



# MUSIC PROGRESSIONS

A Comprehensive Musicianship Program

## Curriculum Guide

Fifth edition

2006

2009 Corrections

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# **Kansas Music Teachers Association's MUSIC PROGRESSIONS A Comprehensive Music Curriculum**

MUSIC PROGRESSIONS is designed to be a curriculum of independent music study. This curriculum is coupled with an annual evaluation sponsored by local chapters of state music teachers associations. The MUSIC PROGRESSIONS materials provide an opportunity to evaluate the progressive growth of all students – those studying music as a hobby as well as those aspiring to a professional music career.

MUSIC PROGRESSIONS has five components:

1. A performance evaluation of two differing styles
2. Definition of musical vocabulary and knowledge of content
3. Applied knowledge: Scales, chords, arpeggios: Sight-playing; Rhythm recognition/tapping
4. A written theory exam
3. Listening evaluation for interval, meter and tonalities to include rhythmic & melodic dictation

MUSIC PROGRESSIONS has a unique feature that creates a custom-made program for each student in two ways: through the "Options" that encourage many creative mediums, including improvisation and composition, as well as through an Accompanist track for piano students.

Students who progress through MUSIC PROGRESSIONS begin to take ownership of their skill development and take pride in being able to understand and apply advanced musical concepts. MUSIC PROGRESSIONS is a tool that stimulates students to experience many joys of accomplishment, especially that of becoming a life-long participant in music making and appreciation.

The MUSIC PROGRESSIONS "Curriculum Guide" and the teacher's "Resource Handbook" are available by free download on line at <[ksmta.org](http://ksmta.org)> or you may purchase three-hole punched paper copies of either set of materials for \$10 from Pat Ziegelmeier, KMTA Executive Secretary, 2154 County Rd. 27, Gem, KS 67734.

This is the fifth edition of MUSIC PROGRESSIONS. Earlier editions were printed in 1995, 1998, 2000 and 2002. The Kansas Music Teachers Association would like to acknowledge the following people who have made contributions to MUSIC PROGRESSIONS, from its conception to the present edition: Nancy Blockcolsky, Darlene Boley, DeeAnn Brown, Sally Buxton, Sylvia Coats, Virginia Houser, Keturah Lawrence, Marguerite Miller, Judy Plagge, Rosie Rieger, Mary Ann Saulman, Tim Shook and Wendy Stevens. This important KMTA program has been a team project from the very beginning, and each contributor has proven vital to the success that MUSIC PROGRESSIONS enjoys today.

## Level One – Piano

### PERFORMANCE

- Perform one memorized solo
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give a verbal description of the memory piece, listing tempo, dynamic, touch (articulation) and mood (if applicable)  
*Example: "My piece is fast, mezzo forte, legato and happy."*
- Define 5 terms or symbols in either or both of the performance pieces. Student and teacher choose the terms. Terms and symbols may include:
  - tempo reference
  - dynamic markings
  - note and rest values
  - time signature
  - clef identification
  - touch indications
  - fingerings

### FUNCTIONAL SKILLS

#### Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern will include quarter, half and whole notes

#### Sight-playing:

- Play a 4 to 8 measure piece or excerpt. The student is encouraged to count aloud.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will be in Middle C position, hands playing separately, with no accidentals. Rhythms will include quarter, half and whole notes

#### Keyboard Facility:

##### Scales:

- Prepare and play 5 scales, both hands, separate or together
- Scales may be five finger, tetrachord, or one octave, major or minor, white or black key
- Use the correct fingering and play with a steady pulse

##### Chords:

- Play a triad or chord shell in the keys of prepared scales

*Example:*

chord                      (or)                      chord shell

The image shows two musical staves, one for the treble clef and one for the bass clef, illustrating two ways to represent a C major triad. The first staff, labeled 'chord', shows a full triad with notes C4, E4, and G4 in the treble clef, and C3, E3, and G3 in the bass clef. The second staff, labeled 'chord shell', shows the same notes but with the middle notes (E and G) omitted, leaving only the outer notes (C and G) in both hands.

## **Level One - Piano**

### **Applied Theory – Intervals:**

- Play steps and skips on white keys only, up and down
- Play whole and half steps, up or down

### **WRITTEN THEORY**

- Identify the number of beats for quarter notes and rests, half notes and whole notes
- Identify and/or draw treble and bass clef symbols
- Recognize and/or give definitions for forte and piano symbols
- Identify note direction as up, down, or repeat
- Identify steps and skips, moving up or down, on the staff or a pictured keyboard
- Identify the letter names of white keys
- Identify and/or draw whole and half steps on a pictured keyboard
- Give the letter names of notes on the grand staff from first line bass G to fifth line treble F

### **LISTENING**

Give verbal answers to questions concerning examples played by the facilitator:

- Identify low, middle and high sounds
- Identify forte and piano dynamic levels
- Identify the directions of 5 notes as moving up, moving down or repeating
- Listen to an 8 measure example played by the facilitator, then clap the pulse as the facilitator plays the example a second time
- Identify the general quality of music by choosing the best description(s) from a multiple-choice list

## Level Two - Piano

### PERFORMANCE

- Perform one memorized solo
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give a verbal description of the memory piece, listing tempo, dynamic, touch (articulation) and mood  
*Example: "My piece is slow, soft, legato and sad."*
- Define 5 terms or symbols in either or both of the performance pieces. Student and teacher choose the terms. Terms and symbols may include:
  - tempo reference
  - dynamic markings
  - note and rest values
  - time signature
  - key signature
  - accidentals
  - touch indications
  - fingerings

### FUNCTIONAL SKILLS

#### Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern will include quarter notes and rests, half notes and rests, dotted half notes and whole notes

#### Sight-playing:

- Play a 4 to 8 measure piece or excerpt. The student is encouraged to count aloud.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will be in a five-finger position, hands playing separately (possibly very minimal hands together), with no accidentals. Rhythms may include quarter notes and rests, half notes and rests, dotted half notes and whole notes

#### Keyboard Facility:

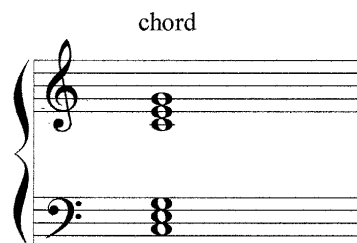
##### Scales:

- Prepare and play 5 scales, both hands, separate or together
- Scales may be five finger, tetrachord, or one octave, major or minor, white or black key
- Use the correct fingering and play with a steady pulse

##### Chords:

- Play a triad in the keys of prepared scales

*Example:*



## Level Two - Piano

### Applied Theory - Intervals:

- Play 2nds, 3rds, 4ths, and 5ths on white keys only, up and down
- Play sharped and flatted notes
- 

### WRITTEN THEORY

- Identify the number of beats for quarter notes and rests, half notes and rests, dotted half notes, and whole notes and rests
- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter
- Recognize and/or give the definitions for forte and piano symbols, legato and staccato
- Identify white or black keys on a pictured keyboard
- Give the letter names of notes on the grand staff from the first line bass G to fifth line treble F.
- Draw sharp, flat and natural sign
- Identify 2nds, 3rds, 4ths and 5ths on a pictured keyboard and staff, white keys only

### LISTENING

Give verbal answers to questions concerning examples played by the facilitator:

- Identify legato and staccato
- Identify forte and piano dynamic levels
- Identify the direction of 3 notes as moving up, moving down or repeating
- Listen to an 8 measure example played by the facilitator, then clap the pulse as the facilitator plays the example a second time
- Identify steps and skips. Examples will be played 3 times, melodically and harmonically.
- Identify the general quality of music by choosing the best description(s) from a multiple-choice list

## Level Three - Piano

### PERFORMANCE

- Perform one memorized solo
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give a verbal description of the memory piece, listing tempo, dynamics, touch (articulation) and mood  
*Example: "My piece is medium speed, mostly mezzo forte, staccato and has a relaxed quality."*
- Define 5 terms or symbols in either or both of the performance pieces. Student and teacher choose the terms. Terms and symbols may include:

accidentals	tempo reference
fermata	key signature (name the key and list sharps or flats)
8 <sup>va</sup>	time signature
tonic	dynamic markings
dominant	touch indications

### FUNCTIONAL SKILLS

#### Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth note pairs, quarter notes and rests, half notes and rests, dotted half notes, whole notes and rests, and tied notes

#### Sight-playing:

- Play a short piece. The student is encouraged to count aloud.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will use accidentals and will include the same rhythms as listed in the rhythm and pulse section above

#### Keyboard Facility:

##### Scales:

- Prepare and play 4 scales – 2 major and 2 harmonic minor
- Scales may be tetrachord or one octave, hands separate
- Use the correct fingering and play with a steady pulse

##### Chords:

- Play a root position tonic and dominant triad in the keys of prepared scales – single hand or both hands, separate or together

*Example:*

The image shows a grand staff with two staves (treble and bass clefs). Above the first staff, the label "I (tonic)" is centered over a chord. Above the second staff, the label "V (dominant)" is centered over a chord. The chords are represented by vertical lines with dots indicating the notes. The I (tonic) chord consists of three notes: C4, E4, and G4 in the treble clef, and C3, E3, and G3 in the bass clef. The V (dominant) chord consists of three notes: F4, A4, and C5 in the treble clef, and F3, A3, and C4 in the bass clef.

## Level Three - Piano

### Chord Progressions:

- Play a I-V-I or I-V<sup>7</sup>-I chord progression in the keys of prepared scales – both hands, separate or together

*Example:*

Musical notation showing a chord progression in a grand staff. The chords are labeled above the staff: I, V, I, I, V7, I. The notation shows the chord voicings for both hands. An "(or)" is placed between the second and third measures, indicating an alternative voicing for the second measure.

### Arpeggios:

- Play a two-octave hand over hand arpeggio in the keys of prepared scales

Musical notation showing a two-octave hand over hand arpeggio in 3/4 time. The notation is for the right hand (RH) and left hand (LH). The RH part starts with a whole rest, followed by a quarter note, a quarter note, and a quarter note. The LH part starts with a quarter note, a quarter note, and a quarter note. The notation includes fingerings: 5, 1, 3, 5, 2, 5, 3, 1 for the RH and 5, 3, 1, 1, 3, 5 for the LH. A "(L.H. over)" is written above the second measure of the RH part.

### Applied Theory - Intervals:

- Play 2nd, 3rd, 4th, 5<sup>th</sup>, 6<sup>th</sup> in the keys of prepared scales up from tonic only, using appropriate black keys

## WRITTEN THEORY

- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter. Rhythms may include paired eighth notes, quarter notes and rests, half notes and rests, dotted half notes, and whole notes and rests.
- Recognize and/or give the definitions for piano, mezzo piano, mezzo forte and forte symbols
- Identify ties and slurs
- Explain the meaning of the numbers in a time signature
- Draw stems for notes on the staff in the proper direction
- Draw sharp, flat and natural symbols on the staff in proper placement
- Give the letter names of notes on the grand staff, including exterior space notes adjacent to the staff
- Identify 2nds, 3rds, 4ths, 5ths and 6ths by distance only on a pictured keyboard and staff
- Identify whole and half steps on the staff



## Level Three – Piano

### LISTENING

Give written answers to questions concerning recorded examples:

- Identify 2nds, 3rds, 4ths or 5ths, distance only. (Teachers please note: these will be major 2nds and major 3rds.) Each interval will be played 3 times, melodically and harmonically.
- Identify triads as major or minor. Each triad will be played 3 times, melodically and harmonically.
- Select a rhythmic pattern from two written examples. The rhythm pattern will be played twice.
- Add a sharp or flat sign in front of a note to indicate movement up or down
- Identify the general quality of music in regard to tempo, dynamic, mood and touch by choosing the best descriptions from a multiple choice list. (Teachers please note: tempo and dynamic indications use English terms, not Italian.)

### OPTIONS

You may present a maximum of 2 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

#### **Performance:**

- Perform an additional solo on the primary instrument or a second instrument, memory optional

#### **Ensemble:**

- Perform in ensemble either a duet, a chamber work, or an accompaniment

#### **Composition:**

- Present an original composition (should be notated)

#### **Improvisation:**

- Perform an improvisation, using creative guidelines established by the student and teacher

#### **Written Project:**

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

## Level Four - Piano

### PERFORMANCE

- Perform one memorized solo
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give a verbal description of the memory piece, listing tempo, dynamics, touch (articulation) and mood  
*Example: "This piece has a moderate tempo, is peaceful in mood and has a legato sound. The dynamics are piano, mezzo forte, and back to piano."*
- Give the form and key signature (name the key and list the sharps or flats) of the memorized piece
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth note pairs, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, and upbeats

#### Sight-playing:

- Play a piece, hands together. The student is encouraged to count aloud. The piece will be in the key of C Major, G Major, F Major, or A minor.
- The notes will be within a 5-finger range but may include accidentals
- The example may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

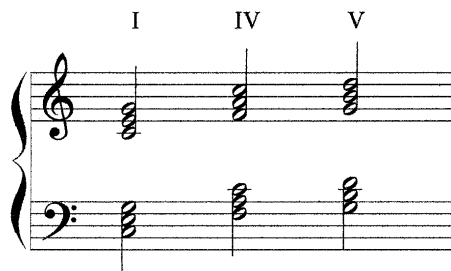
##### Scales:

- Prepare and play scales in 4 keys – 2 major and 2 minor (natural and harmonic minor forms)
- Scales should be one octave, both hands, separate or together
- Use the correct fingering and play with a steady pulse

##### Chords:

- Play root position primary triads in the keys of prepared scales – single hand or both hands, separate or together. In minor keys, use the harmonic form.

*Example:*



## Level Four - Piano

- Play the tonic triad in root position and inversions, up and down in the keys of prepared scales – both hands, separate or together. In minor keys, use the harmonic form.

*Example:*

A musical score for piano showing a sequence of chords in both hands. The chords are: C major (root position), C major (first inversion), C major (second inversion), F major (root position), F major (first inversion), F major (second inversion), and C major (root position). The notes are written as whole notes on a grand staff.

### Chord Progressions:

- Play a I-IV-I-V-I or I-IV-I-V<sup>7</sup>-I chord progression in the keys of prepared scales – both hands, separate or together

*Example:*

A musical score for piano showing a sequence of chords in both hands. Above the staff, the chords are labeled: I, IV, I, V, I, I, IV, I, V<sup>7</sup>, I. The chords are: C major, F major, C major, G major, C major, C major, F major, C major, G<sup>7</sup> major, and C major. The notes are written as whole notes on a grand staff. A "(or)" is written below the fifth measure, indicating an alternative progression.

### Arpeggios:

- Play a one octave arpeggio – both hands, separate or together, in the keys of prepared scales

*Example:*

A musical score for piano showing a one-octave arpeggio in both hands. The notes are written as quarter notes on a grand staff, starting from the root and moving up and then down the scale.

### **Applied Theory - Intervals:**

- Play 2nd, 3rd, 4th, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 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.

## Level Four - Piano

### WRITTEN THEORY

- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter. Rhythms may include eighth notes pairs, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests and upbeat
- Recognize and/or give the definitions for pianissimo, piano, mezzo piano, mezzo forte, forte and fortissimo symbols
- Explain the meaning of the numbers in a time signature
- Recognize and/or give the definitions for accent, 8va and D.C. al Fine
- Give the letter names of notes on the grand staff up to 2 ledger lines above or below the staff
- Identify 2nds, 3rds, 4ths, 5ths, 6ths, 7ths and octave by distance only on a pictured keyboard and staff
- Recognize and/or write the pattern of whole and half steps for major and harmonic minor scales
- On a pictured keyboard, complete major triads built on white keys by marking the middle note with an X.

### LISTENING

Give written answers to questions concerning recorded examples:

- Identify perfect 4ths, perfect 5ths and perfect octaves, labeling with distance and quality, and 2nds, 3rds and 6ths, distance only. (Teachers please note: these will be major 2nds, major 3rds and major 6ths.) Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a short, early level piece as major or minor. The piece will be played 3 times.
- Identify whether the melody of an excerpt of piano music is in the treble or bass
- Identify the pulse of a piece of music as having 3 or 4 beats per measure. This elementary level piece will contain no eighth notes or upbeats and will be played at a moderate tempo.
- Rhythmic dictation: Write the pattern that you hear. The example will be two measures in 4/4 meter, using any combination of quarter, half, dotted half and whole notes.

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

#### Performance:

- Perform an additional solo on the primary instrument or a second instrument, memory optional

#### Ensemble:

- Perform in ensemble either a duet, a chamber work, or an accompaniment

#### Composition:

- Present an original composition (should be notated)

#### Improvisation:

- Perform an improvisation, using creative guidelines established by the student and teacher

## **Level Four - Piano**

### **Written Project:**

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

### **Listening Project:**

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

### **Lead Line:**

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

## Level Five - Piano

### PERFORMANCE

- Perform one memorized solo
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give a verbal description of the memory piece, listing tempo, touch (articulation) and mood
- Give the form, dynamic content and key signature (name the key and list the sharps or flats) of the memorized piece
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in 3/4, 4/4, 3/8, or 6/8 meter.

#### Sight-playing:

- Play a piece, hands together. The student is encouraged to count aloud. The piece will be in the key of C Major, G Major, F Major, A minor, D minor or E minor.
- The notes will not be limited to a 5-finger position
- Rhythms may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

##### Scales:

- Prepare and play scales in 6 keys – 2 white-key major, 2 black-key major and 2 minor (both natural and harmonic forms)
- Scales should be one octave, hands together
- Use the correct fingering and play with a steady pulse

##### Chords:

- Play the primary triads in root position and inversions, up and down in the keys of prepared scales. The facilitator will choose one chord set from the prepared group of scales. In minor keys, use the harmonic form.

*Example:*

The image shows a musical score for a piano exercise in 3/4 time. It consists of two staves, treble and bass clef. The music is composed of primary triads in root position and inversions. The first staff (treble clef) starts with a C major triad in root position (C4, E4, G4), followed by its first inversion (E4, G4, C5), and then its second inversion (G4, C5, E5). This sequence is repeated for F major, D minor, and G major. The second staff (bass clef) starts with a C major triad in root position (C3, E3, G3), followed by its first inversion (E3, G3, C4), and then its second inversion (G3, C4, E4). This sequence is repeated for F major, D minor, and G major. The piece concludes with a final C major triad in root position in both staves.

## Level Five - Piano

### Chord Progressions:

- Play a I-IV-I-V-I or I-IV-I-V<sup>7</sup>-I chord progression, hands together, in the keys of prepared scales. In minor keys, use the harmonic form.

*Example:*

I IV I V I I IV I V<sup>7</sup> I

- Play a complete dominant 7<sup>th</sup> chord in root position and resolve to a 2<sup>nd</sup> inversion tonic triad in two keys of the student's choice

*Example:*

### Arpeggios:

- Play a one octave arpeggio, hands together, in the keys of prepared scales

*Example:*

### Applied Theory - Intervals:

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

## Level Five – Piano

### WRITTEN THEORY

- Write in the counting for rhythm examples in 2/4, 3/4, 4/4, 3/8 or 6/8 meter. Rhythms may include eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats.
- Write the sharps in order and the flats in order. (Teachers please note: this is by letter name and symbol only, not on the staff.)
- Identify major key signatures
- Identify written major and perfect intervals on the staff, giving distance and quality, built on any white key
- Identify triads on a pictured keyboard as major or minor. (Triads may be built on any white or black key.)
- Write white-key major and minor triads on the staff
- Add accidentals to form major, natural minor, or harmonic minor scales built on white keys

### LISTENING

Give written answers to questions concerning recorded examples:

- Identify major 2nds, 3rds, 6ths, and 7ths and perfect 4ths, 5ths octaves, up only, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a short piece or excerpt as major or minor.
- Identify the pulse of a piece of music as having 3 or 4 beats per measure. This elementary level piece will contain no upbeats and will be played at a moderate tempo.
- Rhythmic dictation: Write the pattern that you hear. The example will be 2 measures in 4/4 meter, using any combination of eighth, dotted quarter, quarter, half, dotted half and whole notes.
- Select a melodic pattern from two written examples

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

#### Performance:

- Perform an additional solo on the primary instrument or a second instrument, memory optional

#### Ensemble:

- Perform in ensemble either a duet, a chamber work, or an accompaniment

#### Composition:

- Present an original composition (should be notated)

#### Improvisation:

- Perform an improvisation, using creative guidelines established by the student and teacher



## **Level Five - Piano**

### **Written Project:**

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

### **Listening Project:**

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

### **Lead Line:**

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

### **Artistic Project:**

- Present an original drawing, poster, collage, or poem related to a musical subject

### **Electronic/Digital Skills**

- Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

## Level Six - Piano

### PERFORMANCE

- Perform one memorized solo
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give a verbal description of the memory piece or the contrasting piece (facilitator's choice), listing tempo, touch (articulation), dynamics and mood
- Discuss the following elements of the memory piece:
  - key signature (name the key and list the sharps or flats)
  - form
  - distinguishing features such as register, ornaments, hand crossing, etc.
  - Show contrasting elements for different sections of the piece
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include sixteenth notes (grouped only in fours), eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in 2/4, 3/4, 4/4, 3/8, or 6/8 meter.

#### Sight-playing:

- Play an early intermediate level piece, hands together
- The piece may include block chords or an Alberti bass pattern
- Rhythms may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

##### Scales:

- Prepare all white-key major scales. Facilitator will choose 2 scales for the student to demonstrate.
- Prepare and play 2 black-key major scales
- Prepare and play 2 minor scales (both natural and harmonic forms)
- Scales should be 2 octaves, hands separate or together
- Use the correct fingering and play with a steady pulse
  
- Play a chromatic scale, hands separate, 2 octaves up and down, beginning on the key of the student's choice


## Level Six - Piano

### Chord Progressions:

- Play a I-IV-I-V-V<sup>7</sup>-I chord progression in the keys of prepared scales. 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 rootsIn minor keys, use the harmonic form.

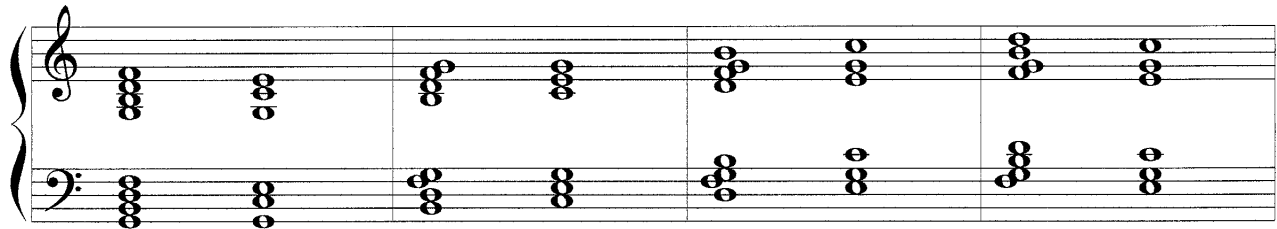
*Example:*

I IV I V V<sup>7</sup> I I IV I V V<sup>7</sup> I



- Play a complete dominant 7<sup>th</sup> chord and resolve to a tonic triad in root position and inversions, using common-tone voicing, in 2 keys of the student's choice

*Example:*



### Arpeggios:

- Play a 2 octave arpeggio, hands separate or together, in the keys of prepared scales
- Use the correct fingering and play with a steady pulse

*Example:*



## Level Six - Piano

### 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.)

### WRITTEN THEORY

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Identify major, minor and perfect intervals on the staff, giving distance and quality, built on any white key
- Write major, minor and perfect intervals in the staff, up only, from white keys
- Write major and minor scales built on white keys
- Identify major key signatures and give the relative minors
- Write major key signatures
- Identify and write major and minor triads on the staff (built on any white or black key)

### LISTENING

Give written answers to questions concerning recorded examples:

- Identify major, minor and perfect intervals, up only, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify scales as major, natural minor, harmonic minor, or chromatic
- Identify the form of an early intermediate level piece as binary (AB) or ternary (ABA)
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using any combination of four sixteenths, eighth, dotted quarter, quarter, half, dotted half and whole notes.
- Melodic dictation: fill in the missing notes in a 4 measure example

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

### Performance:

- Perform an additional solo on the primary instrument or a second instrument, memory optional

### Ensemble:

- Perform in ensemble either a duet, a chamber work, or an accompaniment

### Composition:

- Present an original composition (should be notated)

### Improvisation:

- Perform an improvisation, using creative guidelines established by the student and teacher

## Level Six - Piano

### Written Project:

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

### Listening Project:

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

### Lead Line:

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

### Artistic Project:

- Present an original drawing, poster, collage, or poem related to a musical subject

### Electronic/Digital Skills

- Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

### Transposition:

- Perform a piece in the original key and transposed to two different keys

### Transposition/Modulation:

- Demonstrate one piece played in the original key with modulation to a new key or demonstrate the use of modulation for transitioning from one piece to another

### Analysis:

- Give an oral presentation on a specific work (other than the memory piece) discussing the form, key, melody, harmony, meter, style and composer

## Level Seven - Piano

### PERFORMANCE

- Perform one memorized solo from the Baroque, Classical, Romantic, or 20<sup>th</sup> Century style period
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give biographical information about the composer of the memory piece
- Identify the historical style of the memory piece (Baroque, Classical, Romantic, Contemporary)
- Discuss the following elements of the memory piece:
  - key signature (give the name of the key and list the sharps or flats)
  - form
  - distinguishing features such as register, motifs, chromaticism, modulation
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and Pulse Development:

- Tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat. Tap the rhythm pattern with the right hand while tapping the pulse with the left hand.
- Use any counting method, giving one measure of preparation
- The pattern may include sixteenth notes (in any grouping) and rests, eighth notes and rests, dotted eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in any meter.

#### Sight-playing:

- Play an intermediate level piece, hands together
- The example may include the same rhythms listed in the Rhythm and Pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

##### Scales:

- Prepare all major scales and all white-key minor scales (natural and harmonic forms). Facilitator will choose 1 white-key major, 1 black-key major and 1 white-key minor scale.
- Prepare and play 1 black-key minor scale (natural and harmonic forms)
- Scales should be 2 octaves, hands together
- Use the correct fingering and play with a steady pulse

## Level Seven - Piano

### Chord Progressions:

- Play a first inversion I-IV-I-V<sup>7</sup>-I chord progression in the keys of prepared scales, hands together. In minor keys, use the harmonic form.

*Example:*



- Play a I-IV-I-V<sup>7</sup>-I chord progression in the keys of prepared scales. Play chords in the right hand and chord roots in the left hand.

*Example:*



### Arpeggios:

- Play a 2 octave arpeggio, hands together, in the keys of prepared scales
- Use the correct fingering and play with a steady pulse

*Example:*



## Level Seven - Piano

### Applied Theory:

#### Intervals:

- Play major, minor and perfect intervals, up only, beginning on any white or black key

#### Chords:

- Play major, minor, augmented and diminished triads, root position, on any key
- Play dominant seventh, major seventh and minor seventh chords, root position only, on any white or black key

### WRITTEN THEORY

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Identify and/or write double sharps and double flats
- Identify major, minor and perfect intervals on the staff, giving distance and quality, built on any key
- Write major, minor and perfect intervals on the staff, up only, built on any key
- Write major and minor scales (natural and harmonic forms) built on white keys and major scales beginning on black keys
- Identify major key signatures and give the relative minors
- Write major, minor, augmented and diminished triads in root position on the staff

### LISTENING

Give written answers to questions concerning recorded examples:

- Identify major, minor intervals, up only, and perfect intervals, up and down, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tempo of a piece or excerpt, choosing from a list of Italian terms
- Identify the tonality of a piece or excerpt as major, minor or bitonal
- Identify the form of a short piece as binary (AB), ternary (ABA) or theme and variations
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in 6/8 meter, using any combination of two sixteenths, eighth, quarter, dotted quarter, and dotted half notes.
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using simple rhythms.

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

### Performance:

- Perform an additional solo on the primary instrument or a second instrument, memory optional

### Ensemble:

- Perform in ensemble either a duet, a chamber work, or an accompaniment

### Composition:

- Present an original composition (should be notated)



## Level Seven - Piano

### **Improvisation:**

- Perform an improvisation, using creative guidelines established by the student and teacher

### **Written Project:**

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

### **Listening Project:**

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

### **Lead Line:**

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

### **Artistic Project:**

- Present an original drawing, poster, collage, or poem related to a musical subject

### **Electronic/Digital Skills**

- Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

### **Transposition:**

- Perform a piece in the original key and transposed to two different keys

### **Transposition/Modulation:**

- Demonstrate a modulation and transposition either with one piece played in two different keys or transitioning from one piece to another

### **Analysis:**

- Give an oral presentation on a specific work (other than the memory piece) discussing the form, key, melody, harmony, meter, style and composer

## Level Eight - Piano

### PERFORMANCE

- Perform one memorized solo from the Baroque, Classical, Romantic, or 20<sup>th</sup> Century style period
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give biographical information about the composer of the memory piece
- Identify the historical style of the memory piece (Baroque, Classical, Romantic, Contemporary)
- Name three other composers living in that era
- Discuss the following elements of the memory piece:
  - key signature (name the key and list the sharps or flats)
  - form
  - distinguishing features
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and Pulse Development:

- Tap a rhythm pattern, counting aloud. The student sets the tempo. Use of metronome is optional. Both hands tap different rhythm patterns simultaneously.
- Use any counting method, giving one measure of preparation
- The pattern may include any combination of notes and rests through sixteenths and upbeats, not including triplets. The pattern may be in any meter.

#### Sight-playing:

- Choose one of two pieces to play. One of the pieces will be in a homophonic (hymn-like) texture.
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

##### Scales:

- 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.
- Scales should be 4 octaves, hands together
- Use the correct fingering and play with a steady pulse

##### Chord Progressions:

- Play a second inversion I-IV-I-V<sup>7</sup>-I chord progression in the keys of prepared scales, hands together. In minor keys, use the harmonic form.

*Example:*



## Level Eight - Piano

- Play a I-IV-I-V<sup>7</sup>-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.

*Example:*



Arpeggios:

- Play a 4 octave root position arpeggio, hands together, in the keys of prepared scales
- Use the correct fingering and play with a steady pulse

### **Applied Theory:**

Intervals:

- Play major, minor and perfect intervals from any key, up and down
- Play augmented and diminished 4ths, 5ths and octaves up only, from any key

Chords:

- Play major, minor, augmented and diminished triads, root position and inversions, on any key
- Play dominant seventh, major seventh, and minor seventh chords, root position and inversions, on any key

### **WRITTEN THEORY**

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Write major, natural minor and harmonic minor scales, beginning on any key
- Identify and write parallel and relative minor scales
- Write major, minor and perfect intervals in any key, up and down
- Write augmented and diminished 4ths, 5ths and octaves, up only, in any key
- Write major, minor, augmented and diminished triads in any inversion
- Identify dominant seventh, major seventh and minor seventh chords, root position, in any key
- Write white key dominant seventh chords in any inversion

## Level Eight - Piano

### LISTENING

Give written answers to questions concerning recorded examples:

- Identify the meter of a piece or excerpt as simple (duple) or compound
- Identify major, minor and perfect intervals, up and down, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a piece or excerpt as major, minor or modal
- Identify the texture of a piece as thin, thick/full, or imitative
- Identify the form of a piece as binary, ternary, rondo or sonata-allegro
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in length and will include any combination of sixteenth, eighth, quarter, half and whole notes, including dotted rhythms.
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using simple rhythms.

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

#### Performance:

- Perform an additional solo on the primary instrument or a second instrument, memory optional

#### Ensemble:

- Perform in ensemble either a duet, a chamber work, or an accompaniment

#### Composition:

- Present an original composition (should be notated)

#### Improvisation:

- Perform an improvisation, using creative guidelines established by the student and teacher

#### Written Project:

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

#### Listening Project:

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

#### Lead Line:

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

#### Artistic Project:

- Present an original drawing, poster, collage, or poem related to a musical subject

## **Level Eight - Piano**

### **Electronic/Digital Skills**

- Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

### **Transposition:**

- Perform a piece in the original key and transposed to two different keys

### **Transposition/Modulation:**

- Demonstrate one piece played in the original key with modulation to a new key or demonstrate the use of modulation for transitioning from one piece to another

### **Analysis:**

- Give an oral presentation on a specific work (other than the memory piece) discussing the form, key, melody, harmony, meter, style and composer

## Level Nine - Piano

### PERFORMANCE

- Perform one memorized solo from the Baroque, Classical, Romantic, or 20<sup>th</sup> Century style period
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give biographical information about the composer of the memory piece
- List other pieces of music written by the composer
- Give the dates of the composer's style period
- Name three other composers and list 3 important events or people from that era
- Discuss the following elements of the memory piece:
  - key signature (name the key and list the sharps or flats)
  - form
  - mood
  - distinguishing features such as register, motifs, ornaments
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and Pulse Development:

- Tap a rhythm pattern. Student sets the tempo. Use of metronome optional.
- Both hands tap different rhythm patterns simultaneously.
- The pattern will include any combinations of sixteenth, eighth, quarter, half and whole notes, with dotted rhythms, triplets and rests.

#### Sight-playing:

- Play an upper intermediate level piece.
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

##### 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 4 octaves, hands together
- Use the correct fingering and play with a steady pulse

##### Chord Progressions:

- Prepare a I-IV-ii-V-V<sup>7</sup>-I chord progression in all keys. Play chords in the right hand and chord roots in octaves in the left hand. Facilitator will choose 1 major key and 1 minor key for the student to demonstrate. In minor keys, use the harmonic form.

*Example:*

The image shows a musical example of a I-IV-ii-V-V<sup>7</sup>-I chord progression. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand plays chords in the treble clef, and the left hand plays the root notes in the bass clef. The progression is labeled I, IV, ii, V, V<sup>7</sup>, I below the notes.

## Level Nine - Piano

### Arpeggios:

- Prepare 4 octave major and minor arpeggios, root position and first inversion, hands together, in all keys. Facilitator will choose 2 keys for the student to demonstrate.
- Use the correct fingering and play with a steady pulse
  
- Prepare 4 octave dominant seventh arpeggios, root position, hands together, in all keys. Facilitator will choose 2 keys for the student to demonstrate.

### **Applied Theory:**

#### Intervals:

- Play major, minor and perfect intervals from any key, up and down
- Play augmented and diminished intervals and tritone, up only, from any key

#### Chords:

- Prepare major seventh, minor seventh, dominant seventh, and diminished seventh chords, root position and inversions, on any key. Facilitator will choose 4 keys for the student to demonstrate.

### **WRITTEN THEORY**

- Write the counting for rhythm examples in any meter. Write each half beat (example: "1 & 2 &") into examples using any combination of notes and rests through 32nds, including triplets and upbeats.
- Identify major, natural, harmonic and melodic minor, whole tone and pentatonic scales and white key modes
- Write major, natural, harmonic and melodic minor scales, beginning on any key, and white key modes
- Write major, minor and perfect intervals, up and down, from any note
- Write augmented and diminished 4ths, 5ths and octaves, up and down, from any note
- Identify tritones as augmented 4<sup>th</sup> or diminished 5<sup>th</sup>
- Identify and write major seventh, minor seventh, and dominant seventh chords, root position and inversions, in any key
- Identify the key signature of an excerpt

### **LISTENING**

Give written answers to questions concerning recorded examples:

- Identify the meter of a piece or excerpt as 3/4, 4/4, 6/8 or multi-metric
- Choose the correct tempo from a multiple-choice list of Italian terms
- Identify the tonality of a piece or excerpt as major, minor, atonal or modal
- Identify the texture of a piece or excerpt as monophonic, homophonic, or polyphonic
- Identify the form of a piece as binary, ternary, fugue, sonata-allegro, rondo or through-composed
- Identify the style of a piece as Baroque, Classical, Romantic or Contemporary
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in length and may be in any meter. (The meter will be given.)

## Level Nine - Piano

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

#### **Performance:**

- Perform an additional solo on the primary instrument or a second instrument, memory optional

#### **Ensemble:**

- Perform in ensemble either a duet, a chamber work, or an accompaniment

#### **Composition:**

- Present an original composition (should be notated)

#### **Improvisation:**

- Perform an improvisation, using creative guidelines established by the student and teacher

#### **Written Project:**

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

#### **Listening Project:**

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

#### **Lead Line:**

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

#### **Artistic Project:**

- Present an original drawing, poster, collage, or poem related to a musical subject

#### **Electronic/Digital Skills**

- Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

#### **Transposition:**

- Perform a piece in the original key and transposed to two different keys

#### **Transposition/Modulation:**

- Demonstrate one piece played in the original key with modulation to a new key or demonstrate the use of modulation for transitioning from one piece to another

#### **Analysis:**

- Give an oral presentation on a specific work (other than the memory piece) discussing the form, key, melody, harmony, meter, style and composer



## Level Ten - Piano

### PERFORMANCE

- Perform one memorized solo from the Baroque, Classical, Romantic, or 20<sup>th</sup> Century style period
- Perform one solo, contrasting style, memory optional

### MUSIC UNDERSTANDING AND VOCABULARY

- Give biographical information about the composer of the memory piece
- List other pieces of music written by the composer
- Give the dates of the composer's style period
- Name three other composers and list 3 important events or people from that era
- Discuss the following elements of the memory piece:
  - key signature (name the key and list the sharps or flats)
  - form
  - mood
  - distinguishing features such as register, motifs, ornaments
- Give the definition of any term or symbol in both performance pieces. The facilitator chooses 4 terms or symbols.

### FUNCTIONAL SKILLS

#### Rhythm and Pulse Development:

- Tap a rhythm pattern. The student sets the tempo. Use of metronome is optional.
- Both hands tap different rhythm patterns simultaneously.
- The pattern will include any combination of sixteenth, eighth, quarter, half and whole notes, with dotted rhythms, triplets and rests, including the possibility of duple versus triple between the hands.

#### Sight-playing:

- Play an upper intermediate/lower advanced level piece.
- Scoring will be based on note accuracy, rhythm accuracy and continuity

#### Keyboard Facility:

##### 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

## Level Ten - Piano

### Chord Progressions:

- Prepare a I-vi-IV-ii-I<sup>6,4</sup>-V<sup>7</sup>-I chord progression in all keys. 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. In minor keys, use the harmonic form.

*Example:*



### Arpeggios:

- 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
- 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 diminished seventh arpeggio for the student to demonstrate.

### **Applied Theory:**

#### Intervals:

- Play major, minor, perfect, augmented, diminished and tritone intervals from any key, up and down

#### Chords:

- Prepare major, minor, dominant, half-diminished and fully-diminished seventh chords, root position and inversions, on all keys. Facilitator will choose 4 keys for the student to demonstrate.

### **WRITTEN THEORY**

- Write major, natural minor, harmonic minor, melodic minor, whole-tone, chromatic, modal or pentatonic scales, beginning on any key
- Identify and write major, minor, dominant, half-diminished and fully-diminished seventh, root position and inversions, in any key
- Analyze the chords in a hymn. Give the chord name (i.e., F Major, g minor, etc.) for each beat and draw an X through non-harmonic tones
- Identify the key, mode or scale of an excerpt

## Level Ten - Piano

### LISTENING

- Describe the following elements of a piece or excerpt:
  - pulse
  - tempo
  - texture
  - melody
  - tonality/harmony
  - form
  - style
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in length and may be in any meter. (The meter will be given.)

### OPTIONS

You may present a maximum of 3 options. Each option is limited to 3 minutes in length. Options are not required and should be assigned at the teacher's discretion.

#### Performance:

- Perform an additional solo on the primary instrument or a second instrument, memory optional

#### Ensemble:

- Perform in ensemble either a duet, a chamber work, or an accompaniment

#### Composition:

- Present an original composition (should be notated)

#### Improvisation:

- Perform an improvisation, using creative guidelines established by the student and teacher

#### Written Project:

- Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

#### Listening Project:

- Present a brief written commentary about three performances the student has listened to, whether live or recorded.

#### Lead Line:

- Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

#### Artistic Project:

- Present an original drawing, poster, collage, or poem related to a musical subject

## **Level Ten - Piano**

### **Electronic/Digital Skills**

- Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

### **Transposition:**

- Perform a piece in the original key and transposed to two different keys

### **Transposition/Modulation:**

- Demonstrate one piece played in the original key with modulation to a new key or demonstrate the use of modulation for transitioning from one piece to another

### **Analysis:**

- Give an oral presentation on a specific work (other than the memory piece) discussing the form, key, melody, harmony, meter, style and composer