

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.

SCALES - From memory, ascending and descending in the tempo marked.

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

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

ENSEMBLE - Signature of corps music leader indicating satisfactory seasonal performance and attendance.

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

BRASS





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 *solfèggio*. 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 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-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 Brass Level

PRIMER

METHOD BOOKS

Tradition of Excellence, Book 1 (up to #60)

Evaluator

Date Completed

THEORY

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

Evaluator

Date Completed

SCALES

Scale as shown on student form (♩ = 72)

NEW

☐ C Major

SIGHT-READING

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

Evaluator

Date Completed

Title

Evaluation Score

Evaluator

Date Completed

ENSEMBLE

Satisfactory seasonal performance and attendance

Ensemble

Corps Leader

Year

SOLOS

Two different solos at **Level PRIMER**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level PRIMER Solos

Tradition of Excellence, Book 1

Jingle Bells (page 12)

Jolly Old St. Nicholas (page 12)

The Dreidel Song (page 13)

Kwanzaa Celebration (page 13)

Ensemble Repertoire

Sunday School Choruses (Ruthberg)

1. Alleluia

7. God is So Good

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

REQUIREMENTS FOR COMPLETION OF Brass Level

ONE

METHOD BOOKS

Tradition of Excellence, Book 1 (#61-#140)

THEORY

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

Evaluator

Date Completed

Evaluator

Date Completed

SCALES

Scales as shown on student form (♩ = 72)

NEW

☐ F Major
(broken is allowed)

☐ G Major
(broken is allowed)

REVIEW

☐ C Major

Evaluator

Date Completed

ENSEMBLE

Satisfactory seasonal performance and attendance

Ensemble

Corps Leader

Year

SIGHT-READING

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

Title

Evaluation Score

Evaluator

Date Completed

SOLOS

Two different solos at **Level ONE**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level ONE Solos

Any Instrument

Tradition of Excellence, Book 1
The Good Life (page 19)

Sunday School Choruses (Ruthberg)

2. Awesome God
5. Father I Adore You
8. Ha-La-La-La
14. I Want to Live Right
23. My God is So Big
26. Seek Ye First
28. The B-I-B-L-E

Salvationist Star Search Soloist Album

2. French
4. We Gather Together

Bb Instruments

Tradition of Excellence, Book 1
Trumpet Voluntary (page 36)

American Instrumental Solo Series

- Do Lord Remember Me
- Infinity
- Jesus Lover Of My Soul
- Near The Cross
- They'll Know We Are Christians

Eb Instruments

Tradition of Excellence, Book 1
Romanza (page 36)

American Instrumental Solo Series

- He is Lord
- Jesus Is the Sweetest Name I Know
- O How He Loves You and Me
- One Day
- Saints

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

REQUIREMENTS FOR COMPLETION OF Brass Level

TWO

METHOD BOOKS

Tradition of Excellence, Book 2 (up to #74)

THEORY

excellence in Theory, Book 2 (pages 5-29)

Evaluator

Date Completed

Evaluator

Date Completed

SCALES

Scales as shown on student form (♩ = 88)

NEW

- ☐ Bb Major
- ☐ D Major
- ☐ Eb Major
- ☐ a minor

REVIEW

- ☐ C Major
- ☐ F Major
- ☐ G Major

Evaluator

Date Completed

ENSEMBLE

Satisfactory seasonal performance and attendance

Ensemble

Corps Leader

Year

SIGHT-READING

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

Title

Evaluation Score

Evaluator

Date Completed

SOLOS

Two different solos at **Level TWO**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level TWO Solos

Any Instrument

Salvationist Star Search Soloist Album

1. Breathe on Me
3. O How I Love Jesus
5. Children Go Where I Send Thee
6. For Your Faith
7. Simple Gifts
8. Take My Life

Tradition of Excellence, Book 2
Ding Dong Merrily On High (page 10)
Huntin Song (page 20)

Bb Instruments

American Instrumental Solo Series

- Amazing Grace
- The Cross
- God Our Father We Adore Thee
- He Hideth My Soul
- It Is Well
- Jacob's Ladder
- Nobody Know
- Quiet Place
- There is a Name I Love to Hear

Eb Instruments

American Instrumental Solo Series

- Be Thou My Vision
- Change My Heart, O God
- Dare to Be a Daniel
- Follow On
- His Eye Is on the Sparrow
- Holy, Holy, Holy Is the Lord
- Jesus I Come to Thee
- Now I Belong to Jesus
- On Solid Rock
- Since Jesus Came into My Heart
- Thy Loving Kindness

REQUIREMENTS FOR COMPLETION OF Brass Level

THREE

METHOD BOOKS

Tradition of Excellence, Book 2 (#75-#155)

THEORY

excellence in Theory, Book 3 (pages 2-22)

Evaluator

Date Completed

Evaluator

Date Completed

SCALES

Scales as shown on student form (♩ = 120)

NEW

- ☐ Ab Major
- ☐ A Major
- ☐ d minor
- ☐ e minor
- ☐ F chromatic

REVIEW

- ☐ C Major
- ☐ F Major
- ☐ G Major
- ☐ Bb Major
- ☐ D Major
- ☐ Eb Major
- ☐ a minor

Evaluator

Date Completed

ENSEMBLE

Satisfactory seasonal performance and attendance

Ensemble

Corps Leader

Year

SIGHT-READING

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

Title

Evaluation Score

Evaluator

Date Completed

SOLOS

Two different solos at **Level THREE**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level THREE Solos

Any Instrument

Salvationist Star Search Soloist Album
9. I've Got Peace Like a River
10. Fount of Every Blessing

Bb Instruments

American Soloist Albums (Album #)
What Shall I Ask (ASA 3)
Surrender (ASA 3)
Fill My Cup (ASA 4)
He Took My Place (ASA 4)
He Giveth More Grace (ASA 4)
Trust in God (ASA 4)
Amazing Grace (ASA 6)
Come Home (ASA 6)
Commitment (ASA 6)
Questions (ASA 6)
Knowing You (ASA 8)
Peace Like a River (ASA 8)
Lord, With My All I Part (ASA 8)
All That I Am (ASA 8)
Be Thou My Vision (ASA 8)

Eb Instruments

American Instrumental Solo Series
Amen
God Cares
Hallelujah Variations
Jesus Christ is Risen Today
Kum Ba Yah
Let Us Break Bread Together
Lord, I Want to Be A Christian
Make Me A Servant
Nothing But Thy Blood
O Happy Day
Safe In the Arms of Jesus
Sound the Battle Cry
Trust and Obey

REQUIREMENTS FOR COMPLETION OF Brass Level

FOUR

METHOD BOOKS

Arban's Companion (Lessons 1- 24)

THEORY

excellence in Theory, Book 3 (pages 23-38)

Evaluator

Date Completed

SCALES

Scales as shown on student form (♩ = 72)

NEW

Two Octaves

- ☐ B Major
- ☐ F#/Gb Major
- ☐ C chromatic

One Octave

- ☐ E Major
- ☐ Db/C# Major

REVIEW

Two Octaves

- ☐ C, Bb, A, Ab, and G Major Scales
- ☐ a minor scale

One Octave

- ☐ F, Eb, and D Major Scales
- ☐ e, d minor scales

Evaluator

Date Completed

ENSEMBLE

Satisfactory seasonal performance and attendance

Ensemble

Corps Leader

Year

Evaluator

Date Completed

SIGHT-READING

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

Title

Evaluation Score

Evaluator

Date Completed

SOLOS

Two different solos at **Level FOUR**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level FOUR Solos

Any Instrument

Salvationist Star Search Soloist Album

11. My Jesus, I Love Thee
12. Do Remember Me
13. Beulah
14. This is The Day
15. This Little Light of Mine
16. Leaning

Bb Instruments

American Soloist Albums (Album #)

- At Peace with My God (ASA 3)
- Consecration (ASA 3)
- Now I Belong to Jesus (ASA 3)
- The Reason (ASA 3)
- What A Friend (ASA 3)
- Covenant (ASA 3)
- No One Ever Cared for Me (ASA 4)
- They Shall Be Mine (ASA 6)
- I Need Thee (ASA 6)
- Search Me, O God (ASA 8)
- Voice of Grace (ASA 8)

Eb Instruments

American Instrumental Solo Series

- Count Your Blessings
- Faith is the Victory
- Forward to the Fight
- Glory To His Name
- He Lives
- I Want to Be Ready
- I've Got a Robe
- Little David Play
- Only Trust Him
- Wayfaring Stranger
- Wonderful Grace of Jesus
- Wonderful Words of Life

REQUIREMENTS FOR COMPLETION OF Brass Level FIVE

METHOD BOOKS (RECOMMENDED)

Cornet: *14 Characteristic Studies* (Arban), *Clarke Studies*, or *Daily Drills and Technical Studies* (Schlossberg)

Horn/Baritone: *60 Selected Studies for Horn* (Kopprasch)

Trombone: *Melodious Etudes for Trombone* (Rochut)

Euphonium: *Steven Mead Presents: New Concert Studies for Euphonium, Volume 1*

Tuba: *70 Studies for BB-flat Tuba, Volume 1* (Blazhevich)

THEORY

excellence in Theory, Book 3 (pages 39-40)
Handouts 5-A, 5-B, 5-D, 5-E, and 5-F found in
Theory Instructor's Helps and online

Evaluator

Date Completed

SCALES

Scales as shown on student form (♩ = 108)

NEW

Two Octaves

- ☐ g minor
- ☐ b minor
- ☐ c minor

Chromatic

- ☐ low F# to high C

REVIEW

Two Octaves

- ☐ C, Bb, A, Ab, G, F#/Gb, and B Major Scales
- ☐ a minor scale
- ☐ C chromatic

One Octave

- ☐ F, Eb, D, E, and Db/C# Major Scales
- ☐ e, d minor scales

Evaluator

Date Completed

ENSEMBLE

Satisfactory seasonal performance and attendance

Ensemble

Corps Leader

Year

Evaluator

Date Completed

SIGHT-READING

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

Title

Evaluation Score

Evaluator

Date Completed

SOLOS

Two different solos at **Level FIVE**

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level FIVE Solos

Bb Cornet

A Happy Day - *Instrumental Album 10*
At the Cross, Where I First Saw the Light
- *Instrumental Album 11*
The Challenge - *Instrumental Album 24*
Clear Skies - *Instrumental Album 29*
Glorious Fountain - *Classic Series*
Glory to His Name - *Instrumental Album 10*
Golden Slippers - *Festival Series 402*
Heavenly Gales - *Instrumental Album 29*
Jubilate - *Festival Feature No. 2*
Tucker - *Instrumental Album 24*
Wondrous Day - *Instrumental Album 29*

Eb Alto Horn

A Happy Day - *Eb Solo Album*
Irish Melody - *Eb Solo Album*
Old Rustic Bridge - *Eb Solo Album*
Rondo (Mozart) - *Triumph Series 1078*
Shepherd of Israel - *Instrumental Album 14*
Swiss Melodies - *Instrumental Album 14*

Euphonium / Baritone / Bb Bass

A Joy Untold - *General Series 1708*
The Better World - *Derek Kane Solos*
Ransomed - *Euphonium Solos Album*
Song of the Brother - *Euphonium Solos*
Travelling Along - *Derek Kane Solos*
The Warrior - *Euphonium Solos Album*

Trombone

Concertino (Leidzén) - *Instrumental Album 30*
Eternal Quest - *Instrumental Album 30*
Hosanna - *Festival Series 171*
A Never Failing Friend - *Inst. Album 29*
O Love That Wilt Not - *Instrumental Album 30*
Walk With Me - *Instrumental Album 30*

Eb Bass

Celestial Morn - *Eb Solo Album*
In the Army - *Instrumental Album 14*
Rhapsody for Tuba - *Eb Solo Album*
Radiant Pathway - *Festival Series 371*
Shepherd of Israel - *Instrumental Album 14*
Rocked in the Cradle of the Deep - *Inst. Al. 14*

Bb INSTRUMENTS

MAJOR SCALES

CORRELATED BY NUMBER

1 C Major (Concert Bb Major)



2 F Major (Concert Eb Major)



3 G Major (Concert F Major)



4 Bb Major (Concert Ab Major)



5 D Major (Concert C Major)



6 Eb Major (Concert Db [C#] Major)



7 A Major (Concert G Major)



8 Ab Major (Concert Gb [F#] Major)



9 E Major (Concert D Major)




10 Db Major (Concert Cb [B] Major)



11 B Major (Concert A Major)



12 F# Major (Concert E Major)



MAJOR SCALES

CORRELATED BY NUMBER

1 

2 

3 **D Major (Concert F Major)**



The first staff of music is in 3/4 time, starting with a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, ending with a double bar line.

4 **F Major (Concert Ab Major)**



5 **A Major (Concert C Major)**



6 **Bb Major (Concert Db [C#] Major)**

6

Bb Major (Concert Db [C#] Major)

7  E Major (Concert G Major)

8 **Eb Major (Concert Gb [F#] Major)**

8 Eb Major (Concert Gb [F#] Major)

9 **B Major (Concert D Major)**

Musical notation for B Major (Concert D Major) on a treble clef staff. The key signature has five sharps (F#, C#, G#, D#, A#). The melody consists of quarter notes: B2, C#3, D#3, E4, F#4, G#4, A5, B5, followed by a whole note B5, then quarter notes: A5, G#4, F#4, E4, D#3, C#3, B2. The piece ends with a double bar line.

10 Ab Major (Concert Cb [B] Major)

11 **F# Major (Concert A Major)**



The musical notation shows measures 11 and 12 of the F# Major scale. Measure 11 contains the notes F#, G#, A, B, C#, D#, and E. Measure 12 contains the notes F#, G#, A, B, C#, D#, and E, followed by a double bar line.

[illegible]

CHROMATIC SCALES

F chromatic scale for Level THREE



C chromatic scale (2 octaves) for Level FOUR



Full chromatic scale (low F# to high C) for Level FIVE

