

Music Arts Proficiency



A Guide for Developing Musical Gifts

Name:

Corps:

Evaluator Form

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

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

METHOD BOOK - Exercises to be completed before evaluation.

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

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

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

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

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





Measuring Progress

Guidelines for Conducting Evaluations

- 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 *solfègge* 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 Piano Level

PRIMER

METHOD BOOK

Bastien Piano Basics Level Primer (pages 4-62)

THEORY

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

Evaluator

Date Completed

SCALES

Scales: one octave, hands together, ascending and descending
Arpeggios: hands together
♩ = 60 (quarter notes, memorized)

NEW MAJOR

- | | |
|---|--|
| <input type="checkbox"/> C to G (<i>do-sol</i>)
hands together | R.H. 1 2 3 4 5 4 3 2 1
L.H. 5 4 3 2 1 2 3 4 5 |
| <input type="checkbox"/> C (C-E-G) arpeggio | R.H. 1 3 5 3 1 / L.H. 5 3 1 3 5 |
| <input type="checkbox"/> C to G, in contrary motion | R.H. 1 2 3 4 5 4 3 2 1
L.H. 5 4 3 2 1 2 3 4 5 |
| <input type="checkbox"/> G to D (<i>do-sol</i>)
hands together | R.H. 1 2 3 4 5 4 3 2 1
L.H. 5 4 3 2 1 2 3 4 5 |
| <input type="checkbox"/> G (G-B-D) arpeggio | R.H. 1 3 5 3 1 / L.H. 5 3 1 3 5 |

Evaluator

Date Completed

SOLOS

Two different solos at Level PRIMER

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level PRIMER Solos

OFFERTORY SOLOS (Pick one)

Bastien Piano Basics - Primer
Aura Lee (page 50)
Scarborough Fair (page 51)

Bastien Popular Hymns - Primer
Any hymn from book

CLASSICAL SOLOS (Pick one)

Bastien Piano Basics - Primer
The Singing Donkey (page 55)
Indian Dance (page 60)
Jingle Bells (page 62)

Bastien Christmas - Primer
Any hymn from book

Evaluator

Date Completed

SIGHT-READING

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

Title

Evaluation Score

REQUIREMENTS FOR COMPLETION OF Piano Level

ONE

METHOD BOOK

Bastien Piano Basics Level One (pages 4-54)

THEORY

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

Evaluator

Date Completed

SCALES

Scales: one octave, hands together, ascending and descending

Arpeggios: hands together

♩ = 66 (quarter notes, memorized)

NEW MAJOR

- C scale and arpeggio
- G scale and arpeggio

CHROMATIC

- C - G chromatic scale

REVIEW

Scales and arpeggios

MAJOR

- C to G Major
- G to D Major

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 ONE

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level ONE Solos

OFFERTORY SOLOS (Pick one)

Bastien Piano Basics - Level One

Bravery at Sea "Lightly Row" (page 19)

Swingin! Beat (pages 30-31)

Morning Prelude (page 35)

March (page 40)

Angels We Have Heard on High (page 42)

Bastien Popular Hymns - Level One

God is So Good (*Encore, No. 1*)

Wondrous Cross (*Encore, No. 2*)

All That You Need (*Encore, No. 4*)

Fairest Lord Jesus (*Encore, No. 5*)

Jesus Loves Me (*Encore, No. 6*)

CLASSICAL SOLOS (Pick one)

Bastien Piano Basics - Level One

Largo "Dvorak" (page 43)

Alouette (page 44)

When the Saints (pages 48-49)

Ode to Joy (pages 50-51)

Bastien Christmas - Level One

Any song from book

Bastien Piano Literature Volume One

Dance

March

Waltz

REQUIREMENTS FOR COMPLETION OF Piano Level

TWO

METHOD BOOK

Bastien Piano Basics Level Two (pages 4-54)

THEORY

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

Evaluator

Date Completed

SCALES

Scales: one octave, hands together, ascending and descending

Arpeggios: hands together

Cadences: I-IV-V(V7) for major keys

♩ = 72 (quarter notes, memorized)

NEW

MAJOR

- C cadence
- G cadence
- F scale, arpeg & cadence
- D scale, arpeg & cadence
- A scale, arpeg & cadence
- E scale, arpeg & cadence

REVIEW

Scales, arpeggios & cadences

MAJOR

- C scale
- G scale

CHROMATIC

- C - G chromatic scale

Evaluator

Date Completed

SOLOS

Two different solos at Level TWO

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level TWO Solos and Worship Prep Choruses

OFFERTORY SOLOS (Pick one)

Bastien Piano Basics - Level Two
 Michael Row Your Boat Ashore (page 22)
 Lavender's Blue (page 23)
 Kum-Ba-Ya (page 25)
 Country Gardens (page 42)
Various Albums
 All For Thee (*Encore*, No. 17)
 Break Thou the Bread of Life (*SOS* #75)
 Count Your Blessings (*SOS* #147)
 Jesus Loves Me (*Encore*, No. 1)
 O For A Thousand Tongues to Sing (*SOS* #48)
 O Sacred Head (*Piano Offerings I*, page 5)
 Princethorpe (*Encore*, No. 14)
 When Jesus Looked O'er Galilee "Fewster"
 (*Encore*, No. 13)

MAJOR WORKS (Pick one)

Bastien Piano Basics - Level Two
 Carnival (page 9)
 Tarantella (page 31)
 Sonata Theme (page 46)
 Barcarole "Offenbach" (page 51)
 The Entertainer (pages 52-53)
Bastien Piano Literature Volume One
 A Little Song
 Ecossaise in G
 March in D
 Minuet in F
 Minuet in G
 Minuet in g minor
 Soldiers' March
 Quick March

WORSHIP PREP (Pick two)

Alleluia (G)
 The B-I-B-L-E (C)
 Deep and Wide (C)
 God Is So Good (G)
 Jesus Loves Me (D)
 My God Is So Big (F)
 This Little Light of Mine (C)
 This is the Day (D)
 Amazing Grace (*SPTB*, No. 4)
 As the Deer (*SOS* #74)
 In His Presence (*SOS* #13)
 Teach me How to Love Thee (*Encore*, No. 15)
 To Be Like Jesus (*Encore*, No. 16)
 SOS = Songs of Salvation
 SPTB = Simplified Piano Tune Book

Evaluator

Date Completed

SIGHT-READING

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

Title

Evaluation Score

WORSHIP PREP

Play two choruses using I, IV, V, V7 chords reading
 from a lead sheet using block chords. See "How to
 Play from a Leadsheet" found in Instructor's Helps.

Chorus Title 1

Date Completed

Chorus Title 2

Date Completed

REQUIREMENTS FOR COMPLETION OF Piano Level

THREE

METHOD BOOK

Bastien Piano Basics Level Three (pages 4-54)

THEORY

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

Evaluator

Date Completed

SCALES

Scales: one octave, hands together, ascending and descending

Arpeggios: for major keys: two octaves, hands together

Cadences: I-IV-V(V7) for major keys

♩ = 84 (*eighth notes, memorized*)

NEW

MAJOR

- Db scale, arpeg & cadence
- Ab scale, arpeg & cadence
- Eb scale, arpeg & cadence

NATURAL MINOR

- a scale, arpeg & cadence
- d scale, arpeg & cadence

HARMONIC MINOR

- a scale, arpeg & cadence
- d scale, arpeg & cadence

CHROMATIC

- C - C chromatic scale

REVIEW

Scales, arpeggios & cadences

MAJOR

- C, G, D, E, A
- F

CHROMATIC

- C - G chromatic scale

Evaluator

Date Completed

Evaluator

Date Completed

SIGHT-READING

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

Title

Evaluation Score

WORSHIP PREP

Doxology in G (see back of student form).

Play a chorus using major, minor and seventh chords
from a lead sheet, adding rhythm in bass.

Doxology

Date Completed

Chorus Title

Date Completed

SOLOS

Two different solos at Level THREE

Public Solo Title

Date Completed

Evaluation Solo Title

Date Completed

Recommended Level THREE Solos and Worship Prep Choruses

OFFERTORY SOLOS (Pick one)

Bastien Piano Basics - Level Three
Prelude in a minor (page 13)
Jacob's Ladder (page 42)
Evening Hymn (page 49)

Various Albums

God Rest Ye Merry Gentlemen (SOS #190)
Hosanna (*Musical Offerings Two, No. 1*)
Just Like John (*Piano Offerings, Pages 8-9*)
Onward Christian Soldiers (*Encore, No. 26*)
Seek Ye First (*Musical Offerings One, No. 1*)
The Wonder of His Grace (*Encore, No. 20*)
This Little Light (*Encore, No. 9*)
Were You There (*Piano Offerings, Page 26*)
When I Survey (SOS #63)

MAJOR WORKS (Pick one)

Bastien Piano Basics - Level Three
The Matador (page 24)
The Can-Can "Offenbach" (page 29)
The Stars and Stripes Forever (pages 32-33)
Entry of the Gladiator "Fucik" (pages 36-37)
Aria "Mozart" (page 51)
Für Elise "Beethoven" (page 52)

Bastien Piano Literature Volumes One & Two
Dona Nobis Paicem (*Piano Offering, Page 6*)
First Loss (*Volume Two*)
Hunting Song (*Volume Two*)
Minuet in d minor (*Volume Two*)
Playing Soldiers (*Volume Two*)
Play Time (*Volume Two*)
Sonatina in G (*Volume One*)
The Clown (*Volume Two*)
The Merry Farmer (*Volume One*)

WORSHIP PREP (Pick two)

Be Still, for the Presence (SOS #67)
Be Thou My Vision (SOS #1)
Bless the Lord (SOS #3)
Change My Heart, O God (SOS #136)
Give Thanks (SOS #5)
God Will Make a Way (SOS #7)
Great is the Lord (SOS #10)
Here I Am, Lord (SOS #124)
Lamb of God (SOS #97)
Search Me, O God (SOS #127)
There Is A Redeemer (SOS #27)
Worship the Lord (SOS #133)

SOS = Songs of Salvation

REQUIREMENTS FOR COMPLETION OF Piano Level

FOUR

METHOD BOOK

Bastien Piano Basics Level Four (pages 4-49)

THEORY

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

Evaluator

Date Completed

SCALES

Scales: two octaves, hands together, ascending and descending
Arpeggios: for major keys: two octaves, hands together
Cadences: I-IV-V(V7) for major keys
♩ = 92 (eighth notes, memorized)

NEW

MAJOR

- Gb scale, arpeg & cadence
- Bb scale, arpeg & cadence
- B scale, arpeg & cadence

NATURAL MINOR

- e scale, arpeg & cadence

HARMONIC MINOR

- e scale, arpeg & cadence

MELODIC MINOR

- e scale, arpeg & cadence

CHROMATIC

- C - C chromatic scale (2 octaves)

REVIEW

Scales, arpeggios & cadences

MAJOR

- C, G, D, A, E
- F, Eb, Ab, Db

NATURAL MINOR

- d

HARMONIC MINOR

- d

MELODIC MINOR

- d

CHROMATIC

- C - C chromatic scale

Evaluator

Date Completed

Evaluator

Date Completed

SIGHT-READING

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

Title

Evaluation Score

WORSHIP PREP

Three choruses, which include suspended or seventh chords, reading from lead sheet in two keys each
suing arpeggiated chords.

Chorus Title 1

Date Completed

Chorus Title 2

Date Completed

Chorus Title 3

Date Completed

SOLOS

Three different solos at Level FOUR

Offertory

Date

Major Work 1

Date

Major Work 2 - for eval

Date

Recommended Level FOUR Solos and Worship Prep Choruses

OFFERTORY SOLOS (Pick one)

Bastien Piano Basics - Level Four
Romance (pages 4-5)
He's Got the Whole World in His Hands (p. 41)

Various Albums

Spirit of God, Descend (M.O. Three, page 14)
O How I Love Jesus (P.O. One, No. 6)
Nothing But Thy Blood (SOS 104)
In the Sweet By and By (SOS 175)
He Giveth More Grace (Encore, No. 28)
Lord of the Dance (Encore, No. 30)
Hundreds and Thousands (Encore, No. 37)
Then Sings My Soul (Encore, No. 39)
Long, Long Ago (M.O. One, No. 8)
Mid-Winter (M.O. Two, No. 5)

M.O. = Musical Offerings / SOS = Songs of Salvation

MAJOR WORKS (Pick two)

Bastien Piano Basics - Level Four
Wild Rider (pages 16-17)
Sonatina in C (pages 24-25)
New Orleans Carnival (pages 30-31)
Minuet "J.C. Bach" (page 43)
Evening Serenade (pages 44-45)
William Tell Overture (pages 48-49)
Sonatinas
Sonatina: Spindler (BPL Volume One)
Sonatina: Clementi (BPL Volume Two)
Sonatina in F: Beethoven (BPL Volume Two)
Sonatina: Clementi (BPL Volume Three)
Bach Inventions
BPL Volume Three: 1, 4, 8
BPL Volume Four: 13, 14
BPL Volume Five: 6, 10

BPL = Bastien Piano Literature

WORSHIP PREP (Pick three)

Blessed Assurance (SOS #83)
He Knows My Name (SOS #90)
Here I Am to Worship (SOS #137)
I Love You Lord (SOS #37)
I'm In His Hands (SOS #126)
Open The Eyes of My Heart (SOS #130)
Shine Jesus Shine (SOS #56)
Shout to the Lord (SOS #18)
Soldiers' Hymn (SOS #156)
Somebody Prayed for Me (SOS #142)
The Heart of Worship (SOS #170)
The Power of Your Love (SOS #144)
We Want to See Jesus Lifted High (SOS #62)

SOS = Songs of Salvation

REQUIREMENTS FOR COMPLETION OF Piano Level

FIVE

METHOD BOOK

Prelude & Fugue - *The Well-Tempered Clavier, Book 1*
Sonatas - *Schirmer's Library of Musical Classics: Beethoven Sonatas - Volume 1*

Evaluator

Date Completed

SCALES

Scales: four octaves, hands together, ascending and descending
Arpeggios: for major keys: two octaves, hands together
Cadences: I-IV-V(V7) in root, 1st and 2nd position for major keys
♩ = 112 (sixteenth notes, memorized)

NEW

Scales, arpeggios & cadences

MAJOR

Gb
 NATURAL MINOR

f#
 c#
HARMONIC MINOR

f#
 c#
MELODIC MINOR

f#
 c#

REVIEW

Scales, arpeggios & cadences

MAJOR

C, G, D, A, E, B
 F, Bb, Eb, Ab, Db
NATURAL, HARMONIC & MELODIC MINOR

a, e, b
 d, g, c, f

CHROMATIC

C - C chromatic scale

Evaluator

Date Completed

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

SIGHT-READING

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

Title

Evaluation Score

WORSHIP PREP

Three choruses from a lead sheet using a wide variety
of chords to include fill and modulation.

Chorus Title 1

Date Completed

Chorus Title 2

Date Completed

Chorus Title 3

Date Completed

SOLOS

Three different solos at Level FIVE

Offertory

Date

Major Work 1

Date

Major Work 2 - for eval

Date

Recommended Level FIVE Solos and Worship Prep Choruses

OFFERTORY SOLOS (Pick one)

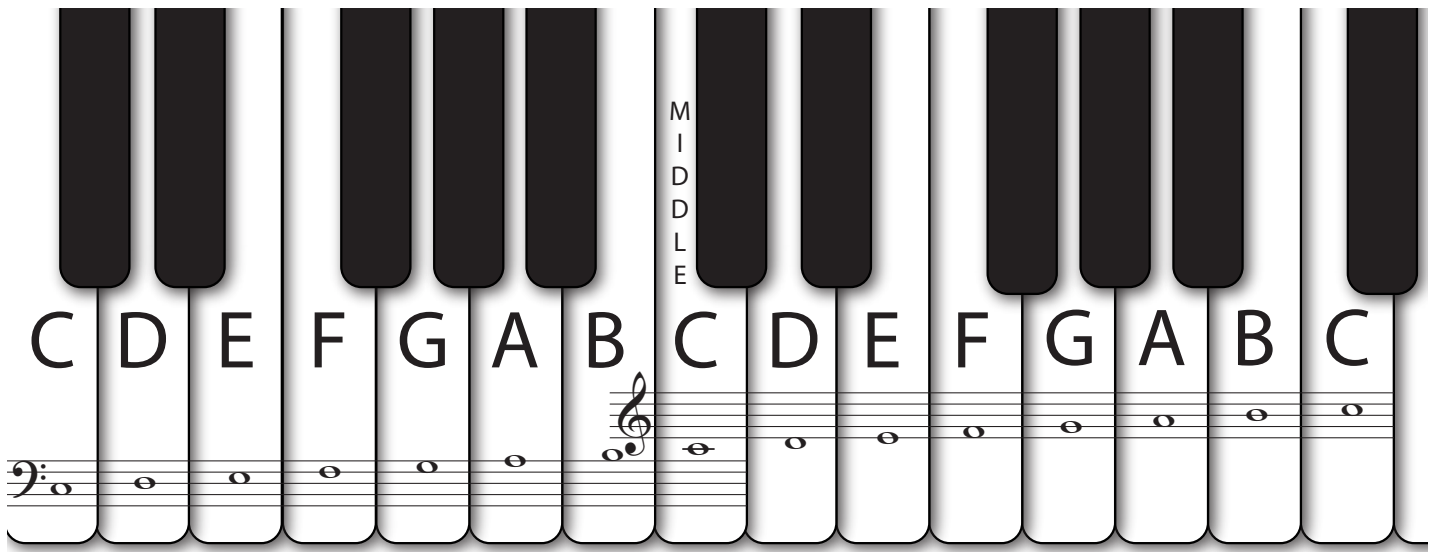
A Miracle (*M.O. Two, No. 3*)
An Infant's Lullaby (*M.O. One, No. 20*)
Draw Me Nearer (*M.O. Three, page 16*)
Here At The Cross (*M.O. Three, page 21*)
How Sweet the Name (*M.O. Two, No. 6*)
I Bring My Heart to Jesus (*M.O. One, No. 4*)
It's Me O Lord (*P.O. One, page 20*)
Just As I Am (*M.O. One, No. 10*)
Showers of Blessing (*M.O. One, No. 17*)
Slater (*M.O. One, No. 11*)
Songs About Jesus (*M.O. One, No. 16*)
What A Friend (*M.O. One, No. 19*)
When the Mists Have Rolled (*M.O. Two, No. 7*)
Wonderful Words of Life (*M.O. One, No. 9*)
Zulu Air (*M.O. Three, page 18*)

MAJOR WORKS (Pick one)

Bach - French Suite No. 6
Beethoven - Pathetique Sonata No. 8
Brahms - Sechs Klavierstucke Op. 118
(choose 4 of 6)
Gershwin - 3 Preludes
Haydn - Sonata in D Major No. 37
Mozart - 12 Variations "Ah, vous dirai-je,
maman" KV265

WORSHIP PREP (Pick three)

All That I Am (*SOS #117*)
Holy Ground (*SOS #166*)
How Great Is Our God (*SOS #12*)
In Christ Alone (*SOS #41*)
I Surrender (*SOS #125*)
Knowing You (*SOS #43*)
Nothing But Thy Blood (*SOS #104*)
Such Love (*SOS #51*)
The Potter's Hand (*SOS #71*)
There Is None Like You (*SOS #60*)
Total Praise (*SOS #21*)
When I Look Into Your Holiness (*SOS #73*)
Worthy Is the Lamb (*SOS #66*)



DOXOLOGY in G

THOMAS KEN

(Praise God from whom all blessings flow)

Melody from Genevan Psalter

G C G Em D G

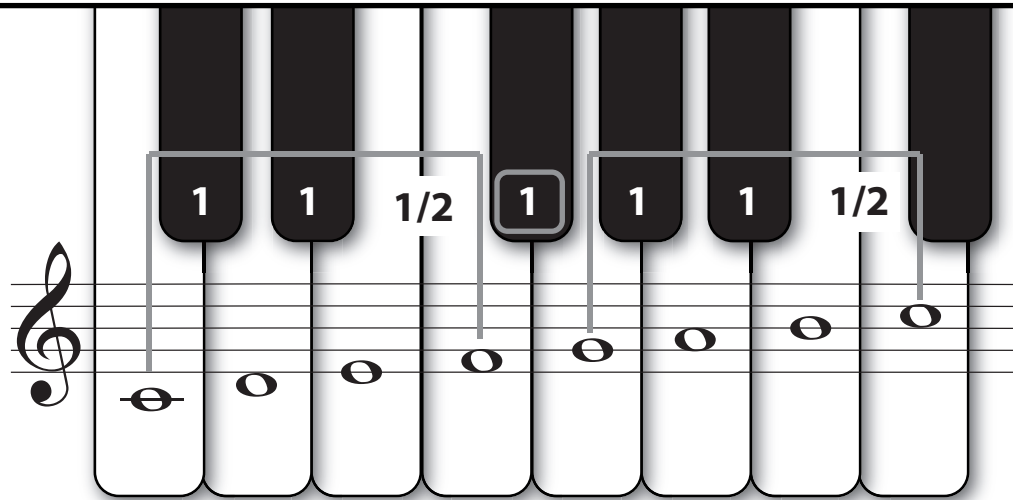
Praise God from whom all bless - ings flow; Praise Him, all crea - tures

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

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

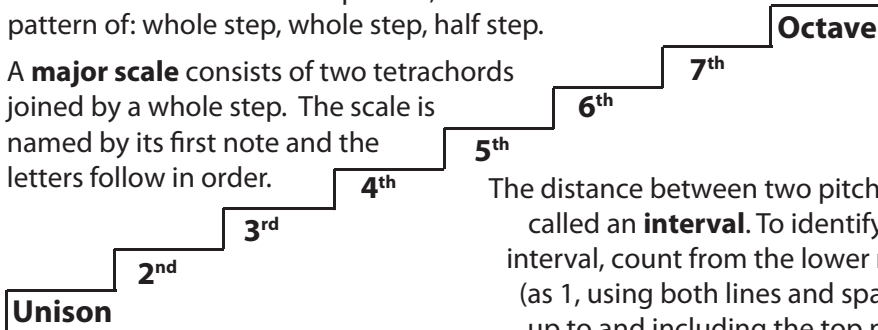
G Am G D7 G C Optional G

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



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

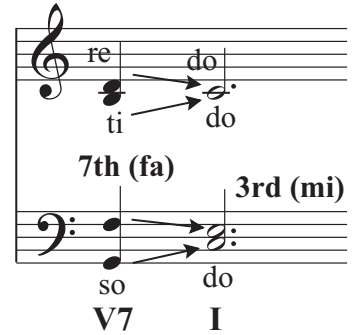
A **major scale** consists of two tetrachords joined by a whole step. The scale is named by its first note and the letters follow in order.



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

Resolution of the V⁷ (Dominant 7th)

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

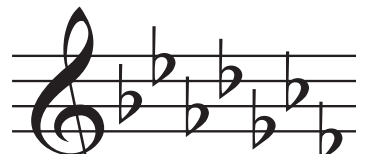


ORDER of SHARPS



F C G D A E B
 a h o o n n a
 t a e w d d t
 h r s n s t
 e l l e
 s

ORDER of FLATS



B E A D G C F
 a n n o o h a
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