

M.A.P. Music Arts Proficiency

A Guide for Developing Musical Gifts

Dear Music Leaders,

The Music Arts Proficiency (M.A.P.) is a carefully designed support curriculum that has proven effective by many music leaders. Its purpose is to aid in enhancing the quality of our weekly offerings in worship through developing “competent” players and singers.

I commend this course to you as you lead your students to a higher standard of musicianship and greater personal satisfaction. God will be glorified through your ministry as “you study with your students to show yourself approved unto God.” May God inspire you as “His instruments” in this endeavor.

Harold Burgmayer
Divisional Music Director
Pendel Division, USA East





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Why Use the Music Arts Proficiency (M.A.P.) Plan

M.A.P. Objectives

- 1. Use of the M.A.P. Curriculum creates a consensus of proficient, developing players and singers** where a degree of respectable functionality can be enjoyed by participants in corps ensembles:
 - Worship is enhanced by increased use of soloists and ensembles who are properly prepared. A leader who has ascertained a soloist or ensemble's proficiency level can better assist in choosing suitable, appropriate repertoire.
 - Attrition is reduced because fear of failure or embarrassment is exchanged for freedom and expression (if we get to Level Three and more!).
 - All participants are expected to extend their ability, poise and general musicianship through a balanced regimen of method book work, scales (or rudiments), solos, theory, ensemble and sight-reading development. Hopefully this initiative widens our bases and reduces exclusivity. In essence, instructors are being given a structure within which to work.



- 2. Keep things corps-oriented.** Evaluations are conducted during the corps' regular rehearsal days. The subliminal message is "you are a part of a corps ensemble." The corps music leader's may instruct and record M.A.P. progress through the Primer level. Evaluations for players and singers at Level One and higher are assigned by the divisional music department and are not current teachers, fellow corps members, or family.



- 3. Develop competent meeting pianists** who have a good knowledge of the tune book and choruses, and can share offertories. A proficient accompanist is an incredible plus for a singing company or songster brigade. Pianists' general musicianship is usually higher than instrumentalists (i.e. a wider knowledge of theory and literature) resulting in potential future leadership. The hypothetical result is more vocal ensembles.



- 4. Make bands!** Regardless of perceived cultural limitations (or excuses), banding as a participatory/duty-oriented team effort is worth it! In the Salvation Army we have splendid resources and diverse talent. What we need are leaders who will "gut it out" with a group of kids into Level Three (a minimum level for effective use of our tune book) and beyond. The Ensemble requirement at each level is essential to developing musicianship. It hopefully foreshortens the cycle of individual or small group lessons that too often goes nowhere. An effective junior band program will beget a useful senior band.



- 5. Nurture music literacy in developing vocalists.** Attrition in senior songster brigades often has to do with reservations about one's music reading ability. It is much easier to teach the language of music (including breaking of pitch) to youngsters than adults. This is an educational opportunity that increases the quality and number of songster brigades. The price is fifteen minutes each rehearsal, preferably in small groups. The reward is a lifetime of vocalizing enjoyment.



- 6. Give percussionists a balanced structure** for development of the basic rudiments, sight-reading, technique and musicianship through a carefully devised curriculum. As bands begin to use more pop and swing idioms, a good drummer is essential.



How Does the M.A.P. Work?

Curriculum - To assist corps music leaders, each M.A.P. level has been divided into six “lessons,” labeled A through F. The student should be able to complete a lesson in two to four weeks, including the listed scales, rudiments or vocal exercises, as well as the work on the recommended solos. This Instructor’s Helps binder also includes introductory objectives, and other suggested supplemental materials.



For **theory**, students are responsible to work through the selected theory books to level completion. In some cases, particularly at higher levels, students may address questions or submit lessons for grading to the Divisional Music Director or other knowledgeable people by email or phone, if help is not available at the corps. The Level Five theory assignments appear as a supplement in the Instructor’s Helps.



For **voice** students, lower level music-reading requirements, using the Wieneke instructional books, have been typeset to just a few pages for ease with the youngest singers.



For **piano**, subsidies for private instruction may be offered through the corps or community (i.e. Operation: Piano Player). Someone from a nearby college may volunteer to teach at a corps. Compact disc accompaniments are available for each level of *Bastien Piano Basics* series.



For **brass**, *Tradition of Excellence* (Kjos) method books are well organized and come with a supportive instructional DVD, including accompaniment tracks for practicing. Students can navigate each level by referencing the Brass M.A.P. form and following the sequence of the method book. Leaders need only monitor their progress, and should strive to stay two lessons ahead of their students with fingerings, positions, and basic rhythms, especially at the early levels. Level Four students work through a 24-lesson sequence using the *Companion to the Arban's* (now typeset as its own collection). Level Five students work on advanced studies in instrument-specific etude books.



For **percussion**, the Primer level concentrates exclusively on proper snare drum technique and rhythm reading. Auxiliary percussion is introduced at Level One, with mallet and timpani technique being introduced in Level Two.



Implementing the Program

Embracing the Structure – In general, the divisional music directors need to spend more time in developing corps program and less time facilitating divisional events and ensembles. Explaining and “selling” the M.A.P. program can be time consuming and challenging. Leaders often become comfortable with a methodology they may have used for years. Musicamp is one opportunity to go through the system, where a large number of important leaders may be on staff. Also a large number of evaluations can be accomplished at Musicamp or Conservatories. Extolling the value of consistent practice is a big factor. Ongoing level progress is essential. “Last minute binges” do not create the best results.

Keeping officers informed – An ongoing challenge in developing corps music and arts is frequent farewells. A new officer is often unaware of what has been happening locally or within a division, and even be unaware of the present strengths within their corps community. To overcome this, a music department representative should meet with newly appointed officers (and ideally, their corps music leaders) to review the virtues and tenets of the program. A review of the printed M.A.P. Report, specific for that corps, can be especially helpful. A workshop at a regional or divisional function can also benefit the educational process.

Getting started – Remember that the program does take time to start. It is suggested to pilot the program in a few select corps within a region or division. We are prone to work toward performances to the exclusion of valuable time given to teaching the basics (i.e. *solfeggio* or sight-reading). The outcome will be a group of students who are able to take in music quickly with increased musicality. This avoids rote learning, which can be time consuming.

Monetary cost – The Divisional Music Director is able to secure dealer discounts of up to 50% off method and theory books bought in quantity from selected publishers.



Required Books for the M.A.P. Program

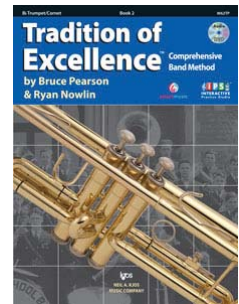
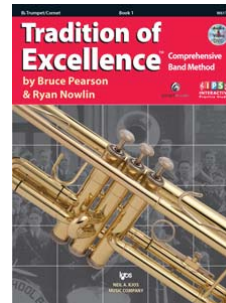


Brass Method Books

The *Tradition of Excellence* (Kjos) series is used for Levels Primer through III. An instructional DVD is included with each book.

Levels Primer and I: *Tradition of Excellence, Book I* (red book)

- W61TP B^b Cornet/Trumpet
- W61HE E^b Horn
- W61TC Baritone T.C.
- W61BC Baritone B.C.
- W61TBG Trombone T.C.
- W61TB Trombone B.C.
- W61BSG B^b Tuba T.C.
- W61BSE E^b Tuba
- W61BS BB^b Tuba



Levels II and III: *Tradition of Excellence, Book II* (blue book)

- W62TP B^b Cornet/Trumpet
- W62HE E^b Horn
- W62TC Baritone T.C.
- W62BC Baritone B.C.
- W62TBG Trombone T.C.
- W62TB Trombone B.C.
- W62BSG B^b Tuba T.C.
- W62BSE E^b Tuba
- W62BS BB^b Tuba



Level IV: The *Arban's Companion* outlines a structure for using the *Arban's Complete Conservatory Method* (Carl Fischer) over 24 lessons.

Level V:

- Cornet: *14 Characteristic Studies* by Jean Baptiste Arban (Carl Fischer)
- Clarke Studies* by Herbert L. Clarke (Hickman Music Editions)
- Daily Drills and Technical Studies* by Max Schlossberg (M. Baron)
- Horn/Baritone: *60 Selected Studies-Horn* by C. Kopprasch (Alfred)
- Trombone: *Melodious Etudes for Trombone* by Johannes Rochut (Carl Fischer)
- Euphonium: *Steven Mead Presents: New Concert Studies for Euphonium, volume 1* (Hal Leonard)
- Tuba: *Vladislav Blazhevich 70 Studies for BB flat Tuba, volume 1* (Robert King Music)



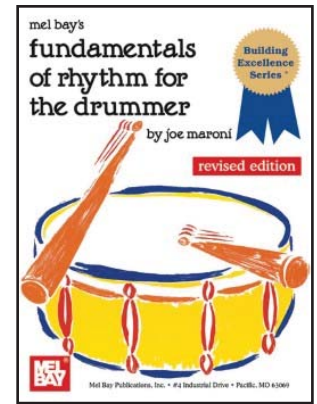
Percussion Method Books

Levels Primer through II: *Fundamentals of Rhythm for the Drummer* (Mel Bay)

Level III: *Here's the Drum, Volumes 1 and 2* by Emil Sholle (Brook)

Level IV: *Here's the Drum, Volume 2*

Level V: *Portraits in Rhythm* by Anthony J. Cirone (Belwin Mills)



Piano Method Books

The *Bastien Piano Basics Series* by James Bastien (Kjos) is used for Levels Primer through Level IV. Level V students replace the method book with a Prelude & Fugue and Sonata.

Level Primer: *Bastien Piano Basics - Piano for the Young Beginner - Primer A and B* WP230 & WP231 (Recommended for the 5-7 year old beginner) or *Bastien Piano Basics: Piano Primer Level* WP200 (Kjos)

Level I: *Bastien Piano Basics; Level 1* WP201 (Kjos)

Level II: *Bastien Piano Basics; Level 2* WP202 (Kjos)

Level III: *Bastien Piano Basics; Level 3* WP203 (Kjos)

Level IV: *Bastien Piano Basics; Level 4* WP204 (Kjos)



Theory Method Books

Excellence in Theory (Kjos) is used with all M.A.P. Levels of Voice, Piano, Brass and Percussion. (Consult the Theory M.A.P. Lesson Plans or the Theory Sequence Chart for each level.) Audio files for the Ear Training Exercises are available from www.kjos.com.

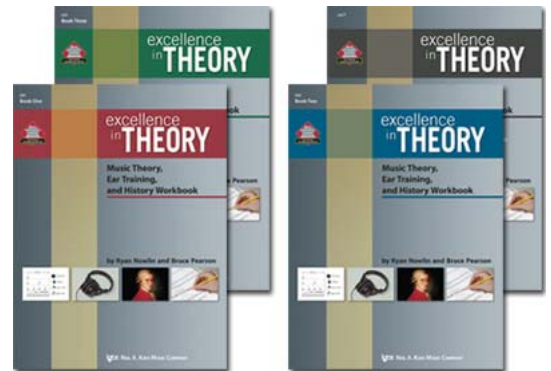
L61 *Excellence in Theory Book One*

L62 *Excellence in Theory Book Two*

L63 *Excellence in Theory Book Three*

L61T *Excellence in Theory Answer Key*
(for all three levels)

Supplemental materials for Level V, as well as tests for each level, are available in the M.A.P. Instructor's Helps.



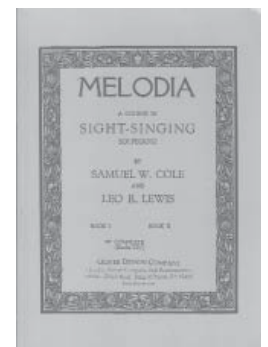
Voice Method Books

Levels Primer, I, II, III: *Weineke 1, 2, and 3*

(*Weineke* is available as a typeset handout from the M.A.P. Instructor's Helps)

Level IV: *Melodia 1 and 2* (Ditson/Presser)

Level V: *Melodia 2* (Ditson/Presser)





Embracing the Structure

Ideas for Making the M.A.P. Program Work

Charts – Create charts that can be posted in corps music rooms or hallways where students can observe their progress week to week. There is nothing like a good deadline. Kids love to see their names in “lights!” These

Sample M.A.P. Report Entry							
Your Corps							
Last Name	First Name						Last Evaluation Date
Jones	Cydney	Theory:	P-C	Bass Clef?	No	7/24/2014	
		Brass:	Instrument:	Eb Alto Horn	Method Book:	I-D	Scales: I-C 7/24/2014
					Sight-Reading:	P-F	Solos: P-F
		Piano:	Method Book:	I-C	Scales, Cadences, & Arpeggios:	I-A	4/11/2014
				Worship Prep:	Sight-Reading:	P-F	Solos: P-F
		Voice:	Music Reading:	I-D	Technique:	I-D	Rhythm: I-D 7/24/2014
				Intervals:	I-C	Sight-Reading:	P-F Songs/Solos: I-C

charts emphasize consistent progress and work as positive peer pressure. In the printed M.A.P. reports, students are not a numerical statistic, but are listed by name, with their progress noted.

Organize classes into three levels (i.e. advanced, intermediate, and beginner, or A, B and C bands) for voice/sightsinging, brass/piano/drum and theory. To make this happen, someone might teach all levels on one discipline as the students rotate between short-shot classes of no more than 20 minutes. Or a teacher might teach at one specific level (i.e. one group teacher teaches all beginners.) When students progress to the intermediate level, another teacher takes over.

	4:00	4:15	4:30
Beginners	Sightsinging	Percussion	Theory
Intermediates	Theory	Sightsinging	Percussion
Advanced	Percussion	Theory	Sightsinging

Accountability at all levels strengthens the system. The focus needs to be on corps groups, which in turn enhances divisional ensembles (in that order!), Students learn that the M.A.P. report monitors their progress and are, in a way, competing against themselves. Instructors need to make sure students are making consistent progress in the program and have the necessary materials. The M.A.P. Lesson Plans facilitate covering all the required areas for each level in small doses. Officers need to make sure that students keep up with the program and create opportunities for solo and ensemble performances. Divisional music representatives probably need to visit more corps and get to know more of the students and leaders in their division.

Divisional groups and auditioning – The musiccamp opening day audition process is significantly streamlined by using the M.A.P. program year round. With late spring evaluations, levels for most brass, voice, piano, guitar and percussion students are settled well before camp commences, with placements in ensembles made before camp begins.

Divisional groups can work in a similar way. In the Pendel Division, one must complete Level IV in brass and voice for eligibility to audition for the Pendel Brass and Singers, and complete Level II in brass and voice for Youth Band and Chorus. For a senior band to be functional, all members should be working in or above Level III in order to use our tune book with reasonable confidence. Some corps use the Level III standard for entrance into senior sections.

Evaluators – It is not reasonable for a Divisional Music Director to evaluate every student in a division every a season (fall through spring). Musiccamp is a great opportunity to catch up on evaluations, using program staff as evaluators. To help with these duties during the year, seek out and train regional evaluators.

The **Instructor’s Helps** booklet, and a review of the M.A.P. forms can be helpful resources to answer questions and get evaluations started. Another approach is to hold a regional/divisional evaluation day with guest



Measuring Progress

Guidelines for Conducting Evaluations

evaluators. The most improved students would perform in a talent display/concert.

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 *solfeggio*. 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 I, two tries (one false start) are permitted for scales. For Level II and higher, only one try is allowed.

A note for Pianists – the arpeggios required at Levels III and IV 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 *solfege* 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.

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. Written exit exams are available in the Instructor’s Helps for each theory level. Completed portions of a theory level should be recorded on the comments line of the M.A.P. report (i.e. Complete through Book 1 - Lesson 12). The bass clef exercises are recommended but not required at the Primer level. Bass clef should, however, be completed by the end of Level I.

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 initials of the representative corps music leader indicate 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. Be sure to remain within pitch and rhythm parameters for the level 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.

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.

Glossary of Common Musical Terms



A

a tempo: resume original tempo

accent: to stress or emphasize

accidental: a ♭ (flat) or # (sharp) symbol, not located in the key signature, used to change a note by a half step

alla breve: cut time, twice as fast as time signature indicates

allargando: slowing down; becoming broader and sometimes louder

allegretto: a moderately quick tempo, slower than allegro but faster than andante

allegro: fast and lively

andante: moderately slow; walking pace

arpeggio: a broken chord; notes played in succession, ascending or descending, rather than all at once

B

beat: a metrical pulse

breve: short, concise; short pause

brillante: brilliant

C

cadence: a progression of two or more chords

cadenza: a written improvised or written out passage performed by a soloist

cantabile: in a singing style

chord: three or more pitches sounded simultaneously

chromatic scale: a scale that consists entirely of half steps

coda (⦿): added or final section

con brio: with spirit; lively

con moto: somewhat lively; literally, a device for altering the tone color of an instrument "with motion"

concert pitch: instruments that sound where the music is written

crescendo (*cresc.*): gradually getting louder

D

D.C. (da capo): repeat from the beginning.

D:ℳ (del segno): repeat from the sign (ℳ)

decrescendo (*decresc.*): gradually getting softer

diminuendo (*dim.*): becoming softer

dolce: sweet, smooth, gently

dominant: the fifth scale degree (V) of a major or minor scale

E

espressivo (*espress.*): with expression

F

fermata: a pause or hold, usually indicated by ◡

fine (*fee-nay*): the end - used with D.C. (*da capo*) and D:ℳ (*del segno*) repeats

forte (*f*): loud

fortissimo (*ff*): very loud

G

glissando: a glide from one note to the next

gracioso: graceful

grave: slow

I

interval: the distance between two notes

K

key signature: the arrangement of sharps or flats, or the absence of both, at the beginning of each staff that defines the principal pitches employed in the composition

L

largamente: broadly

largo: very slow

legato: smooth and connected

lento: a slow tempo

M

marcato (marc.): accented, stressed

meno: less; (*meno mosso:* less motion)

mezzoforte (mf): medium loud

mezzoforte (mp): medium soft

meter: the pattern in which a steady succession of recurring rhythmic pulses is organized

moderato: a moderate tempo

modulation: the process of moving from one key to another

O

octave: an interval bounded by two pitches with the same pitch name and the higher of whose frequencies is twice the lower

P

passionato: passionately, very expressive

pianissimo (pp): very soft

piano (p): soft

piu: more

postlude: a piece of music heard at the end of a concert

prelude: a piece of music performed before the actual start of a concert

presto: very fast

R

rallentando (rall.): gradually slower

rhythm: the pattern of movement in time

ritardando (rit.): gradually get slower

rubato: playing with expression through the slight alteration of tempo

S

scale: a series of eight consecutive notes in regular order according to pitch

staccato (·): to detach or separate

stringendo (string.): pressing on, hurrying

subdominant: the fourth note (IV) of a scale

subito (sub.): sudden

szforzando (sfz): with a strong accent

T

tempo: time, rate of speed

tenuto (-): held, sustained

time signature: the numbered sign at the beginning of a composition to indicate its meter (i.e. $\frac{4}{4}$)

tonic: the first note of chord of a scale (I)

transposition: the rewriting or performing of music at a pitch other than the original one

triad: a chord using three notes (the root, third, and fifth)

tutti: to be played by the full section as opposed to a soloist

U

upbeat: one or several notes that occur before the first bar line; also referred to as the *anacrusis* or pickup

V

vibrato: a slight fluctuation of pitch used by performers to enrich or intensify the sound

volume: degree of soft or loud

W

whole tone: the interval of a major second, consisting of two half steps (C to D, E to F#)

word painting: the musical illustration of the meaning of words in vocal music, especially the literal meaning of individual words or phrases

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