

# Music Arts Proficiency



A Guide for Developing Musical Gifts

## Student Form

Name:

Corps:

The M.A.P. piano curriculum aims to give the piano student a functional facility in reading notated hymns (for accompanying congregational singing and playing offertories), as well as playing choruses by ear or using chord charts.

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

**METHOD BOOK** - Exercises to be completed before evaluation.

**SCALES, ARPEGGIOS and CADENCES** - From memory, ascending and descending in the tempo marked. Always practice triads with the proper fingering. \*See note regarding dead-weight starting in Level THREE.

**SOLO WORK** - Two solos per level - one performed in public and a different solo performed for evaluation. In levels FOUR and FIVE, three solos are required. *Each solo should be chosen from a different column.*

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

**WORSHIP PREP** - Beginning at Level TWO, students are introduced to playing worship and Sunday School choruses from a lead sheet, starting with basic chord construction and progressing to more advanced chord forms.

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



# LESSON PLANS FOR Piano Level PRIMER

METHOD BOOK		SCALES (memorized)	SOLO WORK
A   			

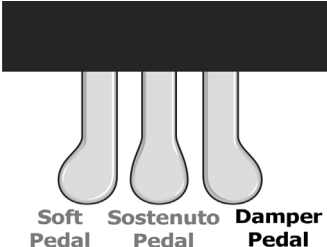



THEORY	INSTRUCTOR INITIALS & DATE	SIGHT READING
<i>excellence in Theory,</i> <i>Book 1, Pages 2-5</i> (staff, treble and bass clef)	_____ ____/____/____	Title: _____ Evaluation Score: _____ Date: _____
Pages 6-9 (ear training, ♩, measures and barlines, time signatures)	_____ ____/____/____	<div style="text-align: center;"> <b>FINGER NUMBERS</b> </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <span>Left Hand</span> <span>Right Hand</span> </div>
Pages 10-13 (counting, ♩, time signatures, ear training)	_____ ____/____/____	
Pages 14-16 (ledger lines, grand staff)	_____ ____/____/____	
Pages 17-20 (2/4, 3/4, 4/4 counting, ♩, ties vs. slurs)	_____ ____/____/____	
Page 21 (ear training) <b>Level PRIMER Test</b>	_____ ____/____/____	
EVALUATOR	SOLOS	
_____ ____/____/____	Public Solo Title: _____ Date Completed: ____/____/____ Evaluation Solo Title: _____ Date Completed: ____/____/____	
Recommended Level PRIMER Solos		
<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <b>OFFERTORY SOLOS</b> (Pick one from this column)  <i>Bastien Piano Basics - Primer</i>            Aura Lee (page 50)            Scarborough Fair (page 51)   <i>Bastien Popular Hymns - Primer</i>            Any hymn from book         </div> <div style="width: 48%;"> <b>CLASSICAL SOLOS</b> (Pick one from this column)  <i>Bastien Piano Basics - Primer</i>            The Singing Donkey (page 55)            Indian Dance (page 60)            Jingle Bells (page 62)   <i>Bastien Christmas - Primer</i>            Any hymn from book         </div> </div>		

# LESSON PLANS FOR Piano Level ONE

	METHOD BOOK	SCALES	SOLO WORK
<b>A</b>	<i>Bastien Piano Basics Level One</i> , Pages 4-13 (I, V7 in C Major, introduce F# and Eb Major)	Full C Major scale (C to C') in contrary motion, ascending and descending	<b>1st Level ONE Solo</b> correct fingerings and rhythms, slow tempo
<b>B</b>	Pages 14-21 (I, V7 in F Major, stacatto, introduce Bb and Db Major)	C Major scale in parallel motion, hands together	Correct fingerings and rhythms, performance tempo
<b>C</b>	Pages 22-27 (G position, major and minor)	G Major scale, hands together	Phrasing and dynamics <b>Perform for Public</b>
<b>D</b>	Pages 28-37 (I, V7 in G Major, introduce A# and Ab Major, plus pedal)	C Major scale and arpeggio, hands together	<b>2nd Level ONE Solo</b> correct fingerings and rhythms, low tempo
<b>E</b>	Pages 38-45 (changing hand positions: C, F, G using ♯ and ♭.)	G Major scale and arpeggio, hands together	Correct fingerings and rhythms, performance tempo
<b>F</b>	Pages 46-54 (cancelling flats and sharps with natural signs)	C to G chromatic scale, ascending and descending, hands separate	Phrasing and dynamics <b>Perform for Evaluator</b>
	EVALUATOR	EVALUATOR	EVALUATOR
	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____
<b>FINGER POSITIONS</b>	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>C Position</p> <p>LEFT HAND      RIGHT HAND</p> </div> <div style="text-align: center;"> <p>F Position</p> <p>LEFT HAND      RIGHT HAND</p> </div> </div> <div style="text-align: center; margin-top: 20px;"> <p>G Position</p> <p>LEFT HAND      RIGHT HAND</p> </div>		
<b>B</b>	<b>Piano Level ONE Completion:</b> _____ <div style="display: flex; justify-content: space-between; width: 100%;"> <span>Evaluator Name</span> <span>Date</span> </div>		




THEORY	INSTRUCTOR INITIALS & DATE	SIGHT READING
<i>excellence in Theory,</i> <i>Book 1, Pages 22-25</i> (♪♪♪♪♪)	_____ ____/____/____	Title: _____
Pages 26-29 (ear training, sharps, flats)	_____ ____/____/____	Evaluation Score: _____
Pages 30-34 (naturals, accidentals, half and whole steps, ear training, enharmonics)	_____ ____/____/____	Date: _____
Pages 35-37 (tetrachords, major scales, ear training)	_____ ____/____/____	<b>THE DAMPER PEDAL</b>  Soft Pedal    Sostenuto Pedal    Damper Pedal The pedal on the <b>right</b> is the <b>Damper</b> pedal. It is used to hold tones. This sign  shows when to press and lift the damper pedal. Press the damper pedal with your right foot. Keep your heel on the floor when you use the pedal.
Pages 38-41 (scale degrees, sharp scales, flat scales)	_____ ____/____/____	
Pages 4 and 14 (bass clef and ledger lines) <b>Level ONE Test</b>	_____ ____/____/____	
<b>EVALUATOR</b>	<b>SOLOS</b>	
_____ ____/____/____	Public Solo Title: _____ Date Completed: ____/____/____	
	Evaluation Solo Title: _____ Date Completed: ____/____/____	
<b>Recommended Level ONE Solos</b>		
<div> <b>OFFERTORY SOLOS</b> (Pick one from this column)            <i>Bastien Piano Basics - Level One</i>  Bravery at Sea "Lightly Row" (page 19)            Swingin! Beat (pages 30-31)            Morning Prelude (page 35)            March (page 40)            Angels We Have Heard on High (page 42)              <i>Bastien Popular Hymns - Level One</i>  God is So Good (<i>Encore, No. 1</i>)            Wondrous Cross (<i>Encore, No. 2</i>)            All That You Need (<i>Encore, No. 4</i>)            Fairest Lord Jesus (<i>Encore, No. 5</i>)            Jesus Loves Me (<i>Encore, No. 6</i>)         </div> <div> <b>CLASSICAL SOLOS</b> (Pick one from this column)            <i>Bastien Piano Basics - Level One</i>  Largo "Dvorak" (page 43)            Alouette (page 44)            When the Saints (pages 48-49)            Ode to Joy (pages 50-51)              <i>Bastien Christmas - Level One</i>  Any song from book              <i>Bastien Piano Literature Volume One</i>  Dance            March            Waltz         </div>		

# LESSON PLANS FOR Piano Level TWO

	METHOD BOOK	SCALES	SOLO WORK	WORSHIP PREP
A	<i>Bastien Piano Basics Level Two</i> , Pages 4-13 (C Major scale, 6th interval)	C Major scale and arpeggio, page 7 (I-IV-I-V7-I)	1st Level TWO Solo correct fingerings and rhythms, slow tempo	Worship Chorus 1 correct fingerings, chords and rhythms
B	Pages 14-21 (primary chords - I, IV, V in C Major, 7th interval)	C Major scale, arpeggio and cadence page 16	Correct fingerings and rhythms, performance tempo	Focus on phrasing and dynamics
C	Pages 22-29 (primary chords in G Major)	G Major scale, arpeggio and cadence page 26	Phrasing and dynamics Perform for Public	Worship Chorus 1 Perform for Public
D	Pages 30-37 (6/8 time signature, primary chords in F Major)	F Major scale, arpeggio and cadence page 34	2nd Level TWO Solo correct fingerings and rhythms, slow tempo	Worship Chorus 2 correct fingerings, chords and rhythms
E	Pages 38-45 (primary chords in D and A Major)	D and A Major scales, arpeggios & cadences pages 40, 44	Correct fingerings and rhythms, performance tempo	Focus on phrasing and dynamics
F	Pages 46-54 (primary chords in E Major)	E Major scale, arpeggio and cadence page 48	Phrasing and dynamics Perform for Evaluator	Worship Chorus 2 Perform for Public
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____
	Recommended Worship Chouruses			
	SUNDAY SCHOOL CHORUSES (learn by ear) Alleluia (G) The B-I-B-L-E (C) Deep and Wide (C) God Is So Good (G) Jesus Loves Me (D) My God Is So Big (F) This Little Light of Mine (C) This is the Day (D)		OTHER SUGGESTED WORSHIP CHORUSES (use printed copy) Amazing Grace (SPTB, No. 4) As the Deer (SOS #74) In His Presence (SOS #13) Teach me How to Love Thee (Encore, No. 15) To Be Like Jesus (Encore, No. 16)	
	SOS = Songs of Salvation SPTB = Simplified Piano Tune Book			
	Piano Level TWO Completion: _____ Evaluator Name _____ Date _____			



THEORY	INSTRUCTOR INITIALS & DATE	SIGHT READING
<i>excellence in Theory,</i> <i>Book 2, Pages 5-6</i> (key signatures, sharp keys)	_____ ____/____/____	Title(s): _____  Evaluation Score: _____  Date: _____
Pages 7-8 (key signatures, flat keys)	_____ ____/____/____	
Pages 9-13 (Major key signatures, circle of fifths and fourths)	_____ ____/____/____	<b>WORSHIP PREP</b>  Title 1: _____  Title 2: _____  Dates: _____
Pages 14-19 (chromatic scale, repeat signs, 1st and 2nd endings, coda)	_____ ____/____/____	
Pages 20-24 (dynamics, articulation, tempo markings, ear training)	_____ ____/____/____	<b>COMMENTS</b>
Pages 25-29 (  , ear training) <b>Level TWO Test</b>	_____ ____/____/____	
<b>EVALUATOR</b>	<b>SOLOS</b>	
_____ ____/____/____	Public Solo Title: _____ Date Completed: ____/____/____ Evaluation Solo Title: _____ Date Completed: ____/____/____	
<b>Recommended Level TWO Solos</b>		
<div> <b>OFFERTORY SOLOS</b> (Pick one from this column)            <i>Bastien Piano Basics - Level Two</i>  Michael Row Your Boat Ashore (page 22)            Lavender's Blue (page 23)            Kum-Ba-Ya (page 25)            Country Gardens (page 42)              <i>Various Albums</i>  All For Thee (<i>Encore</i>, No. 17)            Break Thou the Bread of Life (<i>SOS</i> #75)            Count Your Blessings (<i>SOS</i> #147)            Jesus Loves Me (<i>Encore</i>, No. 1)            O For A Thousand Tongues to Sing (<i>SOS</i> #48)            O Sacred Head (<i>Piano Offerings</i> 1, page 5)            Princethorpe (<i>Encore</i>, No. 14)            When Jesus Looked O'er Galilee "Fewster" (<i>Encore</i>, No. 13)         </div> <div> <b>CLASSICAL SOLOS</b> (Pick one from this column)            <i>Bastien Piano Basics - Level Two</i>  Carnival (page 9)            Tarantella (page 31)            Sonata Theme (page 46)            Barcarole "Offenbach" (page 51)            The Entertainer (pages 52-53)              <i>Bastien Piano Literature Volume One</i>  A Little Song            Eccossaise in G            March in D            Minuet in F            Minuet in G            Minuet in g minor            Soldiers' March            Quick March         </div>		



# LESSON PLANS FOR Piano Level THREE

	METHOD BOOK	SCALES	SOLO WORK	WORSHIP PREP
<b>A</b>	<i>Bastien Piano Basics Level Three</i> , pp. 4-13 (relative minor keys, triads and scales)	a natural and harmonic minor scales, 2 octaves, arpeggios and cadences (pages 7 & 12)	<b>1st Level THREE Solo</b> correct fingerings and rhythms, slow tempo	<b>**Doxology in G</b> correct fingerings, chords and rhythms
<b>B</b>	Pages 14-21 (broken chords, triads and inversions*)	d natural and harmonic minor scales, 2 octaves, arpeggios and cadences (page 16)	Correct fingerings and rhythms, performance tempo	Focus on phrasing and dynamics
<b>C</b>	Pages 22-29 (triplets, broken chord bass, octave interval)	Review major scales (C, F, G, D, E and A)	Phrasing and dynamics <b>Perform for Public</b>	Doxology in G <b>Perform for Public</b>
<b>D</b>	Pages 30-37 (Alberti and waltz bass, chromatic scale)	Chromatic scale, one octave, ascending and descending, hands together (page 34)	<b>2nd Level THREE Solo</b> correct fingerings and rhythms, slow tempo	<b>Worship Chorus</b> correct fingerings, chords and rhythms
<b>E</b>	Pages 38-47 (Db and Ab Major keys)	Db and Ab Major scales, 2 octaves, arpeggios and cadences (pages 40 & 44)	Correct fingerings and rhythms, performance tempo	Focus on phrasing and dynamics
<b>F</b>	Pages 48-54 (Eb Major key)	Eb Major scale, 2 octaves, arpeggios and cadences (page 48)	Phrasing and dynamics <b>Perform for Evaluator</b>	Worship Chorus <b>Perform for Public</b>
	<b>EVALUATOR</b>	<b>EVALUATOR</b>	<b>EVALUATOR</b>	<b>EVALUATOR</b>
	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____
	<b>Recommended Worship Choruses</b>			
	Be Still, for the Presence (SOS #67) Be Thou My Vision (SOS #1) Bless the Lord (SOS #3) Change My Heart, O God (SOS #136) Give Thanks (SOS #5) God Will Make a Way (SOS #7)		Great is the Lord (SOS #10) Here I Am, Lord (SOS #124) Lamb of God (SOS #97) Search Me, O God (SOS #127) There Is A Redeemer (SOS #27) Worship the Lord (SOS #133)	
	** Doxology in G is located in the back of the form.		SOS = Songs of Salvation - play from lead sheet, not piano copy	
	<b>Piano Level THREE Completion:</b> _____ <div style="display: flex; justify-content: space-between;"> <span>Evaluator Name</span> <span>Date</span> </div>			



\* Dead weight drop: Throw your arm in the air and allow it to drop into the chord, using dead weight only. Avoid using the muscles, so that the weight of the arm itself creates the power. (for practicing triads in inversion)



THEORY		INSTRUCTOR INITIALS & DATE		SIGHT READING	
<i>excellence in Theory,</i> <i>Book 3, Pages 2-4</i> (intervals, harmonic and melodic intervals)		_____ ____ / ____ / ____		Title(s): _____  Evaluation Score: _____  Date: _____	
Pages 5-7 (intervals, perfect and major intervals, ear training)		_____ ____ / ____ / ____			
Pages 8-10 (minor intervals, major and perfect intervals, ear training)		_____ ____ / ____ / ____		<b>WORSHIP PREP</b>  Title 1: _____  Title 2: _____  Dates: _____	
Pages 11-13 (augmented and diminished intervals, review other intervals, ear training)		_____ ____ / ____ / ____			
Pages 14-18 (3/8, 6/8, 9/8, 12/8, 2/2, cut time, ear training)		_____ ____ / ____ / ____		<b>COMMENTS</b>        	
Pages 19-22 (all triads) <b>Level THREE Test</b>		_____ ____ / ____ / ____			
<b>EVALUATOR</b>		<b>SOLOS</b>			
_____ ____ / ____ / ____		Public Solo Title: _____ Date Completed: ____ / ____ / ____  Evaluation Solo Title: _____ Date Completed: ____ / ____ / ____			
<b>Recommended Level THREE Solos</b>					
<b>OFFERTORY SOLOS</b> (Pick one from this column)  <i>Bastien Piano Basics - Level Three</i> Prelude in a minor (page 13) Jacob's Ladder (page 42) Evening Hymn (page 49)  <i>Various Albums</i> God Rest Ye Merry Gentlemen ( <i>SOS #190</i> ) Hosanna ( <i>Musical Offerings Two, No. 1</i> ) Just Like John ( <i>Piano Offerings, Pages 8-9</i> ) Onward Christian Soldiers ( <i>Encore, No. 26</i> ) Seek Ye First ( <i>Musical Offerings One, No. 1</i> ) The Wonder of His Grace ( <i>Encore, No. 20</i> ) This Little Light ( <i>Encore, No. 9</i> ) Were You There ( <i>Piano Offerings, Page 26</i> ) When I Survey ( <i>SOS #63</i> )			<b>CLASSICAL SOLOS</b> (Pick one from this column)  <i>Bastien Piano Basics - Level Three</i> The Matador (page 24) The Can-Can "Offenbach" (page 29) The Stars and Stripes Forever (pages 32-33) Entry of the Gladiator "Fucik" (pages 36-37) Aria "Mozart" (page 51) Für Elise "Beethoven" (page 52)  <i>Bastien Piano Literature Volumes One &amp; Two</i> Dona Nobis Pacem ( <i>Piano Offering, Page 6</i> ) First Loss ( <i>Volume Two</i> ) Hunting Song ( <i>Volume Two</i> ) Minuet in d minor ( <i>Volume Two</i> ) Playing Soldiers ( <i>Volume Two</i> ) Play Time ( <i>Volume Two</i> ) Sonatina in G ( <i>Volume One</i> ) The Clown ( <i>Volume Two</i> ) The Merry Farmer ( <i>Volume One</i> )		

# LESSON PLANS FOR

# Piano Level **FOUR**

	METHOD BOOK	SCALES	SOLO WORK	WORSHIP PREP
A	<i>Bastien Piano Basics</i> <i>Level Four,</i> Pages 4-9 (pedaling, e minor)	e natural and harmonic minor scale, arpeggio and cadence (page 8)	<b>1st Level FOUR Solo</b> correct technique, phrasing and dynamics	<b>Worship Chorus 1</b> correct technique, phrasing and dynamics
B	Pages 10-19 (1st and 2nd inversion triads)	Major keys (C, F, G, D, E, A, Db, Eb and Ab), *triads in inversion (page 18)	1st Level FOUR Solo <b>Perform for Public</b>	Worship Chorus 1 <b>Perform for Public</b>
C	Pages 20-27 (sixteenth notes, augmented triads)	minor keys (a, d and e), *triads in inversion (page 18), augmented chord drills (page 28)	<b>2nd Level FOUR Solo</b> correct technique, phrasing and dynamics	<b>Worship Chorus 2</b> correct technique, phrasing and dynamics
D	Pages 28-33 (syncopation, diminished triads)	Parallel major and minor scales (p. 32) with same fingerings (C/c, A/a, E/e), diminished chord drills	2nd Level FOUR Solo <b>Perform for Public</b>	Worship Chorus 2 <b>Perform for Public</b>
E	Pages 34-41 (parallel major and minor scales, Gb Major key )	Gb Major scale, arpeggio and cadence (page 38)	<b>3rd Level FOUR Solo</b> correct technique, phrasing and dynamics	<b>Worship Chorus 3</b> correct technique, phrasing and dynamics
F	Pages 42-49 (Bb and B Major keys)	Bb and B Major scales, arpeggios and cadences (pages 42 & 46)	3rd Level FOUR Solo <b>Perform for Evaluator</b>	Worship Chorus 3 <b>Perform for Public</b>
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____
	Recommended Worship Choruses			
	Blessed Assurance (SOS #83) He Knows My Name (SOS #90) Here I Am to Worship (SOS #137) I Love You Lord (SOS #37) I'm In His Hands (SOS #126) Open The Eyes of My Heart (SOS #130) Shine Jesus Shine (SOS #56)		Shout to the Lord (SOS #18) Soldiers' Hymn (SOS #156) Somebody Prayed for Me (SOS #142) The Heart of Worship (SOS #170) The Power of Your Love (SOS #144) We Want to See Jesus Lifted High (SOS #62)	
	SOS = Songs of Salvation - play from lead sheet, not piano copy			
	Piano Level FOUR Completion: _____			
	Evaluator Name		Date	

\* Dead weight drop: Throw your arm in the air and allow it to drop into the chord, using dead weight only. Avoid using the muscles, so that the weight of the arm itself creates the power. (for practicing triads in inversion)



THEORY	INSTRUCTOR INITIALS & DATE	SIGHT READING
<i>excellence in Theory,</i> <i>Book 3, Pages 23-24</i> (triads in major scales, ear training)	_____ ____/____/____	Title(s): _____ Evaluation Score: _____ Date: _____
Pages 25-27 (minor scales, relative keys, forms of minor scales)	_____ ____/____/____	
Pages 28-29 (triads in minor scales, ear training)	_____ ____/____/____	<b>WORSHIP PREP</b> Title 1: _____ Date: _____ Title 2: _____ Date: _____ Title 3: _____ Date: _____
Pages 30-32 (common chord progressions in major keys, harmonizing melodies)	_____ ____/____/____	
Pages 33-34 (common chord progressions in minor keys, harmonizing melodies)	_____ ____/____/____	<b>SOLOS</b> Public Solo 1: _____ Date: _____ Public Solo 1: _____ Date: _____ Evaluation Solo: _____ Date: _____
Pages 35-38 (V7 chord, harmonizing with V7, ear training) <b>Level FOUR Test</b>	_____ ____/____/____	
<b>EVALUATOR</b>	<b>COMMENTS</b>	
_____ ____/____/____		
<b>Recommended Level FOUR Solos</b>		
<div> <b>OFFERTORY SOLOS</b> (Pick one from this column)  <i>Bastien Piano Basics - Level Four</i>  Romance (pages 4-5)  He's Got the Whole World in His Hands (page 41)   <i>Various Albums</i>  Spirit of God, Descend (<i>Musical Offerings Three</i>, page 14)  O How I Love Jesus (<i>Piano Offerings One</i>, No. 6)  Nothing But Thy Blood (<i>SOS 104</i>)  In the Sweet By and By (<i>SOS 175</i>)  He Giveth More Grace (<i>Encore</i>, No. 28)  Lord of the Dance (<i>Encore</i>, No. 30)  Hundreds and Thousands (<i>Encore</i>, No. 37)  Then Sings My Soul (<i>Encore</i>, No. 39)  Long, Long Ago (<i>Musical Offerings One</i>, No. 8)  Mid-Winter (<i>Musical Offerings Two</i>, No. 5) </div> <div> <b>CLASSICAL SOLOS</b> (Pick two from this column)  <i>Bastien Piano Basics - Level Four</i>  Wild Rider (pages 16-17)  Sonatina in C (pages 24-25)  New Orleans Carnival (pages 30-31)  Minuet "J.C. Bach" (page 43)  Evening Serenade (pages 44-45)  William Tell Overture (pages 48-49)   <i>Sonatinas</i>  Sonatina: Spindler (<i>Bastien Piano Literature Volume One</i>)  Sonatina: Clementi (<i>Bastien Piano Literature Volume Two</i>)  Sonatina in F: Beethoven (<i>Bastien Piano Literature Volume Two</i>)  Sonatina: Clementi (<i>Bastien Piano Literature Volume Three</i>)   <i>Bach Inventions</i>  <i>Bastien Piano Literature Volume Three</i>: 1, 4, 8  <i>Bastien Piano Literature Volume Four</i>: 13, 14  <i>Bastien Piano Literature Volume Five</i>: 6, 10 </div>		

# LESSON PLANS FOR Piano Level **FIVE**

	METHOD BOOK	SCALES	SOLO WORK	WORSHIP PREP
A	<i>The Well-Tempered Clavier, Book 1</i> Begin Prelude & Fugue	f# natural, harmonic and melodic minor scales, arpeggios and cadences	1st Level FIVE Solo correct technique, phrasing and dynamics	Worship Chorus 1 correct technique, phrasing and dynamics
B	Perform Begin Prelude & Fugue	c# natural, harmonic and melodic minor scales, arpeggios and cadences	1st Level FIVE Solo Perform for Public	Worship Chorus 1 Perform for Public
C	<i>Schirmer's Library of Musical Classics: Beethoven Sonatas V. 1</i> Begin Sonata	C and C# Major scales, arpeggios and cadences 4 octaves	2nd Level FIVE Solo correct technique, phrasing and dynamics	Worship Chorus 2 correct technique, phrasing and dynamics
D	Perform Sonata	All flat major scales, arpeggios and cadences 4 octaves	2nd Level FIVE Solo Perform for Public	Worship Chorus 2 Perform for Public
E	Begin choice selection	a minor and all flat minor scales, arpeggios and cadences 4 octaves	3rd Level FIVE Solo correct technique, phrasing and dynamics	Worship Chorus 3 correct technique, phrasing and dynamics
F	Perform choice selection	all sharp minor scales, arpeggios and cadences, and C chromatic scale, 4 octaves	3rd Level FIVE Solo Perform for Evaluator	Worship Chorus 3 Perform for Public
	EVALUATOR	EVALUATOR	EVALUATOR	EVALUATOR
	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____	_____ ____/____/____
	Recommended Worship Choruses			
	All That I Am (SOS #117) Holy Ground (SOS #166) How Great Is Our God (SOS #12) In Christ Alone (SOS #41) I Surrender (SOS #125) Knowing You (SOS #43) Nothing But Thy Blood (SOS #104)		Such Love (SOS #51) The Potter's Hand (SOS #71) There Is None Like You (SOS #60) Total Praise (SOS #21) When I Look Into Your Holiness (SOS #73) Worthy Is the Lamb (SOS #66)	
	SOS = Songs of Salvation - play from lead sheet, not piano copy			
	Piano Level FIVE Completion: _____ Evaluator Name _____ Date _____			



THEORY	INSTRUCTOR INITIALS & DATE	SIGHT READING
Handouts 5-A <i>Inversions of Triads and Dominant Seventh Chords</i>	_____ ____/____/____	Title(s): _____  Evaluation Score: _____  Date: _____
Handouts 5-B <i>Harmonic Analysis and Secondary Dominants</i>	_____ ____/____/____	
<i>excellence in Theory,</i> Book 3, Pages 39-40 (composing a melody, various assignments)	_____ ____/____/____	<b>WORSHIP PREP</b>
Handout 5-D <i>Solo Composition</i>	_____ ____/____/____	Title 1: _____ Date: _____ Title 2: _____ Date: _____ Title 3: _____ Date: _____
Handout 5-E <i>Vocal Arrangement</i>	_____ ____/____/____	<b>SOLOS</b>
Handout 5-F <i>Brass Arrangement</i>	_____ ____/____/____	Public Solo 1: _____ Date: _____ Public Solo 1: _____ Date: _____ Evaluation Solo: _____ Date: _____
<b>EVALUATOR</b>	<b>COMMENTS</b>	
_____ ____/____/____		
<b>Recommended Level FIVE Solos</b>		
<b>OFFERTORY SOLOS</b> (Pick one from this column) A Miracle ( <i>Musical Offerings Two, No. 3</i> ) An Infant's Lullaby ( <i>Musical Offerings One, No. 20</i> ) Draw Me Nearer ( <i>Musical Offerings Three, page 16</i> ) Here At The Cross ( <i>Musical Offerings Three, page 21</i> ) How Sweet the Name ( <i>Musical Offerings Two, No. 6</i> ) I Bring My Heart to Jesus ( <i>Musical Offerings One, No. 4</i> ) It's Me, O Lord ( <i>Piano Offerings One, page 20</i> ) Just As I Am ( <i>Musical Offerings One, No. 10</i> ) Showers of Blessing ( <i>Musical Offerings One, No. 17</i> ) Slater ( <i>Musical Offerings One, No. 11</i> ) Songs About Jesus ( <i>Musical Offerings One, No. 16</i> ) What A Friend ( <i>Musical Offerings One, No. 19</i> ) When the Mists Have Rolled ( <i>Musical Offerings Two, No. 7</i> ) Wonderful Words of Life ( <i>Musical Offerings One, No. 9</i> ) Zulu Air ( <i>Musical Offerings Three, page 18</i> )		<b>MAJOR WORKS</b> (Pick one from this column) Bach - French Suite No. 6 Beethoven - Pathetique Sonata No. 8 Brahms - Sechs Klavierstucke Op. 118 (choose 4 of 6) Gershwin - 3 Preludes Haydn - Sonata in D Major No. 37 Mozart - 12 Variations "Ah, vous dirai-je, maman" KV265

**Slow** ♩ = 60

## Scales & Arpeggios

## Level PRIMER

C to G, ascending and descending

(Primer A - hands separate)

(Primer B - hands together)

C - E - G - E - C arpeggio

(Primer B - hands together)

### C to G interval drill (hands separate)

C to G interval drill (hands separate)

1 2 1 3 1 4 1 5 1 4 1 3 1 2 1 1

5 4 5 3 5 2 5 1 5 2 5 3 5 4 5 5

Scales in contrary motion (hands separate, then together)

G to D scale and arpeggio, ascending and descending (hands together)

1 2 3 4 5 4 3 2 1 1 3 5 3 1

5 4 3 2 1 2 3 4 5 5 3 1 3 1

Slow ♩ = 66

# Scales & Arpeggios

## Level ONE

**C Major**

Scale: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

Arpeggio: 1 3 5 3 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5 5 3 1 3 1

**G Major**

Scale: 1 2 3 1 2 3 4 5 4 3 2 1 3 2 1

Arpeggio: 1 3 5 3 1

5 4 3 2 3 4 5 5 3 2 3 5

**Chromatic C-G**

1 3 1 3 1 2 3 1 3 2 1 3 1 3 1

1 3 1 3 2 1 3 1 3 1 2 3 1 3 1



Slow ♩ = 72

# Scales, Arpeggios & Cadences

## Level TWO

C Major

**Scale**

Handwritten musical notation for the C Major Scale, Level TWO. The piece is in 4/4 time. The right hand plays a half-note scale: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The left hand plays a half-note scale: C3-B2-A2-G2-F2-E2-D2-C3. Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

**Arpeggio**

Handwritten musical notation for the C Major Arpeggio, Level TWO. The right hand plays a half-note arpeggio: C4-E4-G4-A4-B4-A4-G4-E4-C4. The left hand plays a half-note arpeggio: C3-B2-A2-G2-F2-E2-D2-C3. Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

**Cadence**

Handwritten musical notation for the C Major Cadence, Level TWO. The right hand plays a half-note cadence: C4-E4-G4-A4-B4-A4-G4-E4-C4. The left hand plays a half-note cadence: C3-B2-A2-G2-F2-E2-D2-C3. Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

G Major

**Scale**

Handwritten musical notation for the G Major Scale, Level TWO. The piece is in 4/4 time. The right hand plays a half-note scale: G4-A4-B4-C5-D5-E5-F#5-E5-D5-C5-B4-A4-G4. The left hand plays a half-note scale: G3-F#3-E3-D3-C3-B2-A2-G3. Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

**Arpeggio**

Handwritten musical notation for the G Major Arpeggio, Level TWO. The right hand plays a half-note arpeggio: G4-B4-D5-E5-F#5-E5-D5-B4-G4. The left hand plays a half-note arpeggio: G3-F#3-E3-D3-C3-B2-A2-G3. Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

**Cadence**

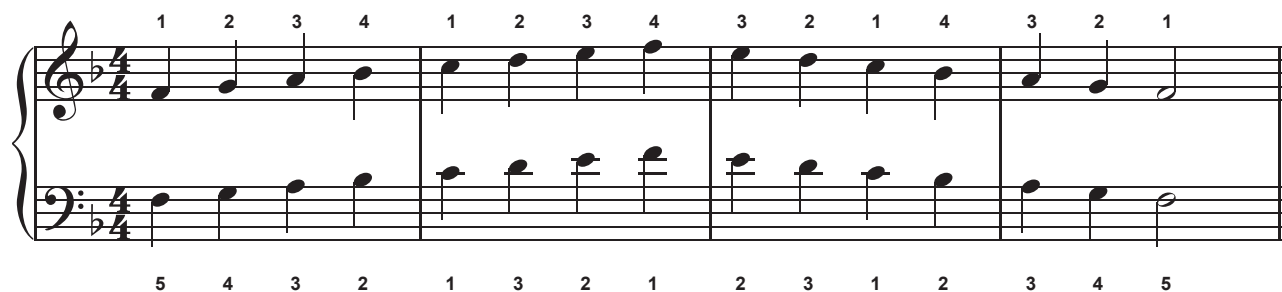
Handwritten musical notation for the G Major Cadence, Level TWO. The right hand plays a half-note cadence: G4-B4-D5-E5-F#5-E5-D5-B4-G4. The left hand plays a half-note cadence: G3-F#3-E3-D3-C3-B2-A2-G3. Fingering is indicated by numbers 1-5 above or below notes. The piece ends with a double bar line.

Slow ♩ = 72

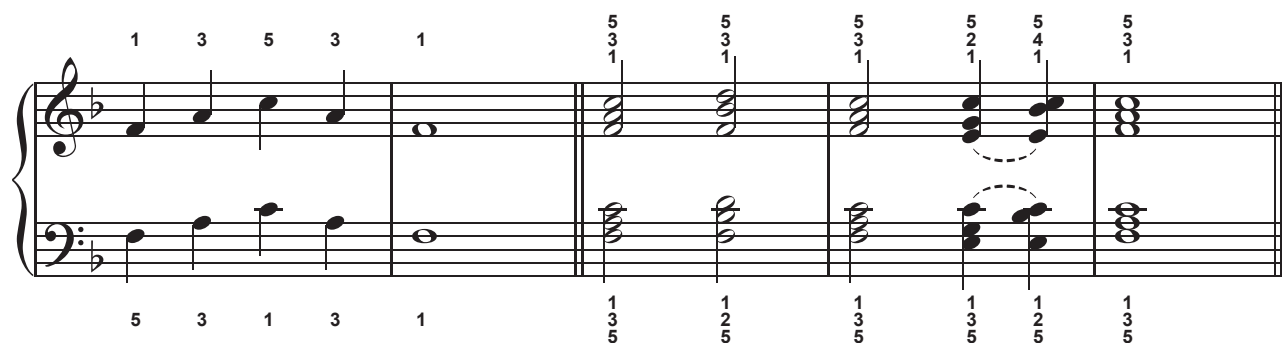
# Scales, Arpeggios & Cadences

## Level TWO

F Major

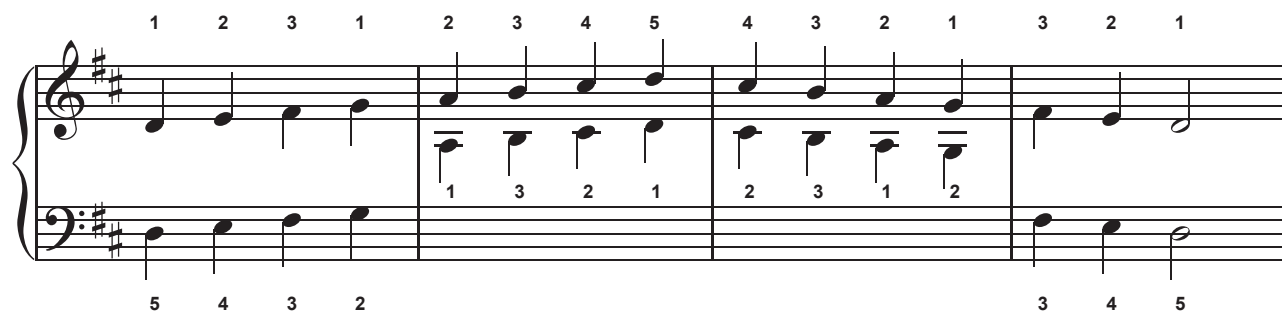


First system of F Major exercises. The top staff shows an ascending and descending scale with fingerings: 1 2 3 4, 1 2 3 4, 3 2 1 4, 3 2 1. The bottom staff shows an ascending and descending arpeggio with fingerings: 5 4 3 2, 1 3 2 1, 2 3 1 2, 3 4 5.

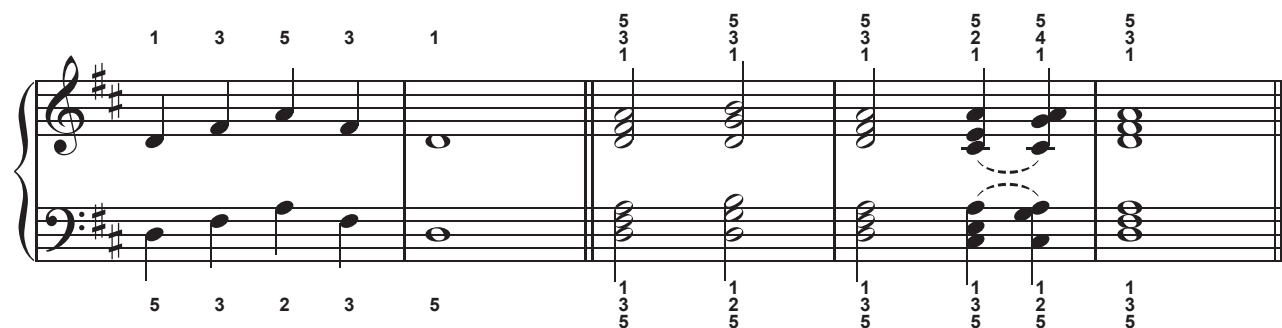


Second system of F Major exercises. The top staff shows an ascending and descending arpeggio with fingerings: 1 3 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 2 1, 5 4 1, 5 3 1. The bottom staff shows an ascending and descending arpeggio with fingerings: 5 3 1 3 1, 1 3 5, 1 3 5, 1 3 5, 1 3 5, 1 2 5, 1 3 5.

D Major



Third system of D Major exercises. The top staff shows an ascending and descending scale with fingerings: 1 2 3 1, 2 3 4 5, 4 3 2 1, 3 2 1. The bottom staff shows an ascending and descending arpeggio with fingerings: 5 4 3 2, 1 3 2 1, 2 3 1 2, 3 4 5.



Fourth system of D Major exercises. The top staff shows an ascending and descending arpeggio with fingerings: 1 3 5 3 1, 5 3 1, 5 3 1, 5 3 1, 5 2 1, 5 4 1, 5 3 1. The bottom staff shows an ascending and descending arpeggio with fingerings: 5 3 2 3 5, 1 3 5, 1 2 5, 1 3 5, 1 3 5, 1 2 5, 1 3 5.

Slow ♩ = 72

# Scales, Arpeggios & Cadences

## Level TWO

**A Major**

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

1 3 5 3 1 5 3 1 5 3 1 5 4 1 5 3 1

5 3 1 3 1 1 3 5 1 2 5 1 3 5 1 2 5 1 3 5

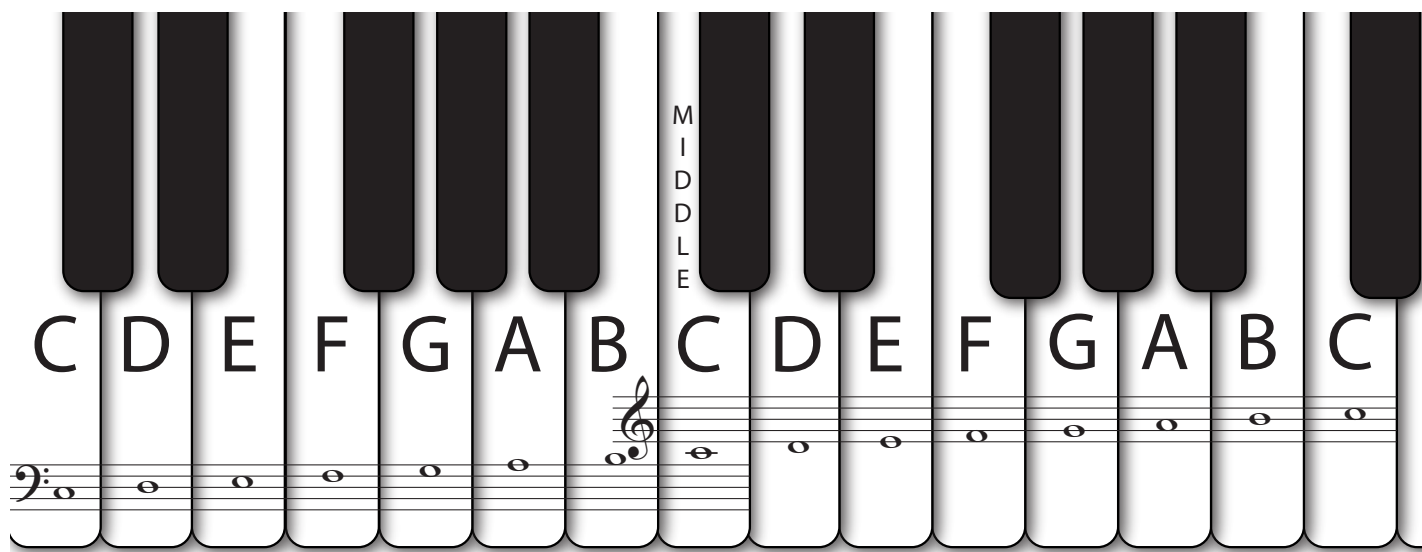
**E Major**

1 2 3 4 1 2 3 4 3 2 1 4 3 2 1

5 4 3 2 1 3 2 1 2 3 1 2 3 4 5

1 3 5 3 1 5 3 1 5 3 1 5 4 1 5 3 1

5 3 1 3 1 1 3 5 1 2 5 1 3 5 1 2 5 1 3 5



## DOXOLOGY in G

(Praise God from whom all blessings flow)

THOMAS KEN

Melody from Genevan Psalter

G C G Em D G

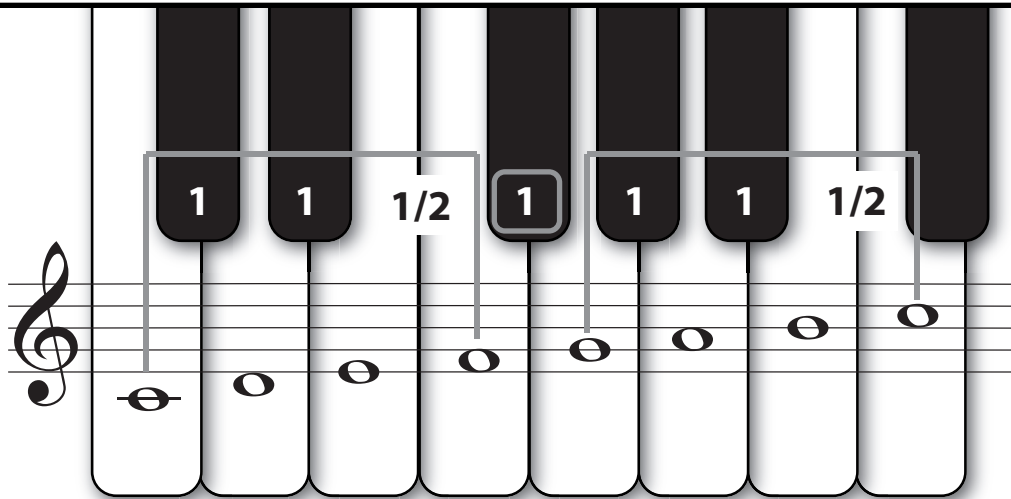
Praise God from whom all bless - ings flow; Praise Him, all crea - tures

C G D Em D G D G C B Em D

here be - low; Praise Him a - bove, ye heav'n - ly host: Praise

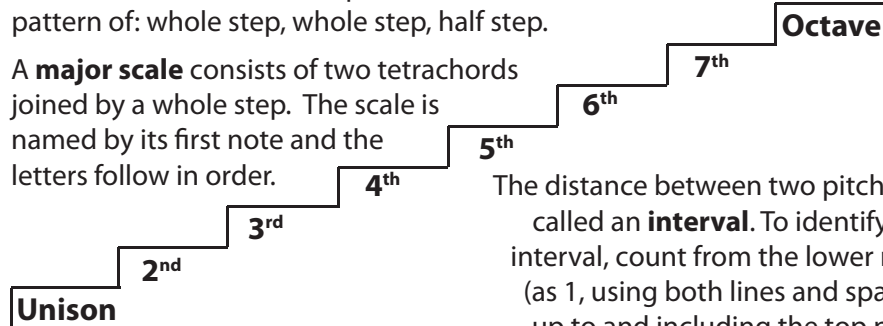
G Am G D7 G C Optional G

Fa - ther, Son and Ho - ly Ghost. A - men.



A **tetrachord** includes four pitches, which ascend in a pattern of: whole step, whole step, half step.

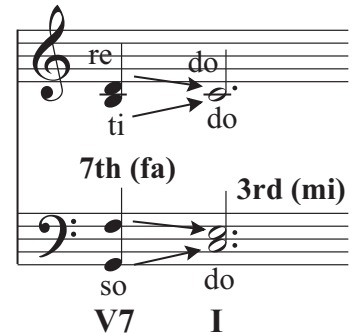
A **major scale** consists of two tetrachords joined by a whole step. The scale is named by its first note and the letters follow in order.



The distance between two pitches is called an **interval**. To identify the interval, count from the lower note (as 1, using both lines and spaces) up to and including the top note.

## Resolution of the V<sup>7</sup> (Dominant 7<sup>th</sup>)

*so* resolves to *do*  
*ti* to *do*  
*re* to *do*  
*fa* to *mi*



## ORDER of SHARPS



## ORDER of FLATS

