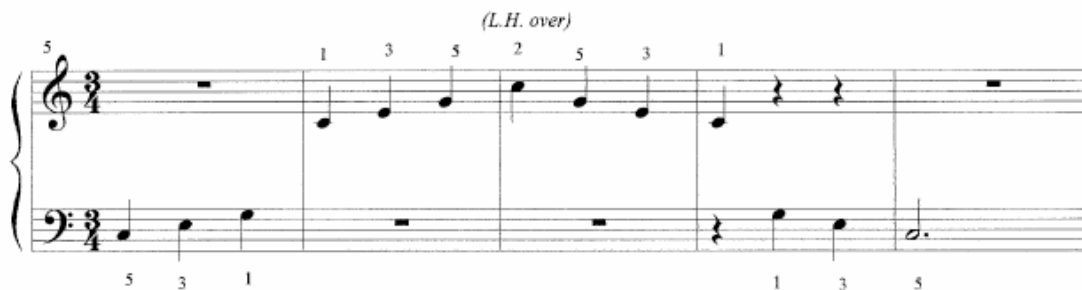
1. Play Scale (As tetrachord or one octave, hands separate or together)
2. Play I and V chords (of the scale you just played) (Hands separate or together)



3. Play chord progression (of the scale you just played): (or I-V-I) (Hands separate or together)



4. Play arpeggio (of the scale you just played):



5. Applied Theory - Intervals:
Play 2nd, 3rd, 4th, 5th, 6th in the keys of prepared scales up from tonic only, using appropriate black keys

Level 3

SCALE CHECKLIST

- | | |
|---|---|
| <input type="checkbox"/> C Major | <input type="checkbox"/> a minor |
| <input type="checkbox"/> G Major | <input type="checkbox"/> e minor |
| <input type="checkbox"/> D Major | <input type="checkbox"/> b minor |
| <input type="checkbox"/> A Major | <input type="checkbox"/> f [#] minor |
| <input type="checkbox"/> E Major | <input type="checkbox"/> c [#] minor |
| <input type="checkbox"/> B Major | <input type="checkbox"/> g [#] minor |
| <input type="checkbox"/> G ^b Major | <input type="checkbox"/> e ^b minor |
| <input type="checkbox"/> D ^b Major | <input type="checkbox"/> b ^b minor |
| <input type="checkbox"/> A ^b Major | <input type="checkbox"/> f minor |
| <input type="checkbox"/> E ^b Major | <input type="checkbox"/> c minor |
| <input type="checkbox"/> B ^b Major | <input type="checkbox"/> g minor |
| <input type="checkbox"/> F Major | <input type="checkbox"/> d minor |

Level 4 Scale Reference Sheet

MP: 4 keys – 2 major and 2 minor (natural and harmonic minor forms)

1. Play Scale (One octave, hands separate or together)
2. Play Primary Chords in Root position (for the scale you just played), hands separate or together. For minor keys, use harmonic form.

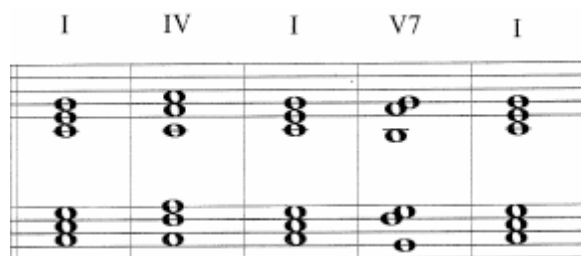


3. Play inversions of the tonic triad up and down, hands separate or together:

Example:



4. Play chord Progression: (or I-IV-I-V-I) hands separate or together. In minor keys, use harmonic form.



5. Play 1 handed arpeggio:

Example:



Level Four, continued

6. Theory - Intervals:

Play 2nd, 3rd, 4th, 5th, 6th, 7th, and octave, in the keys of prepared scales, up only, beginning on any pitch in the scale. All intervals will fall within the one octave range of the scale.

SCALE CHECKLIST

MAJOR

- C Major
- G Major
- D Major
- A Major
- E Major
- B Major
- G^b Major
- D^b Major
- A^b Major
- E^b Major
- B^b Major
- F Major

MINOR

- a minor
 - natural
 - harmonic
- e minor
 - natural
 - harmonic
- d minor
 - natural
 - harmonic
- g minor
 - natural
 - harmonic
- c minor
 - natural
 - harmonic
- b minor
 - natural
 - harmonic
- f minor
 - natural
 - harmonic
- f[#] minor
 - natural
 - harmonic
- c[#] minor
 - natural
 - harmonic
- g[#] minor
 - natural
 - harmonic
- e^b minor
 - natural
 - harmonic
- b^b minor
 - natural
 - harmonic

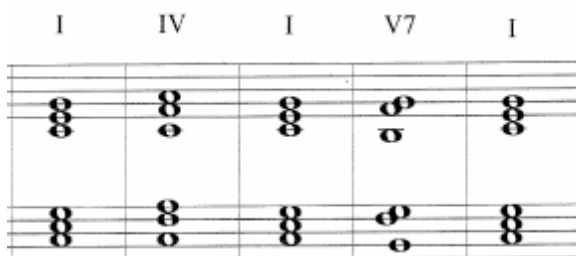
Level 5 Scale Reference Sheet

MP: 6 keys – 2 white-key major, 2 black-key major
and 2 minor (both natural and harmonic forms)

6. Play Scale (One octave, hands together)
7. Play Primary Triad Inversions (I, IV, V chord), hands separate or together: In minor keys, use harmonic form.



8. Play Chord Progression: (or I-IV-I V-I) , hands together. In minor keys, use harmonic form.



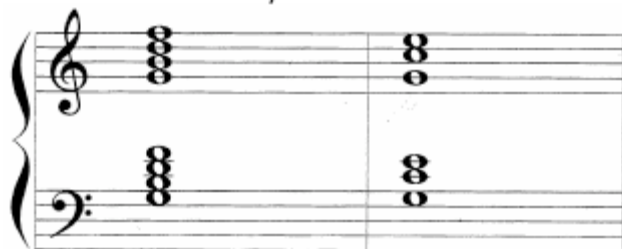
4. Play a 1 octave arpeggio, hands together:

Example:



5. Play a Dominant 7th Chord and its resolution in 2 keys (of your choice):

Example:



Level 5, continued

6. Applied Theory - Intervals:

Play major and perfect intervals, up from tonic only, in the keys of prepared scales.

SCALE CHECKLIST

MAJOR

- C Major
- G Major
- D Major
- A Major
- E Major
- B Major
- G^b Major
- D^b Major
- A^b Major
- E^b Major
- B^b Major
- F Major

MINOR

- a minor
 - natural
 - harmonic
- e minor
 - natural
 - harmonic
- d minor
 - natural
 - harmonic
- g minor
 - natural
 - harmonic
- c minor
 - natural
 - harmonic
- b minor
 - natural
 - harmonic
- f minor
 - natural
 - harmonic
- f[#] minor
 - natural
 - harmonic
- c[#] minor
 - natural
 - harmonic
- g[#] minor
 - natural
 - harmonic
- e^b minor
 - natural
 - harmonic
- b^b minor
 - natural
 - harmonic

Level 6 Scale Reference Sheet

MP: All white-key major scales. Facilitator will choose 2.

Prepare and play 2 black-key major scales

Prepare and play 2 minor scales (both natural and harmonic forms)

9. Play Scale (Two octaves, hands separate or together)
10. Play chord progression in 2 ways (1. Chords in both hands and 2. Chords in RH and roots of the chords in the LH): In minor keys, use harmonic form.

Example:

A musical score for a piano, showing a chord progression in two staves. The chords are labeled above the staff: I, IV, I, V, V7, I, I, IV, I, V, V7, I. The right hand plays chords in both hands, while the left hand plays the roots of the chords.

11. Play a 2 octave arpeggio, hands separate or together in each key:

Example:

A musical score for a piano, showing a 2 octave arpeggio in two staves. The right hand plays the arpeggio in the treble clef, and the left hand plays the arpeggio in the bass clef.

5. Play a dominant 7th chord and its resolution with all inversions in 2 keys of your choice:

Example:

A musical score for a piano, showing a dominant 7th chord and its resolution in two keys. The right hand plays the chord in the treble clef, and the left hand plays the chord in the bass clef. The resolution is shown in the second measure.

Level 6, continued

6. Applied Theory: Intervals:
Play major, minor and perfect intervals, up from tonic only, in the keys of prepared scales

Harmonization:

Play a simple folk tune with melody in the right hand, harmonized with blocked or broken primary chords in the left hand. (The student and teacher choose the tune, which the student prepares in advance.)

TUNE: _____

Chromatic Scale

Play a chromatic scale, hands separate, 2 octaves up and down, beginning on the key of the student's choice

SCALE CHECKLIST:

MAJOR

- C Major
- G Major
- D Major
- A Major
- E Major
- B Major
- G^b Major
- D^b Major
- A^b Major
- E^b Major
- B^b Major
- F Major

MINOR

- a minor
 - natural
 - harmonic
- e minor
 - natural
 - harmonic
- d minor
 - natural
 - harmonic
- g minor
 - natural
 - harmonic
- c minor
 - natural
 - harmonic
- b minor
 - natural
 - harmonic
- f minor
 - natural
 - harmonic
- f[#] minor
 - natural
 - harmonic
- c[#] minor
 - natural
 - harmonic
- g[#] minor
 - natural
 - harmonic
- e^b minor
 - natural
 - harmonic
- b^b minor
 - natural
 - harmonic

LEVEL 7

SCALE CHECKLIST

MAJOR

- C Major
- G Major
- D Major
- A Major
- E Major
- B Major
- G^b Major
- D^b Major
- A^b Major
- E^b Major
- B^b Major
- F Major

MINOR

- a minor
 - natural
 - harmonic
- e minor
 - natural
 - harmonic
- d minor
 - natural
 - harmonic
- g minor
 - natural
 - harmonic
- c minor
 - natural
 - harmonic
- b minor
 - natural
 - harmonic
- f minor
 - natural
 - harmonic
- f[#] minor
 - natural
 - harmonic
- c[#] minor
 - natural
 - harmonic
- g[#] minor
 - natural
 - harmonic
- e^b minor
 - natural
 - harmonic
- b^b minor
 - natural
 - harmonic

Level 8 Scale Reference Sheet

MP: Prepare all major and minor scales (natural and harmonic forms).
Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor scale for the student to play.

1. Play Scale (4 octaves, hands together)
2. Play Chord Progression
 - a. Play a second inversion I-IV-I-V-V⁷-I chord progression in the keys of prepared scales, hands together. In minor keys, use harmonic form.



- b. Play a I-IV-I-V-V⁷-I chord progression in 3 positions in the keys of prepared scales. Play chords in the right hand and chord roots in the left hand.



3. Play a 4 octave root position arpeggio, hands together, in the keys of prepared scales
4. Applied Theory:
 - a. Intervals:
 1. Play major, minor and perfect intervals from any key, up and down
 2. Play augmented and diminished 4ths, 5ths and octaves up only, from any key
 - b. Chords:
 1. Play major, minor, augmented and diminished triads, root position and inversions, on any key
 2. Play dominant seventh, major seventh, and minor seventh chords, root position and inversions, on any key

Level 8

SCALE CHECKLIST

MAJOR

- C Major
- G Major
- D Major
- A Major
- E Major
- B Major
- G^b Major
- D^b Major
- A^b Major
- E^b Major
- B^b Major
- F Major

MINOR

- a minor
 - natural
 - harmonic
- e minor
 - natural
 - harmonic
- d minor
 - natural
 - harmonic
- g minor
 - natural
 - harmonic
- c minor
 - natural
 - harmonic
- b minor
 - natural
 - harmonic
- f minor
 - natural
 - harmonic
- f[#] minor
 - natural
 - harmonic
- c[#] minor
 - natural
 - harmonic
- g[#] minor
 - natural
 - harmonic
- e^b minor
 - natural
 - harmonic
- b^b minor
 - natural
 - harmonic

Level 9 Scale Reference Sheet

MP: Prepare all major and minor scales (natural, melodic and harmonic forms).
Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and
1 black-key minor scale for the student to play.

1. Play Scale (4 octaves, hands together)
2. Play a I-IV-ii-V-V⁷-I chord progression in all keys. Play chords in the right hand and chord roots in octaves in the left hand.

The image shows a musical score for a I-IV-ii-V-V⁷-I chord progression. The right hand (treble clef) contains six chords: I (C major), IV (F major), ii (D minor), V (G major), V⁷ (G7), and I (C major). The left hand (bass clef) contains six notes corresponding to the roots of these chords: C, F, D, G, G, and C. The notes are written in octaves, with the first and last notes being the same octave and the middle notes being one octave higher.

3. Play 4 octave major and minor arpeggios, root position and first inversion, hands together, in all keys.
4. Play 4 octave dominant 7th arpeggios in root position, hands together.
5. Applied Theory:
 - a. Intervals:
 1. Play major, minor and perfect intervals from any key, up and down
 2. Play augmented and diminished intervals and tritones, up only, from any key
 - b. Play major seventh, minor seventh, dominant seventh and diminished seventh chords, root position and inversions, from any key.

LEVEL 9

SCALE CHECKLIST

MAJOR

- C Major
- G Major
- D Major
- A Major
- E Major
- B Major
- G^b Major
- D^b Major
- A^b Major
- E^b Major
- B^b Major
- F Major

MINOR

- a minor
 - natural
 - harmonic
- e minor
 - natural
 - harmonic
- d minor
 - natural
 - harmonic
- g minor
 - natural
 - harmonic
- c minor
 - natural
 - harmonic
- b minor
 - natural
 - harmonic
- f minor
 - natural
 - harmonic
- f[#] minor
 - natural
 - harmonic
- c[#] minor
 - natural
 - harmonic
- g[#] minor
 - natural
 - harmonic
- e^b minor
 - natural
 - harmonic
- b^b minor
 - natural
 - harmonic

Level 10 Scale Reference Sheet

Scales:

Prepare all major and minor scales (natural, melodic and harmonic forms). Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor scale for the student to play.

- Scales should be 2 octaves in eighth notes followed by 3 octaves in triplets and 4 octaves in sixteenth notes, played continuously, hands together
- Use the correct fingering and play with a steady pulse

Chord Progressions:

1. Prepare a I-vi-IV-ii-I_{6,4}-V⁷-I chord progression in all keys. In minor keys, use the harmonic form.

- Play chords in the right hand and chord roots in the left hand. Facilitator will choose 1 major key and 1 minor key for the student to demonstrate.

Example:

I vi IV ii I⁶₄ V⁷ I

Arpeggios:

1. Prepare 4 octave major and minor arpeggios, root position and inversions, hands together, in all keys. Facilitator will choose 1 major key and 1 minor key for the student to demonstrate.

- Use the correct fingering and play with a steady pulse

2. Prepare 4 octave dominant seventh and fully-diminished seventh arpeggios, root position, hands together, on all keys. Facilitator will choose 1 dominant seventh and 1 fully-diminished seventh arpeggio for the student to demonstrate.

LEVEL TEN

SCALE CHECKLIST

MAJOR

C Major

G Major

D Major

A Major

E Major

B Major

G^b Major

D^b Major

A^b Major

E^b Major

B^b Major

F Major

MINOR

a minor

natural harmonic melodic

e minor

natural harmonic melodic

d minor

natural harmonic melodic

g minor

natural harmonic melodic

c minor

natural harmonic melodic

b minor

natural harmonic melodic

f minor

natural harmonic melodic

f[#] minor

natural harmonic melodic

c[#] minor

natural harmonic melodic

g[#] minor

natural harmonic melodic

e^b minor

natural harmonic melodic

b^b minor

natural harmonic melodic

The Language of the Evaluations

This document includes the exact wording of the questions from the applied portions of the performance tests, so teachers can demonstrate to their students how they will be asked for their information.

Level 1

Keyboard Facility:

The student has prepared and will play 5 scales and triads (or chord shells). The scales may be major or minor, white or black key. They may be five-finger, tetrachord, or one octave, hands alone or together.

Ex.: Scales: _____
Chords: _____

Applied Theory:

The student will play intervals on white keys only, up and down.

Ex.: Up a step from _____

The student will play one whole step and one half step, beginning on a white key.

Ex. Up a whole step from _____

Level 2

Keyboard Facility:

The student has prepared and will play 5 scales and triads, to be played by both hands. The scales may be major or minor, white or black key. They may be five-finger, tetrachord, or one octave, hands alone or together.

Ex.: Scales: _____
Chords: _____

Applied Theory:

The student will play 2nds, 3rds, 4ths, and 5ths, on white keys only, (distance only), up and down.

Ex.: Up a 3rd from _____ Down a 2nd from _____

The student will play sharped and flatted notes.

Ex.: Play a _____ sharp _____ Play a _____ flat _____

The Language of the Evaluations, continued

Level 3

Keyboard Facility:

Scales: The student has prepared and will play 4 scales, **2 major and 2 harmonic minor**. The scales may be tetrachord or one octave, hands separate or together. Scoring will be based on correct notes, correct fingering, and steady pulse.

Chords: - The student will play the tonic and dominant triad in each key.

Chord Progression: The student will play a I-V-I or I-V⁷-I chord progression in each key.

Arpeggio: The student will play a two-octave hand over hand arpeggio in each key.

Ex.: Key 1: ____ Scale: ____ Chords: ____ Chord progression: ____ Arpeggio: ____
(The other three keys and scores will be listed here.)

Applied Theory:

The student will play a 2nd, 3rd, 4th, 5th and 6th in the keys of prepared scales up from tonic only, using appropriate black keys. Play all five intervals in each key.

Ex.: Key 1: ____ Key 2: ____ Key 3: ____ Key 4: ____

Level 4

Keyboard Facility:

Scales: The student has prepared and will play 4 scales, **2 major and 2 minor (both natural and harmonic forms)**. The scales should be one octave, hands separate or together. Scoring will be based on correct notes, correct fingering, and steady pulse.

Chords: - The student will play root position primary triads in the keys of prepared scales. **(In minor keys, student should play chords based on the harmonic minor.)** The chords may be played with a single hand or with both hands, separate or together.

Tonic triad: The student will play the tonic triad in root position and inversions, up and down, hands separate.

Chord Progression: The student will play a I-IV-I-V-I or I-IV-I-V⁷-I chord progression in each key, hands separate or together.

Arpeggio: The student will play a one-octave arpeggio in each key, hands separate or together.

The Language of the Evaluations, continued

(Level 4 continued)

Major Key 1: _____

Scale: _____ Chords: _____ Tonic triad: _____ Chord progression: _____ Arpeggio: _____

Major Key 2: _____

Scale: _____ Chords: _____ Tonic triad: _____ Chord progression: _____ Arpeggio: _____

Minor Key 1: _____ (Student plays natural and harmonic forms of the **scale**.)

*Scale: _____ Chords: _____ Tonic triad: _____ Chord progression: _____ Arpeggio: _____

Minor Key 2: _____ (Student plays natural and harmonic forms of the **scale**.)

*Scale: _____ Chords: _____ Tonic triad: _____ Chord progression: _____ Arpeggio: _____

***Score 3 points as the total for both minor scale forms.**

Applied Theory:

The student will play 2nd, 3rd, 4th, 5th, 6th, 7th, and octave, in the keys of prepared scales, up only, beginning on any pitch in the scale. All intervals will fall within the one octave range of the scale.

Ex.: Key: _____ Up a 5th from _____ (points) _____

Key: _____ Up a _____ from _____ (points) _____

[Six intervals requested]

The Language of the Evaluations, continued

Level 5

Keyboard Facility

Scales: The student has prepared and will play scales in 6 keys, **2 white key major, 2 black key major and 2 minor keys (both natural and harmonic forms)**. The scales should be one octave, hands together. Scoring will be based on correct notes, correct fingering, and steady pulse.

Chord Progression: The student will play a I-IV-I-V-I or I-IV-I-V⁷-I chord progression, hands together, in each key. **(In minor keys, student should play chords based on the harmonic minor.)**

Arpeggio: The student will play a one octave arpeggio in each key, hands together.
(3 points each)

White Major Key 1: ____ Scale: ____ Chord progression: ____ Arpeggio: ____

White Major Key 2: ____ Scale: ____ Chord progression: ____ Arpeggio: ____

Black Major Key 1: ____ Scale: ____ Chord progression: ____ Arpeggio: ____

Black Major Key 2: ____ Scale: ____ Chord progression: ____ Arpeggio: ____

Minor Key 1: ____ *Scale: ____ Chord progression: ____ Arpeggio: ____

Minor Key 2: ____ *Scale: ____ Chord progression: ____ Arpeggio: ____

*Student should play both the natural and harmonic forms of the **scale**. Score 3 pts. as the total for both forms.

Chords: - The student will play primary triads in root position and inversions, up and down, hands separate or together, in one key of the prepared scales (facilitator chooses the key)

Key: _____ Chords: _____ 6 points are possible

Dominant Seventh chord: The student will play a complete dominant seventh chord and resolve to a second inversion tonic triad in two keys of the student's choice.

Key 1: ____ Points: ____ Key 2: ____ Points: ____

Applied Theory:

The student will play major and perfect intervals in the keys of prepared scales, up from tonic only. (Minor keys will only use M2, P4, P5, M7 and P8.) Please use the wording given:

Ex.: In the key of _____, play a (selected perfect or major interval)
_____(points)

[5 intervals are so requested.]

The Language of the Evaluations, continued Level 6

Keyboard Facility:

Scales: The student has prepared all white-key major scales. The facilitator chooses two scales for the student to play. The student has prepared and will also play **2 black key major scales and 2 minor scales (both natural and harmonic forms)**. The scales should be two octaves, hands separate or together. Scoring will be based on correct notes, correct fingering, and steady pulse.

Chord Progression: The student will play a I-IV-I-V⁷-I chord progression in the keys of prepared scales. **(In minor keys, student should play chords based on the harmonic minor.)**

The chord progression should be played 2 ways:

- 1) with chords in both hands, played together
- 2) with right hand playing the chords while left hand plays the chord roots

Arpeggio: The student will play a two-octave arpeggio in the keys of prepared scales, hands separate or together.(3 points each)

White Major Key 1: _____ Scale: _____ Chord progression: _____ Arpeggio: _____

White Major Key 2: _____ Scale: _____ Chord progression: _____ Arpeggio: _____

Black Major Key 1: _____ Scale: _____ Chord progression: _____ Arpeggio: _____

Black Major Key 2: _____ Scale: _____ Chord progression: _____ Arpeggio: _____

Minor Key 1: _____ *Scale: _____ Chord progression: _____ Arpeggio: _____

Minor Key 2: _____ *Scale: _____ Chord progression: _____ Arpeggio: _____

*Student plays both forms of the minor scale. Score 3 points as the total for both forms.

Dominant Seventh chord: The student will play a complete dominant seventh chord and resolve to a tonic triad in root position and inversions, using common-tone voicing, in two keys of the student's choice. (1 point per inversion - 4 points per key)

Key 1: _____ Points: _____ Key 2: _____ Points: _____

Chromatic Scale: The student will play a chromatic scale, hands separate, 2 octaves up and down, beginning on the key of the student's choice.

Applied Theory:

The student will play major, minor and perfect intervals in the keys of prepared scales, up from tonic only. **Please use the wording given:**

Ex.: In the key of _____, play a (named major, minor or perfect interval)

The student has prepared a folk tune harmonization. The student will play the melody in the right hand and blocked or broken primary chords in the left hand.

The Language of the Evaluations, continued Level 7

Keyboard Facility:

Scales: The student has prepared all major scales and all white-key minor scales (both natural and harmonic forms). The facilitator chooses one white-key major scale, one black-key major scale and one white-key minor scale for the student to play. The student has also prepared and will play one black-key minor scale (both natural and harmonic forms.) The scales should be two octaves, hands together. Scoring will be based on correct notes, correct fingering, and steady pulse.

Chord Progression: The student will play two chord progressions in each key:

- 1) a first inversion I-IV-I-V-V⁷-I chord progression with chords in both hands
- 2) a I-IV-I-V-V⁷-I chord progression with right hand playing the chords while left hand plays the chord roots

(In minor keys, student should play chords based on the harmonic minor.)

Arpeggio: The student will play a two-octave arpeggio in the keys of prepared scales, hands together.

(3 points each)

White Major Key: _____ Scale: _____ First inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

Black Major Key: _____ Scale: _____ First inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

White Minor Key: _____ *Scale: _____ First inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

Black Minor Key: _____ *Scale: _____ First inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

*Student plays both forms of the minor scale. Score 3 points as the total for both natural and harmonic scales.

Applied Theory:

1. The student will play major, minor and perfect intervals, up only, beginning on any white or black key. Please use the wording given:

Ex.: Play a (selected major, minor or perfect interval) _____
(Five intervals will be chosen by the facilitator.)

2. The student will play major, minor, augmented and diminished triads, root position, **on any key. The facilitator chooses the keys.**

Key	Triad type	Points
_____	Major	_____
_____	minor	_____
_____	Augmented	_____
_____	diminished	_____

The Language of the Evaluations, continued

(Level 7 continued)

3. The student will play dominant seventh, major seventh and minor seventh chords, root

position only, **on any white or black key.** The facilitator chooses the keys.

Key	Type of seventh chord	Points
_____	Major seventh	_____
_____	minor seventh	_____
_____	Dominant seventh	_____
_____	minor seventh	_____

Level 8

Rhythm & Pulse development:

The student will clap or tap a rhythm pattern, counting aloud using any counting method, giving one measure on preparation. Both hands tap different rhythm patterns simultaneously. **The score is based on rhythmic accuracy and steadiness of tempo. The student sets the tempo. Use of metronome is optional.**

Keyboard Facility:

Scales: The student has prepared all major scales and minor scales (both natural and harmonic forms). The facilitator chooses one white-key major, one black-key major, one white-key minor and one black-key minor scale for the student to play. The scales should be four octaves, hands together. Scoring will be based on correct notes, correct fingering, and steady pulse.

Chord Progression: The student will play two chord progressions in each key:

- 1) a second inversion I-IV-I-V⁷-I chord progression with chords in both hands
- 2) a I-IV-I-V⁷-I chord progression in three positions with right hand playing the chords while left hand plays the chord roots

(In minor keys, student should play chords based on the harmonic minor.)

Arpeggio: The student will play a four-octave root position arpeggio in the keys of prepared scales, hands together.

(3 points each)

The Language of the Evaluations, continued (Level 8 continued)

White Major Key: _____

Scale: _____ Second inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

Black Major Key: _____

Scale: _____ Second inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

White Minor Key: _____

*Scale: _____ Second inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

Black Minor Key: _____

*Scale: _____ Second inversion I-IV-I-V-V⁷-I chord progression: _____
I-IV-I-V-V⁷-I chord progression: _____ Arpeggio: _____

*Student plays both forms of the minor. Score 3 points as the total for both minor scale forms.

Applied Theory:

- The student will play major, minor and perfect intervals, **from any key**, up and down. The student will play augmented and diminished 4ths, 5ths, and octaves, up only, from any key. Please use the wording given:

Play a (specified interval **up or down**) **from** (note name) _____ (Points) _____
(Six intervals will be requested.)

- The student will play major, minor, augmented and diminished triads, root position and inversions, **on any key. The facilitator chooses the keys.**

Key	Triad type	Points
_____	Major	_____
_____	minor	_____
_____	Augmented	_____
_____	diminished	_____

- The student will play dominant seventh, major seventh and minor seventh chords, root position and inversions, **on any white or black key.** The facilitator chooses the keys.

Key	Type of seventh chord	Points
_____	Major seventh	_____
_____	minor seventh	_____
_____	Dominant seventh	_____

The Language of the Evaluations, continued Level 9

Rhythm & Pulse development:

The student will clap or tap a rhythm pattern, counting aloud using any counting method, giving one measure on preparation. Both hands tap different rhythm patterns simultaneously. **The score is based on rhythmic accuracy and steadiness of tempo. The student sets the tempo. Use of metronome is optional.**

Keyboard Facility:

Scales: The student has prepared all major scales and minor scales (natural, harmonic and melodic forms). The facilitator chooses one white-key major, one black-key major, one white-key minor and one black-key minor scale for the student to play. The scales should be four octaves, hands together. Scoring will be based on correct notes, correct fingering, and steady pulse. (3 points each)

White Major Key: _____ Points _____

Black Major Key: _____ Points _____

White Minor Key: _____ Natural _____ Harmonic _____ Melodic _____

Black Minor Key: _____ Natural _____ Harmonic _____ Melodic _____

24 points possible _____

Chord Progression: The student has prepared a I-IV-ii-V-V⁷-I chord progression in all keys, playing chords in the right hand and chord roots in the left hand. The facilitator chooses one major key and one minor key for the student to demonstrate.

(In minor key, student should play chords based on the harmonic minor.)

(3 points each)

Major Key: _____ Points _____

Minor Key: _____ Points _____

Triad Arpeggios: The student has prepared four-octave arpeggios in root position and first inversion, hands together, in all major and minor keys. The facilitator chooses two keys for the student to demonstrate. (3 points each)

Key 1: _____ Root position _____ First inversion _____

Key 2: _____ Root position _____ First inversion _____

Seventh Chord Arpeggios: The student has prepared four-octave dominant seventh arpeggios in root position, hands together, in all keys. The facilitator chooses two keys for the student to demonstrate.

Key 1: _____ Points _____

Key 2: _____ Points _____

The Language of the Evaluations, continued (Level 9 continued)

Applied Theory:

1. The student will play major, minor, and perfect intervals, up and down, from any key. The student will play augmented, diminished and tritone intervals, up only, from any key. Please use the wording given:

Points _____

Play a (specified interval up or down) **from** _____ _____
(Six intervals will be requested.)

2. The student will play dominant seventh, major seventh, minor seventh and diminished seventh chords, root position and inversions, **on any white or black key**. The facilitator chooses four keys for the student to demonstrate.

Key	Type of seventh chord	Points
_____	Major seventh	_____
_____	minor seventh	_____
_____	Dominant seventh	_____
_____	diminished seventh	_____

Level 10

Rhythm & Pulse development:

The student will clap or tap a rhythm pattern, counting aloud using any counting method, giving one measure on preparation. Both hands tap different rhythm patterns simultaneously. **The score is based on rhythmic accuracy and steadiness of tempo. The student sets the tempo. Use of metronome is optional.**

Keyboard Facility:

Scales: The student has prepared all major scales and minor scales (natural, harmonic and melodic forms). The facilitator chooses one white-key major, one black-key major, one white-key minor and one black-key minor scale for the student to play. The scales should be two octaves in eighth notes followed by 3 octaves in triplets and four octaves in sixteenth notes, played continuously, hands together. Scoring will be based on correct notes, correct fingering, and steady pulse. (3 points each)

White Major Key: _____ Points _____

Black Major Key: _____ Points _____

White Minor Key: _____ Natural _____ Harmonic _____ Melodic _____

Black Minor Key: _____ Natural _____ Harmonic _____ Melodic _____

The Language of the Evaluations, continued (Level 10 continued)

Chord Progression: The student has prepared a I-vi-IV-ii-I^{6/4}- V⁷-I chord progression in all keys, playing chords in the right hand and chord roots in the left hand. The facilitator chooses one major key and one minor key for the student to demonstrate.

(In minor key, student should play chords based on the harmonic minor.)

(3 points each)

Major Key: _____ Points _____

Minor Key: _____ Points _____

Triad Arpeggios: The student has prepared four-octave arpeggios in root position and inversions, hands together, in all major and minor keys. The facilitator chooses one major key and one minor key for the student to demonstrate. (3 points each)

Major Key: _____ Root Position _____ First inversion _____ Second inversion _____

Minor Key: _____ Root Position _____ First inversion _____ Second inversion _____

18 points possible _____

Seventh Chord Arpeggios: The student has prepared four-octave dominant seventh and (fully) diminished seventh arpeggios in root position, hands together, **on all keys**. The facilitator chooses one dominant seventh and one diminished seventh for the student to demonstrate.

Dominant seventh built on _____ Points _____

Diminished seventh built on _____ Points _____

Applied Theory:

- The student will play major, minor, perfect and tritone intervals, up and down, **from any key**. Please use the wording given:

Play a (specified interval up or down) **from** (note name) _____ (Points) _____

(Six intervals will be requested.)

- The student will play dominant seventh, major seventh, minor seventh, half-diminished and fully-diminished seventh chords, root position and inversions, **on any white or black key**. The facilitator chooses four keys for the student to demonstrate.

Ex. Key	Type of seventh chord	Points
_____	_____	_____

(Four kinds of seventh chord inversions are requested)

Dear Parents,

*I am excited to tell you about a great program that we will use in our music study this year! It is called **Music Progressions**.*

***Music Progressions** is designed to be a suggested curriculum of independent music study for the members of Kansas Music Teachers Association and their students. This curriculum is coupled with an annual test sponsored by KMTA local associations and/or groups of KMTA teachers.*

*This **noncompetitive program** consists of ten progressive levels. Each level requires **proficiency in performance, music terminology, rhythm and pulse development, sight-playing, scales, written theory, and ear-training**. Students may enter any level. Participation is not based on year in school or years of music study. **The test provides a music event evaluating the progressive growth of ALL students—those studying music as a hobby as well as those aspiring to enter the music world professionally.***

*There are **immediate, positive results** after participating in a **Music Progressions** event! No longer will independent music teachers have to wonder if their students are grasping the concepts taught during lesson time. If the student is having trouble with a particular concept, it will show in the test scores. **Music Progressions** also provides **valuable feedback to the teacher** who can look at students' scores and assess teaching strengths and weaknesses.*

I'm sure you will also enjoy receiving feedback about your child's progress** from another professional instructor. It adds value to the weekly piano lesson and increases the professionalism of the instructor. **Students truly enjoy the process of preparing and participating in Music Progressions!

*Because **Music Progressions** is designed as a curriculum, it is best taught by integrating each level's requirements into the teacher's semester or yearly goals for each student. Many teachers find that they are already teaching the concepts contained in the curriculum. **Music Progressions** simply keeps the teacher and student accountable for learning the concepts in a progressive and timely manner.*

I feel sure that you and I and your child will find joy in this journey toward exciting musical growth and accomplishment!

Sincerely,

MUSIC PROGRESSIONS AT-A-GLANCE

III. FUNCTIONAL SKILLS

B. SIGHT-PLAYING: Specified parameters

LEVEL

- 1** Student will play a 4-8 measure piece in Middle C position with:
 - hands separate
 - no accidentals
 - quarter, half & whole notes
 - steps & skips only

- 2** 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

- 3** Student will play a 4-8 measure piece in five-finger position with:
 - hands together
 - accidentals
 - eighth note pairs, and ties

- 4** Student will play a five-finger position piece in C, G or F Major, or A minor with:
 - hands together
 - chord shells & close intervals in the L.H.
 - dotted quarter followed by an eighth note, and upbeats

- 5** 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

MUSIC PROGRESSIONS AT-A-GLANCE

SIGHT-PLAYING PARAMETERS, CONTINUED

LEVEL

- 6** Student will play an early intermediate piece in a white key major or minor with:
- some hand position shifts
 - mostly stepwise melody
 - block or broken chord accompaniment
 - rhythms that may include upbeats, triplets, dotted quarter + an eighth, or four-sixteenths
 - a meter of 3/4, 4/4, 3/8 or 6/8
 - not more than 16 measures
- 7** Student will play an intermediate piece in a white key major or minor that may include:
- some hand position shifts
 - arpeggios or broken chords
 - rhythms with single eighth notes & rests, paired sixteenth notes, and ties
 - a meter of 3/4, 4/4, 3/8, or 6/8
 - not more than 16 measures.
- 8** Student will choose one of two pieces in a white key major or minor. One will have a homophonic (hymn-like) texture. The other piece may include:
- harmonic intervals
 - one or two octave arpeggios
 - rhythms with single eighth notes & rests, paired sixteenth notes, and ties
 - a meter of 3/4, 4/4, 3/8. or 6/8
 - has not more than 16 measures.
- 9** Student will play an upper intermediate piece in any major key, or a white key minor with:
- rhythms that may include single eighth notes & rests, sixteenth note pairs, & ties
 - one or two octave arpeggios
 - harmonic intervals in each hand
 - a meter of 3/4, 4/4, 3/8. or 6/8
 - not more than 16 measures.
- 10** Student will play an upper intermediate level piece in any major key or a white key minor that:
- may include triplets, single sixteenths, and a cross-rhythm (duple vs. triple)
 - may use diminished or augmented chords in broken chords or arpeggios
 - has a meter of 2/4, 3/4, or 4/4
 - has not more than 16 measures.

MUSIC PROGRESSIONS AT-A-GLANCE

VI. LISTENING

MELODIC DICTATION: Specified parameters

LEVEL

- 6** Fill in missing notes in a 4 measure example in 4/4 that:
--begins on the tonic
--has less than an octave range
--has no notes below the tonic
--uses intervals of seconds and thirds
- 7** 4 measures in 4/4 in a white key major that:
--begins on the tonic
--has less than an octave range
--has no notes below the tonic
--uses intervals of seconds and thirds
--includes dotted quarter plus eighth rhythm
- 8** 4 measures in 4/4 in a white key major that:
--begins on the tonic
--includes the dominant below the tonic
--may include dotted quarter rhythm
--uses intervals through 5ths
- 9** 4 measures in 4/4 in a white key major that:
--begins on the tonic
--includes an octave
--includes step (leading tone) below tonic
--may contain dotted quarters, eighths & sixteenths
- 10** 4 measures in 4/4 in a white key minor that:
--uses two of the three forms of the minors
--begins on the tonic
--includes the step (leading tone) below the tonic
--uses close intervals
--contains a combination of eighth and sixteenth notes or dotted rhythms