

# Music Arts Proficiency



## A Guide for Developing Musical Gifts

Name:

Corps:

# Evaluator Form

**MUSIC READING** - To develop the reading of music notation, progressive exercises, both original and using excerpts from the Weineke and Melodia books, are organized in the Singing Companion for levels PRIMER through FIVE.

**TECHNIQUE/VOCALISÉS** - Vocal exercises designed to extend range, facility and intonation of intervals.

**RHYTHM** - Demonstrate increasing ability to sing or clap back melodies with correct rhythm.

**INTERVALS** - Develop recall of interval skips using solfege syllables.

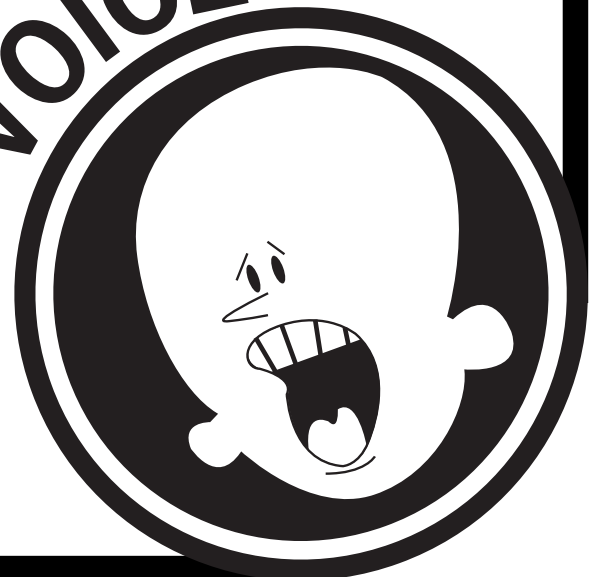
**SONG/SOLO** - Two solos drawn from Salvation Army, sacred or classical literature required per level - one performed in public and a different solo for evaluation. Students at levels PRIMER and ONE may sing in a rehearsal for the public performance.

**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.

# VOICE





# 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 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 Voice Level

# PRIMER

## METHOD BOOK

*Singing Companion* (Lessons 1-6)

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## TECHNIQUE

Sing Level PRIMER exercises on vowels (*ah, eh, eeh, oh, ooh*), without accompaniment, in a suitable range.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## RHYTHM

Be able to clap or sing *the rhythm of a short melody* that has been played twice, using quarter notes and rests, repeated eighths, and half and whole notes in 4/4 time.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SIGHT-READING

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

Title: \_\_\_\_\_

Evaluation Score: \_\_\_\_\_

## THEORY

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

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## INTERVALS

- Echo two singing patterns using different variations of *sol, mi, and la*.  
(example: *sol-la-mi; mi-sol-la; la-sol-mi*)
- Identify (hear and name) two intervals: down a minor 3rd (*sol-mi*); up a major 2nd (*do-re*); up a major 3rd (*do-mi*); major triad (*do-mi-sol*) or (*sol-mi-do*).

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SONGS/SOLOS

### Two Songs/Solos at Level PRIMER

\_\_\_\_\_  
Public Solo Title

\_\_\_\_\_  
Date Completed

\_\_\_\_\_  
Evaluation Solo Title

\_\_\_\_\_  
Date Completed

## Recommended Level PRIMER Solos

*Angel's Watchin' Over Me* (SS #1)  
*Break thou the Bread of life* (SOS #75)  
*O for a Thousand Tongues to Sing* (SOS #48)  
*Standin' in the Shoes* (SS #4)  
*We are Climbing Jacob's Ladder* (YSB #216)  
*When I Survey the Wondrous Cross* (SOS #63)

SS = Star Search / SOS = Songs of Salvation / YBS = Youth Song Book

## ENSEMBLE

Ensemble: \_\_\_\_\_

\_\_\_\_\_  
Corps Leader

\_\_\_\_\_  
Year

# REQUIREMENTS FOR COMPLETION OF Voice Level

# ONE

## METHOD BOOK

*Singing Companion* (Lessons 7-12)

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## TECHNIQUE

Sing Level ONE exercises on vowels (*ah, eh, eeh, oh, ooh*), without accompaniment, in a suitable range.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## RHYTHM

Be able to clap or sing *the rhythm of a short melody* that has been played twice, using the new rhythms in Level ONE 4/4, 3/4, and 2/4 time.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SIGHT-READING

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

Title: \_\_\_\_\_

Evaluation Score: \_\_\_\_\_

## THEORY

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

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## INTERVALS

- Echo two of the previous intervals with the addition of *la* and *high do*, using notes from the pentatonic scale.
- Identify (hear and name) two intervals: up a major second (*do-re*); up a perfect fourth (*do-fa*); down a perfect fourth (*do'-sol*); or an octave (*do-do'*).
- \* Bracket [*do*] indicates note to skip. Sing all notes in sequence, then remove the note inside the bracket (*do - [re] - mi*) to correctly sing the skip.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SONGS/SOLOS

### Two Songs/Solos at Level ONE

\_\_\_\_\_  
Public Solo Title

\_\_\_\_\_  
Date Completed

\_\_\_\_\_  
Evaluation Solo Title

\_\_\_\_\_  
Date Completed

## Recommended Level PRIMER Solos

*Be Thou My Vision* (SOS #1)  
*Christ the Lord is Risen Today* (SOS #181)  
*Fairest Lord Jesus* (SOS #31)  
*God Rest You Merry, Gentlemen* (SOS # 190)  
*Nothing But the Blood* (SOS #102)  
*On Christ the Solid Rock, I Stand* (SOS #50)  
*Trust and Obey* (SOS # 172)  
*Walk in the Light* (SS #2)

SS = Star Search / SOS = Songs of Salvation

## ENSEMBLE

Ensemble: \_\_\_\_\_

\_\_\_\_\_  
Corps Leader

\_\_\_\_\_  
Year

# REQUIREMENTS FOR COMPLETION OF Voice Level

# TWO

## METHOD BOOK

*Singing Companion* (Lessons 13-18)

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## INTERVALS

- Sing a major scale using solfege syllables, ascending and descending, from memory.
- Sing any two of these intervals: up an octave (*do-do'-do*); perfect fourth (*do-fa; la-do*); perfect fifth (*do-sol-do*); down a fourth (*do'-sol*).

\* Bracket [*do*] indicates note to skip. Sing all notes in sequence, then remove the note inside the bracket (*do - [re] - mi*) to correctly sing the skip.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## RHYTHM

Be able to clap or sing *the rhythm of a short melody* that has been played twice, using the new rhythms in Level TWO.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SIGHT-READING

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

Title: \_\_\_\_\_

Evaluation Score: \_\_\_\_\_

## THEORY

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

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## TECHNIQUE

Sing Level TWO exercises on vowels (*ah, eh, eeh, oh, ooh*), without accompaniment, in a suitable range.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## VOCALISÉS

Prepare three melodies from the Level TWO solo list to be sung (vocalized) using the same principal vowels, incorporating dynamic expression.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SONGS/SOLOS

**Two Songs/Solos at Level TWO**

\_\_\_\_\_  
Public Solo Title

\_\_\_\_\_  
Date Completed

\_\_\_\_\_  
Evaluation Solo Title

\_\_\_\_\_  
Date Completed

## Recommended Level TWO Solos

*Do Lord* (SS #3)

*Evening Prayer* (Children's Praise 4)

*Give Thanks* (SOS #5)

*How Majestic is Your Name* (SOS #8)

*Worship the Lord in the Beauty of Holiness* (HC #10)

*You are Lord* (SOS #164)

SS = Star Search / SOS = Songs of Salvation / HC = Hallelujah Choruses

## ENSEMBLE

Ensemble: \_\_\_\_\_

\_\_\_\_\_  
Corps Leader

\_\_\_\_\_  
Year

# REQUIREMENTS FOR COMPLETION OF Voice Level

# THREE

## METHOD BOOK

*Singing Companion* (Lessons 19-24)

## TECHNIQUE

Sing Level THREE exercises on vowels (*ah, eh, eeh, oh, ooh*), without accompaniment, in a suitable range.

\_\_\_\_\_  
Evaluator Date Completed

## INTERVALS

- Sing a complete chromatic scale (*do-do*'), ascending and descending.
- Sing from memory the major scale using intervals, ascending (*do-re, do-mi, do-fa, etc.*) and descending (*do'-ti, do'-la, do'-sol, etc.*).
- Sing one major cadence (*I-V7-I* or *I-IV-V-I*) in solfege syllables.

\_\_\_\_\_  
Evaluator Date Completed

## VOCALISÉS

Prepare three melodies from the Level THREE solo list to be sung (vocalized) using the same principal vowels, incorporating dynamic expression.

\_\_\_\_\_  
Evaluator Date Completed

## RHYTHM

Be able to clap or sing *the rhythm of a short melody* that has been played twice, using the new rhythms in Level THREE.

\_\_\_\_\_  
Evaluator Date Completed

## SONGS/SOLOS

**Two Songs/Solos at Level THREE**

\_\_\_\_\_  
Public Solo Title Date Completed

\_\_\_\_\_  
Evaluation Solo Title Date Completed

\_\_\_\_\_  
Evaluator Date Completed

## SIGHT-READING

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

Title: \_\_\_\_\_

Evaluation Score: \_\_\_\_\_

## Recommended Level THREE Solos

- Angels We Have Heard on High (SOS #187)*
- Come, Now is the Time to Worship (SOS #4)*
- God Will Make a Way (SOS #7)*
- His Love, Our Love (Children's Praise 6)*
- How Great is our God (SOS #12)*
- I Surrender (SOS #125)*
- Poor, Wayfarin' Stranger (SS #7)*
- Sing for Gladness (Children's Praise 2)*
- The Heart of Worship (SOS #170)*
- There is None like You (SOS #60)*
- We Want to See Jesus Lifted high (SOS #62)*
- Would You Be Free? (Mack - PHSS 2)*

## THEORY

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

## ENSEMBLE

Ensemble: \_\_\_\_\_

\_\_\_\_\_  
Evaluator Date Completed

\_\_\_\_\_  
Corps Leader Year

# REQUIREMENTS FOR COMPLETION OF Voice Level

# FOUR

## METHOD BOOK

*Singing Companion* (Lessons 25-30)

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## INTERVALS

- Sing the chromatic scale, ascending (sharps) and descending (flats) using proper solfege syllables.
- Demonstrate the ability to sing minor seconds, using correct syllables with two examples. (*do-ti-do, re-di-re, sol-fi-sol, etc.*)

\* Bracket [*do*] indicates note to skip. Sing all notes in sequence, then remove the note inside the bracket (*do - [re] - mi*) to correctly sing the skip.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## RHYTHM

Be able to clap or sing *the rhythm of a short melody* that has been played twice, using the new rhythms in Level FOUR.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SIGHT-READING

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

Title: \_\_\_\_\_

Evaluation Score: \_\_\_\_\_

## THEORY

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

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## TECHNIQUE

Sing Level FOUR exercises on vowels (*ah, eh, eeh, oh, ooh*), without accompaniment, in a suitable range.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## VOCALISÉS

Prepare three melodies from the Level FOUR solo list to be sung (vocalized) using the same principal vowels, incorporating dynamic expression.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SONGS/SOLOS

Two Songs/Solos at Level FOUR

\_\_\_\_\_  
Public Solo Title

\_\_\_\_\_  
Date Completed

\_\_\_\_\_  
Evaluation Solo Title

\_\_\_\_\_  
Date Completed

## Recommended Level FOUR Solos

*A Refuge Still* (Burgmayer - STTL, vol. 8, part 2)  
*Heart Song* (Burgmayer - PHSS 9)  
*In the Love of Jesus* (Whitehouse - Sing Praise 5)  
*Just Where He Needs Me* (Grinsted - Songs of Faith 72)  
*Lord, Thou Art Questioning* (Myers - STTL, vol. 4, part 2)  
*My Jesus I Love Thee* (Ballantine - Youth Songs)  
*Nothing By Thy Blood* (Peterson - PHSS 2)  
*Only This I Ask* (Press - PHSS 1)  
*Where I Love to Be* (Davis - Gems 8)

## ENSEMBLE

Ensemble: \_\_\_\_\_

\_\_\_\_\_  
Corps Leader

\_\_\_\_\_  
Year



# REQUIREMENTS FOR COMPLETION OF Voice Level

# FIVE

## METHOD BOOK

*Singing Companion* (Lessons 31-36)

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## INTERVALS

- Starting on *la*, sing either the natural or harmonic minor scale, ascending.
- Identify two triads in root position: 1st or 2nd inversions, a diminished and/or an augmented triad when played once.

\* Bracket [*do*] indicates note to skip. Sing all notes in sequence, then remove the note inside the bracket (*do* - [*re*] - *mi*) to correctly sing the skip.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## RHYTHM

Be able to clap or sing *the rhythm of a short melody* that has been played twice, using the new rhythms in Level FIVE.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SIGHT-READING

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

Title: \_\_\_\_\_

Evaluation Score: \_\_\_\_\_

## THEORY

*excellence in Theory, Book 3* (pages 39-40)  
Handouts found in Instructor's Helps or online

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## TECHNIQUE

Sing Level FIVE exercises on vowels (*ah, eh, eeh, oh, ooh*), without accompaniment, in a suitable range.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## VOCALISÉS

Prepare three melodies from the Level FIVE solo list to be sung (vocalized) using the same principal vowels, incorporating dynamic expression.

\_\_\_\_\_  
Evaluator

\_\_\_\_\_  
Date Completed

## SONGS/SOLOS

Two Songs/Solos at Level FIVE

\_\_\_\_\_  
Public Solo Title

\_\_\_\_\_  
Date Completed

\_\_\_\_\_  
Evaluation Solo Title

\_\_\_\_\_  
Date Completed

## Recommended Level FIVE Solos



















*As I Pray* (Webb - STTL, vol. 2, part 2)  
*Don't Doubt Him Now* (Ballantine - MS 7/90)  
*Everywhere* (Maycock - STTL, vol. 19, part 3)  
*In The Secret of Thy Presence* (Ball - Gems 7)  
*My Refuge* (Esther Post - Gems 7)  
*Precious Jesus* (Clark - Gems 8)  
*The Christ of Calvary* (Bearcroft - STTL, vol. 16, part 1)  
*The Saviour's Name* (Krommenhoek - MS 1/93)  
*The Throne of Heaven* (Samuel - STTL, vol. 12, part 1)

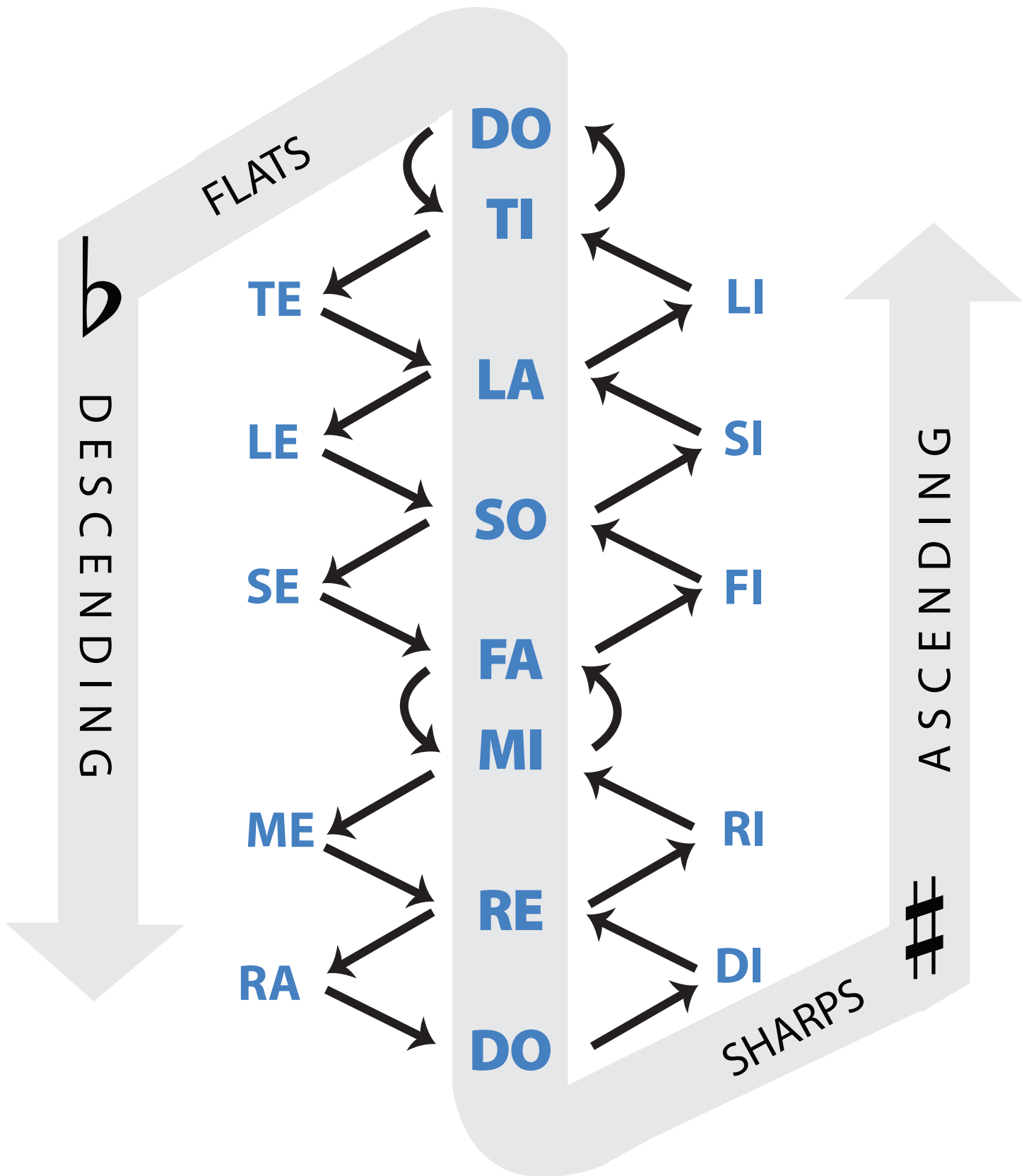
## ENSEMBLE

Ensemble: \_\_\_\_\_

\_\_\_\_\_  
Corps Leader

\_\_\_\_\_  
Year

RHYTHM	KODALY SYLLABLES	TAKADIMI	COUNTING
<b>Duple Time (2/4, 3/4, 4/4)</b>			
	ta (tah)	ALTERNATIVE COUNTING "GORDON" ta-ti*	ta (tah)* 1
	ti-ti (tee-tee)		ta di 1 + (an)
	ta-ah		ta 1 - 2
	ta-ah-ah		ta 1 - 2 - 3
	ta-ah-ah-ah		ta 1 - 2 - 3 - 4
	sh <i>or</i> ts, sh-m, sh-m-m-m, ts-ts, ts-ts-ts-ts**		(ta) rest
	ta-i-ti	ta-(ah)-ti	ta ____ mi 1 _ (2) +
	syn-co-pa		ta di ____ mi 1 an_da
	ti-ri-ti-ri	ta-ki-ti-ki*	ta ka di mi 1 e + a
	ti-ti-ri	ta-ti-ki*	ta __ di mi 1 _ + a
	ti-ri-ti	ta-ki-ti*	ta ka di _ 1 e + _
	tim-ri	ta-kim*	ta ____ mi 1 a
	ti-rim	ta-kim*	ta ka ____ 1 e ____
<b>Compound Time (6/8, 9/8, 12/8)</b>			
	tri-po-let		ta ki da 1 an da
	ti-ti-ti ti-ti-ti	ta-ti-ti ta-ti-ti	ta ki da ta ki da 1 an da 2 an da
	ta-ti ta-ti		ta _ da ta _ da 1 __ da 2 __ da
	ti-ta ti-ta		ta ki __ ta ki __ 1 an __ 2 an __
	ta- ta-	tam - tam	ta ta 1 ____ 2 ____
<p>* Ta is always on the beat, no matter what rhythmic value in these examples.  ** The whole rest equals one entire measure regardless of the time signature.  (i.e. 2 beats in 2/4 time, 3 beats in 3/4 time, etc.)</p>			



## SOLFEGE TREE

Chromatic Scale

(each ↗ represents a half step)

