

KMTA Music Progressions Curriculum Overview Chart

	1	2	3	4	5
I. Performance	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo; 1 solo, contrasting style, memory optional.
II. Music Understanding and Vocabulary	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. -- Define 5 terms or symbols from either or both pieces.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. -- Define 5 terms or symbols from either or both pieces.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. -- Define 5 terms or symbols from either or both pieces.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Give the form & key signature (name & sharps or flats) of the memorized piece. -- Define any term or symbol from both pieces. Facilitator will choose 4.	--Give a verbal description of memory piece: tempo, touch, dynamics, mood. --Give the form & key signature (name & sharps or flats) of the memorized piece. -- Define any term or symbol from both pieces. Facilitator will choose 4.
III. Functional Skills					
A. Rhythm and Pulse Development	--Student will count aloud (1 measure prep) and clap or tap a rhythm with quarter, half and whole notes. --Metronome will be set at 72 for a quarter note.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with quarter, half and whole notes & rests, and dotted half notes. --Metronome will be set at 72 for a quarter note.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with eighth note pairs, quarter, half & whole notes & rests, dotted half notes and tied notes. --Metronome setting of 72.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with eighth, dotted half & quarter notes, and upbeats. -Metronome will be set at 72 for a quarter note.	--Student will count aloud (1 measure prep) and clap or tap a rhythm with triplet eighths, dotted half & quarter notes & upbeats. --Metronome will be set at 72 for a quarter note.
B. Sight-Playing	--Student will play a 4-8 measure piece in Middle C position with: --hands separate --no accidentals --quarter, half & whole notes --steps & skips only	--Student will play a 4-8 measure piece in five-finger position with: --hands separate --no accidentals --quarter, half, dotted half & whole notes & rests --steps & skips only	--Student will play a 4-8 measure piece in five-finger position with: --hands together --accidentals --eighth note pairs, and ties	--Student will play a five-finger position piece in C, G or F Major, or A minor that may include accidentals, with: --hands together --chord shells & close intervals in the L.H. -- dotted quarter followed by an eighth note, and upbeats	--Student will play a piece outside 5-finger position, in C, G, or F Major, or A, D, or E Minor with: --hands together --chord shells & intervals in the L.H. --eighth notes/rests & triplets --meter of 3/4, 4/4, 3/8 or 6/8
C. Keyboard Facility					
Scales	--Five pentascales, tetrachord or one octave scales.	--Five pentascales, tetrachord or one octave scales.	--Scales in four keys: tetrachord or one octave, hands separate: two major and two harmonic minor.	--Scales in four keys, one octave, hands separate or together: 2 major & 2 minor (natural & harmonic forms).	--Six scales, one octave, hands together: 2 white-key major, 2 black-key major, & 2 minor (natural & harmonic).
Chords & Chord Progressions	--Play a matching triad or shell.	--Play a matching triad.	--Root position tonic & dominant triads, hands separate or together. --Chord progression I-V-I or I-V7-I, hands separate or together	Chords separate or together: In minors, use harmonic form: --Primary root triads. --Tonic triad inversions, up and down. --Chord progression: I-IV-I V-I or I-IV-I-V7-I.	In minors, use harmonic form: --Primary triad inversions, hands together --Chord progression I-IV-I-V-I or I-IV-I-V7-I, together. --In 2 keys (student's choice), V7 to 2 nd inversion of tonic.
Arpeggios			--Two octave hand over hand arpeggios	--One octave arpeggio, hands separate or together.	--One octave arpeggio, hands together.
D. Applied Theory					
Intervals	--Play steps and skips on the white keys, up & down. --Whole & half steps, up & down.	--Play 2nds – 5ths on the white keys, up & down. --Play sharped and flatted notes.	--Play all the intervals of 2nds-6ths, up from tonic, in keys of prepared scales.	--Play intervals of 2nds-8ths, up only, from any pitch in keys of prepared scales.	--Play major & perfect intervals, up from tonic, in keys of prepared scales.

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IV. Written Theory	<p>--Write beats for quarter notes and rests, half & whole notes.</p> <p>--Know treble & bass clefs, forte & piano symbols.</p> <p>--Know the direction of notes on the staff: up, down, or repeating.</p> <p>--Know steps & skips up and down on the staff and keyboard.</p> <p>--Know whole and half steps on a keyboard.</p> <p>--Know the letter names of notes on the keyboard & staff from first line bass G to fifth line treble F.</p>	<p>--Write beats for quarter notes and rests, half & whole notes & rests, and dotted half notes.</p> <p>--Know the counting in 2/4, 3/4 and 4/4 meter.</p> <p>--Draw sharp, flat & natural symbols.</p> <p>--Know forte, piano, legato & staccato.</p> <p>--Know white and black key names on the keyboard.</p> <p>--Know white-key 2nds-5ths on the keyboard and staff.</p> <p>--Know the letter names of notes on the grand staff from first line bass G to fifth line treble F.</p>	<p>--Write counts for eighth note pairs, quarter, half & whole notes and rests, and dotted half notes in 2/4, 3/4 and 4/4 meter.</p> <p>--Define piano, mezzo piano, mezzo forte, and forte signs.</p> <p>--Identify ties and slurs.</p> <p>--Identify proper direction of note stems.</p> <p>-- Proper placement of sharp, flat & natural symbols.</p> <p>--Know 2nds-6ths and whole and half steps on the keyboard and staff.</p> <p>--Know the letter names of notes on the keyboard</p> <p>--Know the letter names on the grand staff & its exterior spaces.</p>	<p>--Write counts for paired eighths, quarter to whole notes and rests, and dotted half notes & upbeats in 2/4, 3/4 and 4/4 meter.</p> <p>--Define pianissimo, piano, mezzo piano, mezzo forte, and forte & fortissimo signs; accent, 8va & DC al Fine.</p> <p>--Know the meaning of numbers in time signatures.</p> <p>--Know 2nds-octaves on the keyboard and staff.</p> <p>--Know the letter names of notes on the grand staff to two ledger lines above & below the staff.</p> <p>--Recognize pattern whole & half steps for major & harmonic minor scales.</p> <p>--Place an X on the middle note of major white-key triads.</p>	<p>--Write counts for eighth to whole notes and rests, and dotted half and quarter notes, triplet eighths, & upbeats in 2/4, 3/4 and 4/4 meter.</p> <p>--Know the order of sharps and flats.</p> <p>--Know the distance & quality of major & perfect intervals on the staff, from any white key.</p> <p>--Identify white-key major and minor triads on a keyboard and on the staff.</p> <p>--Know the accidentals to form major, natural or harmonic minor scales from white keys.</p>
V. Listening	<p>--Answer questions about: --high, low & middle sounds, --the direction of 5 notes (up, down, or repeating), the pulse of a song (by clapping along) and which of two descriptions matches a piece played for you.</p>	<p>--Answer questions about forte, piano, staccato, or legato sounds; the direction of 5 notes; steps or skips you hear; the beat of a song (by clapping along); and which of two descriptions matches a piece played for you.</p>	<p>--Answer written questions about recognizing 2nds – 5ths.</p> <p>--Recognize major & minor triads.</p> <p>--Select one of two rhythms.</p> <p>--Add a sharp or flat sign to a note you hear.</p> <p>--Choose the best description of a piece.</p>	<p>--Identify the distance of 2nds, 3rds, & 6ths.</p> <p>--Identify the distance and quality of perfect intervals, the major or minor tonality of a piece, whether the melody is in the treble or bass, and whether there are 3 or 4 beats in a measure.</p> <p>--Rhythmic dictation: 2 measures in 4/4, with quarter, half, dotted half & whole notes.</p>	<p>--Identify the distance & quality of major and perfect 2nds – octaves, the major or minor tonality of a piece, and whether there are 3 or 4 beats per measure.</p> <p>--Rhythmic dictation: 2 measures in 4/4, including eighth, dotted half & quarter notes.</p> <p>--Tell which of two melodic patterns you hear.</p>

KMTA Music Progressions Curriculum Overview Chart

	6	7	8	9	10
I. Performance	1 memorized solo; 1 solo, contrasting style, memory optional.	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt.	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt	1 memorized solo from Baroque, Classical, Romantic or 20 th Cent; 1 solo, contrasting style, memory opt
II. Music Understanding and Vocabulary	--Give a verbal description of memory piece OR the contrasting piece (facilitator's choice): tempo, touch, dynamics, mood. --Discuss elements of memory piece: key, key signature, form, distinguishing features (register, ornaments, hand crossing, etc.). --Show contrasting elements for different sections of memorized piece. --Be able to define any term or symbol in either piece. 4 terms, symbols	--Give biographical info about composer of memory piece. Identify the historical style of memorized piece (Baroque, Classical, Romantic, Contemporary). --Discuss elements of memory piece: key, key signature, form distinguishing features (register, motifs, chromaticism, modulation, etc.) --Be able to define any term or symbol in either piece. 4 terms, symbols	--Give biographical info about composer of memory piece. Identify the historical style of memorized piece (Baroque, Classical, Romantic, Contemporary). --Name three other composers living in that era. --Discuss elements of memory piece: key, key signature, form distinguishing features. --Be able to define any term or symbol in either piece. 4 terms, symbols.	--Give biographical info about composer of memory piece. List other pieces of music written by same composer. Give dates of the composer's style period. --Name three other composers and list 3 important events or people from that era. --Discuss elements of memory piece: key, key signature, form, mood, distinguishing features. --Be able to define any term or sym. in either piece. 4 terms, symbols	--Give biographical info about composer of memory piece. List other pieces of music written by same composer. Give dates of the composer's style period. --Name three other composers and list 3 important events or people from that era. --Discuss elements of memory piece: key, key signature, form, mood, distinguishing features. --Be able to define any term or sym. in either piece. 4 terms, symbols
III. Functional Skills					
A. Rhythm and Pulse Development	--Student will count aloud (1 measure prep) and clap or tap a rhythm in 2/4, 3/4, 4/4, 3/8 or 6/8 meter. --May include upbeats, triplets, dotted quarter + eighth, and four-sixteenths patterns. --Metronome will be set at 72 for the beat.	--Student will tap a rhythm pattern w/ RH while tapping the pulse w/ LH, counting aloud (1 measure prep) --Metronome will be set at 72 for the beat.	--Hands will tap different rhythm patterns at the same time, in any meter, counting aloud (1 measure prep), any combination of notes and rests through sixteenths and upbeats, <u>not</u> including triplets. --Student sets the tempo; metronome optional.	--Hands will tap different rhythm patterns at the same time, any combination of notes and rests, including sixteenths, dotted rhythms, and triplets. --Student sets the tempo; metronome optional.	--Hands will tap different rhythm patterns at the same time, any combination of notes and rests, including the cross-rhythm of duple versus triple between the hands. --Student sets the tempo; metronome optional.
B. Sight-Playing	--Student will play an early intermediate piece in a white key major or minor with: --some hand position shifts --mostly stepwise melody --block or broken chord accompaniment --rhythms that may include upbeats, triplets, dotted quarter + eighth, or four sixteenths --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures.	--Student will play an intermediate piece in a white key major or minor that may include: --some hand position shifts --arpeggios or broken chords --rhythms with single eighth notes & rests, paired sixteenth notes, and ties --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures.	--Student will choose one of two pieces in a white key major or minor. One will have a homophonic (hymn-like) texture. The other piece may include: --harmonic intervals --one or two octave arpeggios --rhythms with single eighth notes & rests, paired sixteenth notes, and ties --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures.	--Student will play an upper intermediate piece in any major key, or a white key minor with: --rhythms that may include single eighth notes & rests, sixteenth note pairs, & ties --one or two octave arpeggios --harmonic intervals in each hand --a meter of 3/4, 4/4, 3/8 or 6/8 --not more than 16 measures	--Student will play an upper intermediate level piece in any major key, or a white key minor that: --may include triplets, single sixteenths, and a cross-rhythm (duple vs. triple) --may use diminished or augmented chords in broken chords or arpeggios --has a meter of 2/4, 3/4, or 4/4 --has not more than 16 measures.

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C. Keyboard Facility	6	7	8	9	10
Scales	<p>All scales listed should be 2 octaves up & down, hands separate or together.</p> <p>--All white-key major scales (Facilitator will choose two.) --Prepare & play 2 black-key major scales --Prepare & play 2 minor scales, natural and harmonic forms. --Chromatic scale, beginning on key of student's choice.</p>	<p>All scales should be 2 octaves, hands together.</p> <p>--All major scales & all white-key minor, natural & harmonic forms. (Facilitator will choose 1 white-key major, 1 black-key major and 1 white-key minor.) --Prepare & play 1 black-key minor, natural and harmonic forms.</p>	<p>All scales should be 4 octaves, hands together.</p> <p>All major & minor scales, natural and harmonic forms. (Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor.)</p>	<p>All scales should be 4 octaves, hands together.</p> <p>All major and minor scales, natural, harmonic and melodic forms. (Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor.)</p>	<p>All scales should be performed as 2 octaves in eighth notes, 3 octaves in triplets, and 4 octaves in sixteenth notes, played continuously, hands together.</p> <p>All major and minor scales, nat., har. and melodic forms. (Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor.)</p>
Chords & Chord Progressions	<p>I-IV-I-V-V⁷-I chord progression in prepared keys. In minor keys, use harmonic form.</p> <p>Play in root position two ways: 1) chords in both hands 2) chords in RH, chord roots in LH --Complete dominant 7th chord, resolving to tonic in root position and inversions.</p>	<p>I-IV-I-V-V⁷-I chord progression in prepared keys. In minor keys, use harmonic form.</p> <p>Play in first inversion position two ways: 1) chords in each hand 2) chords in RH, chord roots in LH</p>	<p>I-IV-I-V-V⁷-I chord progression in prepared keys. In minor keys, use harmonic form.</p> <p>Play in two ways: 1) second inversion, chords in each hand 2) chords in RH, chord roots in LH in <u>all three</u> positions.</p>	<p>I-IV-ii-V-V⁷-I root position chord progression in all keys. In minor keys, use harmonic form.</p> <p>Play chords in RH, chord roots in octaves in LH. (Facilitator will choose 1 major and 1 minor key for student to demonstrate.)</p>	<p>I-vi-IV-ii-I^{6,4}-V⁷-I in first inversion. In minor keys, use harmonic form.</p> <p>Play chords in RH, chord roots in LH. (Facilitator will choose 1 major key and 1 minor key for student to demonstrate.)</p>
Arpeggios	<p>2 octave arpeggios in keys of prepared scales, hands separate or together.</p>	<p>2 octave arpeggios in keys of prepared scales, hands together</p>	<p>4 octave root position arpeggios in keys of prepared scales, hands together</p>	<p>4 octave root position and first inversion arpeggios in all keys, hands together.</p> <p>(Facilitator will choose 2 keys.)</p>	<p>--4 octave root position and two inversions of arpeggios in all keys, hands together (Facilitator will choose 1 major and 1 minor key) --4 octave dominant 7th and fully-diminished 7th arpeggios, root position, in all keys, hands together</p>
D. Applied Theory					
Intervals	<p>Major, minor & perfect intervals, up from tonic only. in keys of prepared scales</p>	<p>Major, minor & perfect intervals, up only, beginning on any white or black key</p>	<p>--Major, minor & perfect intervals from any key, up and down --Augmented & diminished 4ths, 5ths, octaves, up only, from any key</p>	<p>--Major, minor & perfect intervals on any key, up and down --Augmented & diminished intervals and tritone, up only, from any key</p>	<p>Major, minor, perfect, augmented, diminished and tritone intervals from any key, up and down</p>
Chords	<p>Harmonization: Play a simple folk tune with melody in RH, harmonized with blocked or broken primary chords in LH. (Student prepares in advance.)</p>	<p>--Major, minor, augmented and diminished triads, in root position, on any key. --Dominant 7th, major 7th and minor 7th chords, root position only, from any key.</p>	<p>--Major, minor, aug. & dim. triads, in root position and inversions, on any key --Dominant 7th, major 7th & minor 7th chords, root position and inversions, on any key</p>	<p>--Major 7th, minor 7th, dom. 7th & fully-diminished 7th chords, root position and inversions, on all keys. (Facilitator will choose 4 keys.)</p>	<p>Major 7th, minor 7th, dominant 7th, half-diminished and fully-diminished 7th chords, root position and inversions, on all keys. (Facilitator will choose 4 keys.)</p>

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IV. Written Theory	<p>Complete measures by filling in missing beats, using examples provided which may be in any meter.</p> <p>Intervals: --Identify major, minor & perfect intervals on the staff, giving distance & quality, built on any white key. --Write major, minor & perfect intervals on staff, up only, from white keys</p> <p>--Write major & minor scales built on white keys.</p> <p>--Identify major key signatures & give the relative minors. --Write major key signatures.</p> <p>--Identify & write major & minor triads on the staff (built on any white or black key)</p>	<p>Complete measures by filling in missing beats, using examples provided.</p> <p>Intervals: --Identify major, minor & perfect intervals on the staff, giving distance & quality, built on any key. --Write major, minor & perfect intervals on the staff, up only, built on any key.</p> <p>--Write major & minor scales (natural & harmonic forms) built on white keys and major scales beginning on black keys.</p> <p>--Identify major key signatures & give the relative minors.</p> <p>--Identify & write major, minor, augmented & diminished triads in root position on the staff.</p> <p>--Identify &/or write double sharps and double flats.</p>	<p>Complete measures by filling in missing beats, using examples provided.</p> <p>Intervals: --Write major, minor & perfect intervals in any key, up & down. --Write augmented & diminished 4ths, 5ths & octaves, up only, in any key.</p> <p>--Write major, natural minor & harmonic minor scales, beginning on any key. --Identify & write parallel & relative minor scales.</p> <p>--Write major, minor, augmented & diminished triads in any inversion.</p> <p>--Identify dominant 7th, major 7th & minor 7th chords, root position, in any key. --Write white key dominant 7th chords in any inversion</p>	<p>--Write the counting for rhythm examples in any meter. Write each <u>half</u> beat ("1 & 2 &") using any combination of notes and rests through 32nds, including triplets & upbeats.</p> <p>Intervals: --Write major, minor & perfect intervals, up & down, from any note. --Write augmented & diminished 4ths, 5ths & octaves, up & down, from any note. --Identify tritones as augmented 4th or dimin. 5th.</p> <p>--Identify major, natural, harmonic & melodic minor, whole tone and pentatonic scales & white key <u>modes</u>. --Write major, natural, harmonic & melodic minor scales, beginning on any key, & white key <u>modes</u>.</p> <p>--Identify & write major 7th, minor 7th & dominant 7th chords, root position & inversions, from any key.</p> <p>--Identify the key signature of an excerpt.</p>	<p>--Write major, natural minor, harmonic minor, melodic minor, whole-tone, chromatic, modal or pentatonic scales, beginning on any key.</p> <p>--Identify the key, mode or scale of an excerpt.</p> <p>--Identify & write major, minor, dominant, half-diminished & fully-diminished 7th chords, root position & inversions, in any key.</p> <p>--Analyze the chords in a hymn. Give the chord name (i.e., F Major, g minor, etc.) for each beat & draw an X through non-harmonic tones.</p>

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V. Listening	<p>--Identify major, minor & perfect intervals, up only, labeling with distance & quality. --Identify scales as major, natural minor, harmonic minor, or chromatic. --Identify the form of an early intermediate piece as binary (AB) or ternary (ABA).</p> <p>Rhythmic dictation: 4 measures in 4/4 meter, using any combination of 4 sixteenths, eighth, dotted quarter, quarter, half, dotted half and whole notes.</p> <p>Melodic dictation: Fill in missing notes in a 4 measure example in 4/4 that: --begins on the tonic --has less than an octave range --has no notes below the tonic --uses intervals of seconds and thirds</p>	<p>--Identify major & minor intervals, up only, listing distance & quality; perfect intervals, up & down --Identify the tempo of a piece from list of Italian terms. --Identify the form of a piece as binary (AB) or ternary (ABA) or theme & variations. --Identify the tonality of a piece as major, minor, or bi-tonal.</p> <p>Rhythmic dictation: 4 measures in 6/8 meter using sixteenth notes in combination with eighths.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key major that: --begins on the tonic --has less than an octave range --has no notes below the tonic --uses intervals of seconds and thirds --includes dotted quarter plus eighth rhythm</p>	<p>--Identify major, minor & perfect intervals, up & down, listing distance & quality. --Identify the meter of a piece as simple or compound. --Identify the form of a piece as binary (AB), ternary (ABA), rondo, or sonata-allegro. --Identify the texture of a piece as thin, thick/full, or imitative.</p> <p>Rhythmic dictation: 4 measures in 3/4 or 4/4, including 16ths in combinations and with dotted eighths.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key major that: --begins on the tonic --includes the dominant below the tonic --may include dotted quarter rhythm --uses intervals through 5ths</p>	<p>--Identify a meter as 3/4, 4/4, 6/8 or multi-metric. --Identify a tempo from a list of Italian terms. --Identify the tonality of a piece as major, minor, atonal, or modal. --Identify the form of a piece as binary, ternary, fugue, rondo, sonata-allegro, or through-composed. --Identify the texture of a piece as monophonic, homophonic, or polyphonic. --Identify the historical style period of a piece. --Describe pulse, tempo, texture, tonality/harmony, melody of a piece.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key major that: --begins on the tonic --includes an octave --includes step (leading tone) below tonic --may contain dotted quarters, eighths & sixteenths</p>	<p>Be able to describe --the pulse, --tempo (with Italian terms), --texture, --melody, --tonality/harmony, --form --and style of pieces.</p> <p>Melodic dictation: Notate 4 measures in 4/4 in a white key minor that: --uses two of the three forms of the minors --begins on the tonic --includes the step (leading tone) below the tonic --uses close intervals --contains a combination of eighth and sixteenth notes or dotted rhythms</p>