

Music Arts Proficiency



A Guide for Developing Musical Gifts

Name:

Corps:

Evaluator Form

It is recommended that all the following areas be completed before proceeding to a higher level:

METHOD BOOK - Exercises to be completed before evaluation.

TECHNIQUE - Includes scales, chords and strumming.

Scales - From memory, ascending and descending at tempo.

Chords - From memory, clear sounding with no muting.

Strumming - Four measures of pattern at marked tempo.

SOLO WORK - Two solos per level - one performed in public and a different solo performed for evaluation. Students may play in a rehearsal for the public performance.

THEORY - Completed at level, correlated with Theory M.A.P. form.

WORSHIP PREP - Songs performed from a lead sheet using chords and strumming patterns from appropriate level.

SIGHT-READING - At grade level, must be 90% correct.





Measuring Progress

Guidelines for Conducting Evaluations

At Levels PRIMER and ONE, instructors may complete student evaluations in group settings.

- 1. METHOD BOOK** – It is assumed that **method book work** (for brass, percussion, or piano) or music reading (for voice students) *has been completed before an evaluation*. Strategically choosing items from throughout the book (not just from the last exercises) gives the student a chance to warm up and relax before moving on to more difficult exercises.

When conducting **lower level voice evaluations**, it can be helpful to ask the student to sing a scale, preferably in *solfège*. This gives the evaluator a feel for their voice (to place the exercises in their best register) while the student “warms up” their ears and voice.
- 2. SCALES/RUDIMENTS** – For instrumentalists, **scales are to be performed from memory** as noted for each level. Scales with fingerings for pianists and brass players are available on the Lesson Plans page and scale sheets in the M.A.P. Instructor’s Helps. Scale pages are available for valved instruments in treble clef (Bb and Eb pitch) or in bass clef (concert C pitch), as well as for slide trombone in treble and bass clefs. At levels PRIMER and ONE, two tries (one false start) are permitted for scales. For Level TWO and higher, only one try is allowed.

A note for Pianists – the arpeggios required at Levels THREE and FOUR are to be performed at half the scale tempo noted, as is standard practice.

Percussionists perform directly from the respective rudiment page on the Percussion M.A.P. form.
- 3. VOICE TECHNIQUE EXERCISES** – The purpose of the technique exercises on the Voice M.A.P. form is to **extend range facility and intonation of intervals**. Tuning and register come into play as the pianist or instructor gives an initial chord or pitch. If the corps instructor includes scale and range extension in each class session, students can easily complete these requirements. **The rhythm exercises increase the ability to sing or clap them back accurately**. The sequence of echoing and identifying interval skips, using *solfège* syllables, aids music reading and pitch accuracy.

Girls’ voices continue to change through adolescence and into their twenties, so the voice range may vacillate over time. Part assignments for girls (and thereby range extension) should be alternated between songs. Instructors will want to be sensitive to boys’ changing voices. Be advised that boys should sing in their treble voice as long as possible. This will paradoxically increase their future lower register. Hopefully the corps has a teen class/youth chorus to which the changing voices can move into.
- 4. SOLO WORK** – An **evaluation solo**, at grade level or higher, is **performed and graded at the evaluation** in a private session (with no other observers, including parents). Similar to the sight-reading grading, the performance is to be 90% correct, with additional credit made for musicality. The evaluation solo may be performed with or without accompaniment.

The **performance solo**, also at grade level or higher, **may not be the same solo**. The evaluator need not have heard the performance, but simply records the date and title of the performance. Possible venues include Sunday School, Worship, Community Care Ministries, concerts or other programs –emphasizing the ministry aspect of our music-making. At Levels PRIMER and ONE, students may perform in a rehearsal for their public performance.

Under the M.A.P. plan, even at lower levels, students are **preparing two solos per season** (assuming completion of one level per year). To aid with this, corps need to create “recital” or “praise meeting” opportunities to allow students to complete their solo requirements. Sunday morning worship may be another available avenue of performance, especially for pianists and vocalists.

Note that **vocalists are to use one song/solo for each level from the Recommended Solos**, listed on the requirements page of the Voice M.A.P. form. Students should be guided away from items that they may know from congregational singing or recordings. Aim to select fresh material suitable to the range and color of each voice. Accompaniment is not necessary for the evaluation.

The **second “choice” solo for vocalists is best learned from notated music**, not recordings; sung with or without accompaniment; and may include classical, folk song, sacred or other suitable items for worship.

Piano solo work is purposefully geared in great part to Sunday morning worship, including learning of hymn tunes, worship choruses, doxology and offertories from Salvation Army resources.

5. **THEORY** – A hope of the M.A.P. Program is to make more “balanced” musicians. It is no secret that music theory comes easier for some (including lesser players). A fundamental knowledge of theory represented in the three levels of *excellence in Theory* (Kjos) constitutes a practical knowledge for future music leadership.

Completed theory work is to be presented at an evaluation. The evaluator needs to review the theory books beforehand in order to select a few strategic questions to check the student’s retention of the basic concepts for each level and record on the student form. Written exit exams are available online for each theory level. The bass clef exercises are recommended, but not required at the PRIMER level. Bass clef should, however, be completed by the end of Level ONE.

Students who endeavor in various medium (i.e. voice, piano and brass) benefit from the common use of the multi-level *excellence in Theory* curriculum. Substitute theory instruction is permitted for books correlated with method book work (i.e. for pianists, using the Bastien series, or the highly recommended *Essentials of Music Theory* (Alfred), which has complementary computer instruction).

6. **ENSEMBLES** – **Bandsmen and vocalists must participate in a corps ensemble** on a consistent basis to pass each level. The signature of the representative corps music leader indicates satisfactory involvement over the period of a season. In general, brass and percussion players receive individual or small group lessons, but too often do not have a youth band experience. The reverse seems to be the precedent with singers. A singing company meets as an ensemble, allowing little opportunity for personalized or small group instruction in music-reading and proper vocal technique.

7. **SIGHT-READING** – Sight-reading needs to be common practice with our young musicians, as this reflects a reality of much Salvation Army Sunday morning music-making (i.e. sight-reading from the tune book).

Each student is asked to sight-read an eight to twelve measure excerpt from a similar-level method book or from the recommended sight-reading accessible in the Instructor’s Helps. Remain within pitch and rhythm parameters a level below being tested, as noted on the respective supplemental charts. The evaluator should establish a reasonable tempo. The student is permitted a minute to study the exercise. For Levels PRIMER through TWO, the student is permitted one false start.

Try to **keep the sight-reading reasonably objective**. For example, No. 1 on page 6 in the *Yamaha Band Student Method Book* has 20 notes – representing 20 note and rhythm values, or 40 possible pitch and rhythm decisions. In order to pass the sight-reading with at least 90% accuracy, the student cannot make more than 4 errors. If the student is exceptionally musical with phrasing and dynamics, some additional inaccuracy can be made up for. The objective is to get students to “practice” their sight-reading often, individually and in ensembles, combined with a level of musicality.

REQUIREMENTS FOR COMPLETION OF Ukulele Level

PRIMER

METHOD BOOK

Hal Leonard Ukulele Method Book 1
(pages 1 - 31)

THEORY

excellence in Theory, Book 1 (pages 2-21)

Evaluator

Date Completed

Evaluator

Date Completed

TECHNIQUE

♩ = 72, quarter notes

NEW SCALES

☐ C major

STRUMMING

☐ Downstrokes

☐ D-DU-D-D

☐ D-DU-D

CHORDS

☐ C

☐ F

☐ G7

☐ G

☐ D7

☐ Em

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

Choose two choruses from the Level PRIMER
WORSHIP PREP column for performance.

Chorus Title 1

Date Completed

Evaluator

Date Completed

Chorus Title 2

Date Completed

SOLOS

Two Solos at Level PRIMER

Evaluator

Date Completed

Evaluator

Date Completed

Recommended Level PRIMER Solos

PERFORMANCE SOLOS

Hal Leonard Ukulele Method Book 1

Twinkle, Twinkle Little Star

Oh! Susanna

Aura Lee

EVALUATION SOLOS

Hal Leonard Ukulele Method Book 1

Frère Jacques (pp. 20)

Little Brown Jug

Amazing Grace

REQUIREMENTS FOR COMPLETION OF Ukulele Level

ONE

METHOD BOOK

Hal Leonard Ukulele Method Book 1
(pages 32-47)

THEORY

excellence in Theory, Book 1 (pages 22-41)

Evaluator

Date Completed

Evaluator

Date Completed

TECHNIQUE

♩ = 72, quarter notes

NEW SCALES

☐ F Major

STRUMMING

☐ Single Roll Stroke

☐ Tremolo

CHORDS

☐ F

☐ Bb

☐ C7

☐ Am

☐ Em

☐ B7

☐ Dm

☐ A7

SIGHT-READING

from suggested sight-reading list in
Instructor's Helps or online

Title

Evaluation Score

WORSHIP PREP

Choose two choruses from the Level ONE
WORSHIP PREP column for performance.

Chorus Title 1

Date Completed

Evaluator

Date Completed

Chorus Title 2

Date Completed

SOLOS

Two Solos at Level ONE

Evaluator

Date Completed

Evaluator

Date Completed

Recommended Level ONE Solos

PERFORMANCE SOLOS

Hal Leonard Ukulele Method Book 1

Down in the Valley

Skip to My Lou

In the Moon's Pale Shimmer

She'll Be Coming 'Round the Mountain

EVALUATION SOLOS

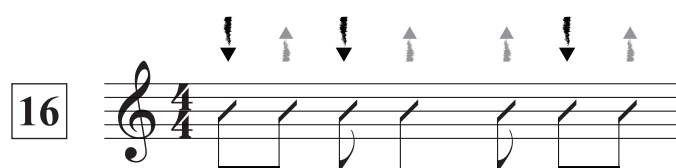
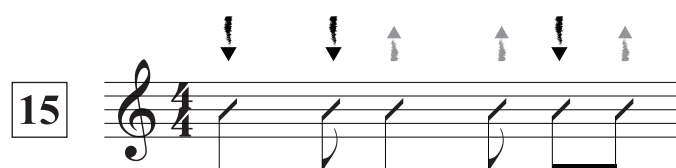
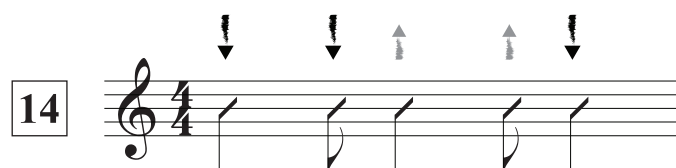
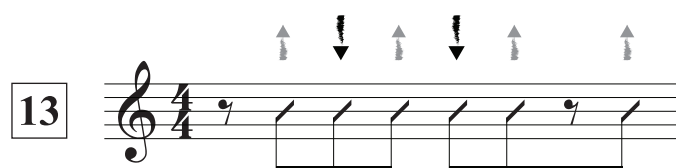
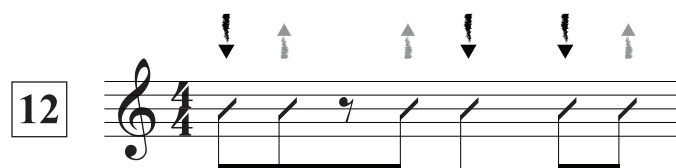
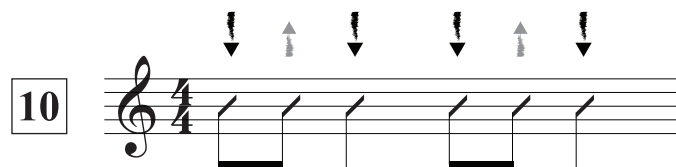
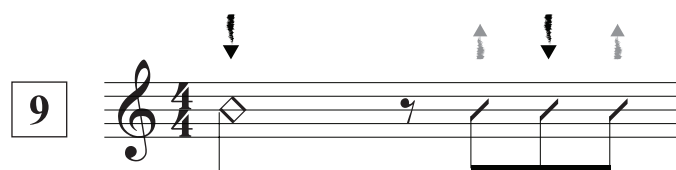
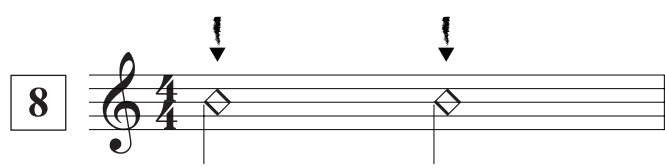
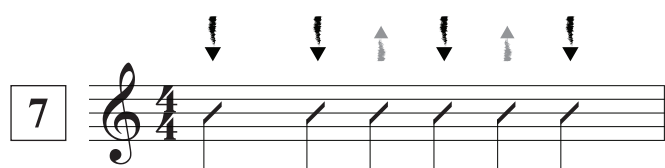
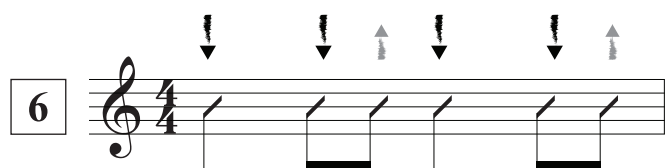
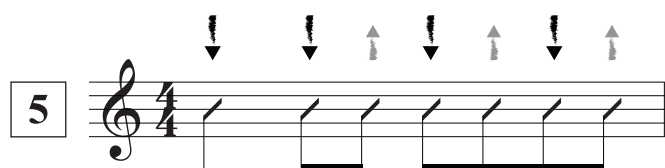
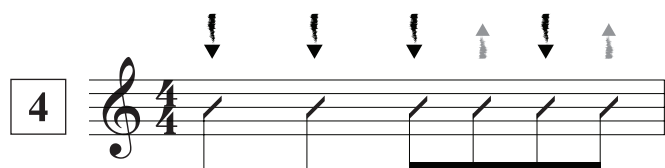
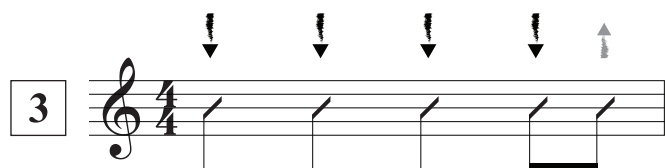
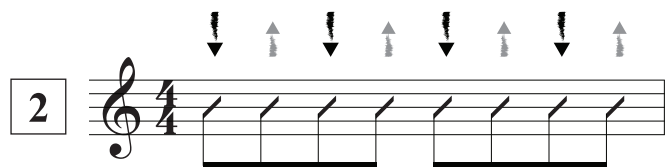
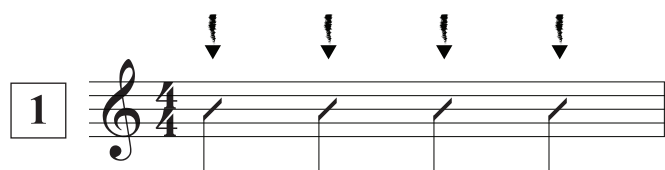
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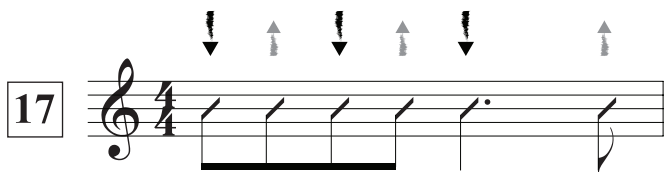
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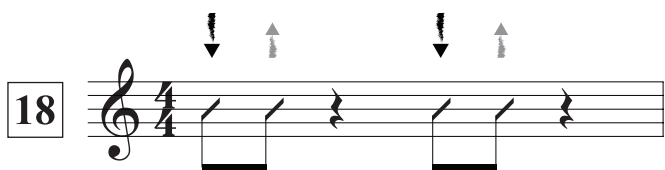
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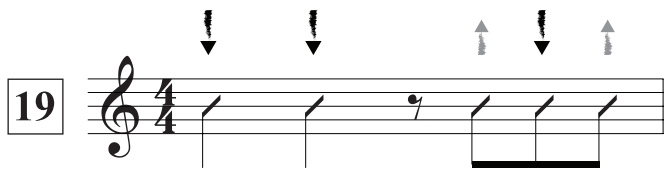
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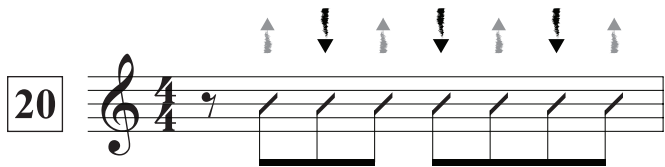
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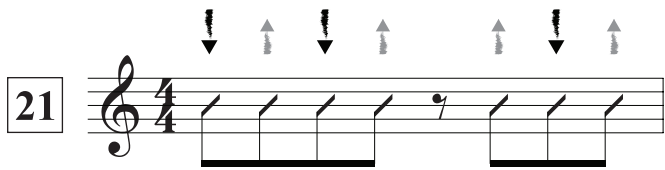


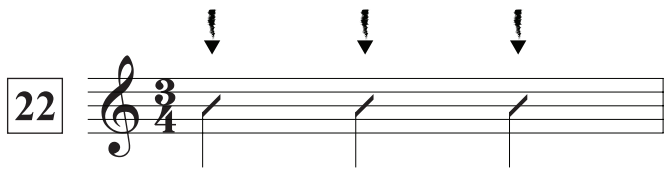
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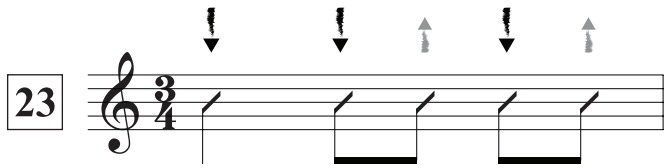
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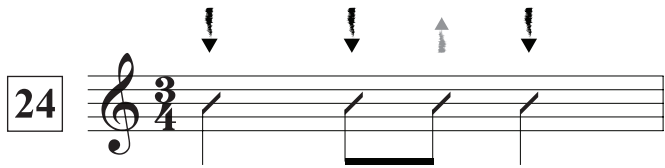
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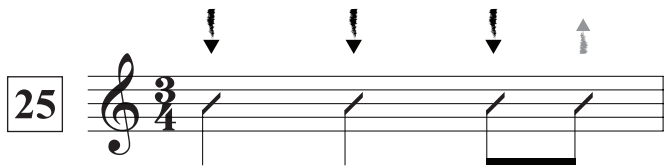
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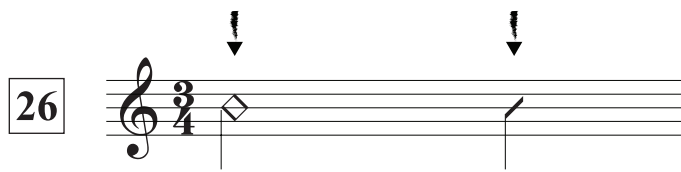
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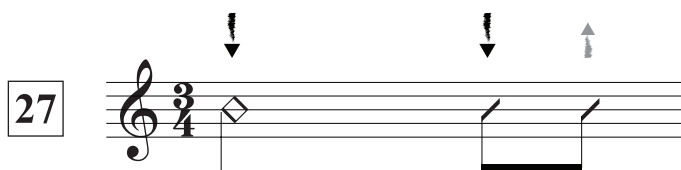
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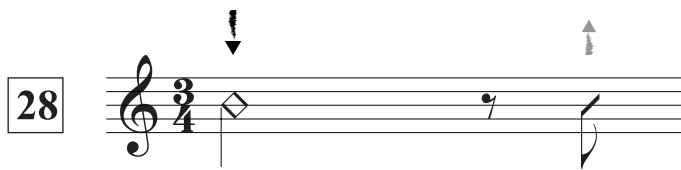
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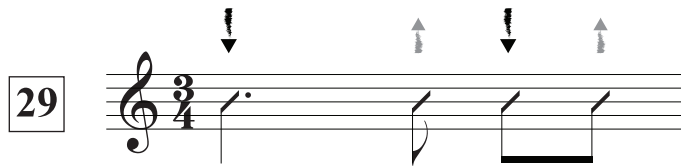
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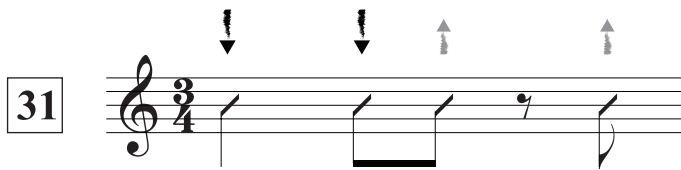
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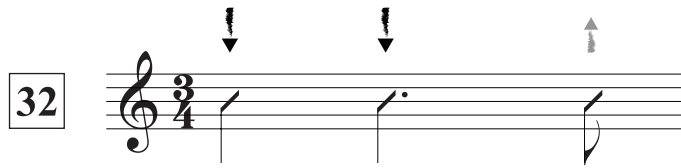
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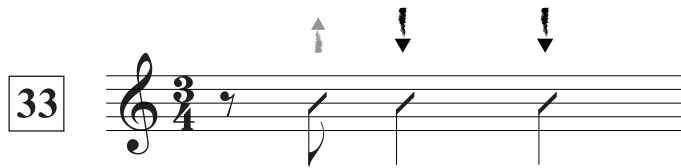
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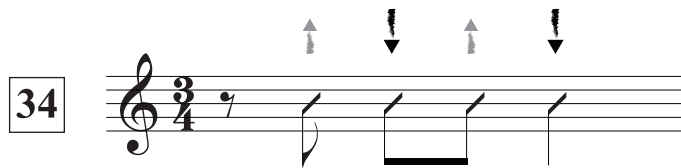
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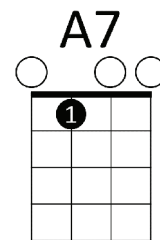
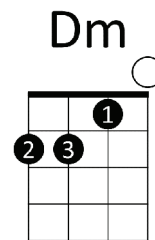
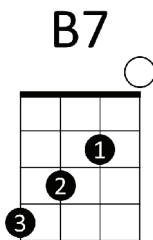
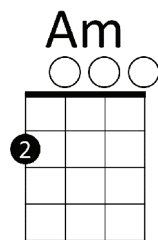
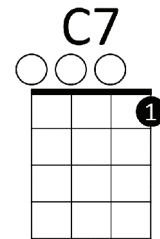
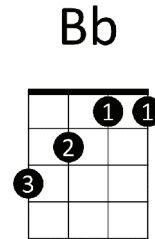
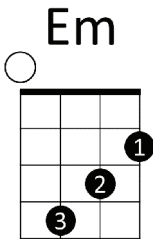
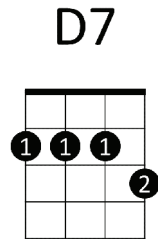
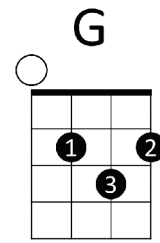
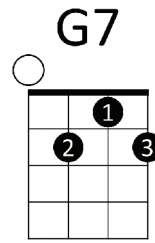
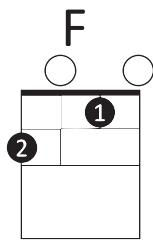
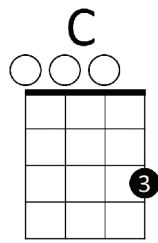
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CHORDS



ADDITIONAL CHORDS

used in *THE SUNDAY SCHOOL SONGBOOK*

