

Millikin University School of Music Preparatory Department Learning Outcomes



MILLIKIN
UNIVERSITY®

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Mission Statement

The primary mission of the Millikin University Preparatory Department is *to foster a lifelong love and enjoyment of music for students of all ages from the greater Decatur area, to enhance their musical knowledge and performance expertise, and to create a companionable link between the university and the community.*

Millikin University School of Music Preparatory Department Strings Learning Outcomes

Strings Level I

- Students will learn about the structure/parts of the violin, viola, cello, bass, and develop the ability to tune their instrument.
- Students will acquire an understanding of correct standing/sitting position and demonstrate proper posture.
- Students will develop correct left and right hand techniques as pertains to the repertoire/instrument the student is studying.
- Students will develop a basic understanding of harmony through learning major and minor one-octave scales and arpeggios.
- Students will learn to read music in the lower positions through the study of music exercises, etudes and repertoire appropriate to their skill level. Example exercises include:

Violin: Doflein Method, Bks. 1 and 2, Kayser Etudes, Wolfhardt etudes, Trott Melodious Double Stops, Bk. 1, Suzuki Method, Vol. 1–3, Barbara Barber Solos for Young Violinists, Bks. 1 and 2.

Viola: Kayser Etudes, Wolfhardt etudes, Suzuki Method, books 1-3, Barbara Barber Solos for Young Violists, Book 1

Cello: Grant First Position Exercises, Popper 15 Easy Studies, Schroeder Method Vol. 1 and rep...Carey Cheney's Solos for Young Cellists, Vol. 1-2 and Bach-Krane, Bach for the Cello and Intermediate Bach for the Cello.

Bass: Progressive repertoire for the Double Bass Book 1, Festival Performance Solos (Fischer) Sturm 110 Studies, Rabbath :Nouvelle Technique de la Contrebasse, Book 1

Strings Level II

- Students will continue developing left and right hand techniques appropriate to their skill level.
- Students will learn two octave major and minor scales and arpeggios.
- Students will learn to read music in second, third and fourth positions through the study of music exercises, etudes and repertoire appropriate to their skill level. Example exercises include:

Violin: Doflein Method, Bks. 3 and 4, Mazas Etudes, Op. 36, No. 1, Dont Etudes Preparatory to Kreutzer, Op. 37, Trott Melodious Double Stops, Bk. 2, Suzuki Method, Vol. 4-6, Barbara Barber Solos for Young Violinists, Vol. 2 and 3, Haydn Concerto No. 2 in G, Mozart Concertos 1 and 2, Bach Concerto in E Major.

Viola: Mazas Etudes, op. 36, Trott Melodious Double Stops, book 1, Suzuki Method books 4-5, Telemann Concerto, J.C. Bach Concerto, Barbara Barber Solos for Young Violists Vol. 2-3.

Cello: Dotzauer 114 Etudes, Vol. 1, Lee 40 Easy Studies, Op. 70, Schroeder 170 Foundation Studies, Vol. 1, Popper 15 Easy Studies, Gordon Epperson A Manual of Essential Cello Techniques, Squire Fairy Tales, Squire Bouree, Squire Tarantella, Suzuki

Vol. 3 and 4, Cheney Solos for Young Cellists Vol. 3 and 4, Romberg Sonata in E minor, op. 38, no.1, Hindemith Kleine Sonata.

Bass: Progressive Repertoire for the Double Bass, Book 2,
Rabbath: Nouvelle Technique de la Contrebasses Book 2,
Sturm 110 Studies, Festival Performance Solos (Fischer)
Bach: Gavotte in G minor

Strings Level III

- Students will continue developing more advanced left and right hand techniques appropriate to their skill level.
- Students will learn three octave major and minor scales and arpeggios.
- Students will learn to read music in the higher positions with the study of music exercises, etudes and repertoire appropriate to their skill level.

Example exercises include:

Violin: Dont Etudes Preparatory to Kreutzer, Op. 37, Kreutzer 42 Etudes, Rode, 24 Caprices, Mazas Etudes, Op. 36, Vol. 2 Brilliant Studies and Vol. 3 Artist Studies, Fiorillo Caprices, Suzuki Method Vol. 7-10, Barbara Barber Solos for Young Violinists Vol. 3-5, Haydn Concerto No.1 in C, Mozart Concertos 3, 4, and 5, Kabalevsky Concerto, etc.

Viola: Mazas Etudes, Campagnoli Etudes, Kreutzer Etudes, Fuchs Etudes, Suzuki Method Vol. 6-8, Stamitz Concerto, Hoffmeister Concerto, Barbara Barber Solos for Young Violists Vol. 4-5.

Cello: Klengel Technical Studies, Vol. 1., Feuilliard Daily Exercises, Dotzauer 113 Studies vol. 2, Sevcik 40 Variation, op. 3, Cheney Solos for Young Cellists Vol. 4 and 5, Suzuki book 5, Vivaldi Sonatas, etc.

Bass: Progressive Repertoire for the Double Bass, Book 3
Sturm: 110 Studies, Marcello: Sonatas, Vivaldi: Sonatas
Lorenziti: Gavotte, Dragonetti: Concerto, etc.

Millikin University School of Music Preparatory Department
Guitar Learning Outcomes

Guitar Level I

- a. Students will learn about the structure/parts of the guitar and develop the ability to tune their instrument.
- b. Students will acquire an understanding of correct sitting position and demonstrate proper position. Students will develop correct left and right hand techniques as pertains to the style guitar the student is studying.
- c. Students will develop a basic understanding of harmony through learning first position major and minor chords, one-octave scales and arpeggios.
- d. Students will learn to read music in first position through the study of music exercises, etudes and repertoire appropriate to their skill level and style studied. Example exercises include: Sagreras Etudes 1-35, 40, 41; Mel Bay Book 1 p. 14-19 and Alfred's Basic Guitar Method 1 (selected studies)

Guitar Level II

- a. Students will continue developing left and right hand techniques as it applies to the style and level of their ability.
- b. Students will learn two octave major and minor scales and arpeggios as well as first position seventh chords and basic bar chords.
- c. Students will learn to read music in second, third and fourth positions through the study of music exercises, etudes and repertoire appropriate to their skill level and style studied. Example exercises include Sagreras Etudes 44-86 and Mel Bay Book 1 p. 41-91.

Guitar Level III

- a. Students will continue developing more advanced left and right hand techniques as it applies to the style and level of their ability.
- b. Students will learn two and three octave major and minor scales and arpeggios as well as seventh chord bar chords and drop 2 voicings.
- c. Students will learn to read music in fifth through ninth positions with the study of music exercises, etudes and repertoire appropriate to their skill level and style studied. Example exercises include Sagreras Etudes Book 2, selected music from Bridges Books 2-4 and chords and scales from A Method for Studying Jazz Guitar, Mallard.

Millikin University School of Music Preparatory Department Wind and Brass Learning Outcomes

Level One

- Students will learn the correct assembly of their instruments and the important components that make it operate properly.
- Students will learn the correct posture, hand position, and instrument position for their instrument.
- Student will establish the correct embouchure for their instrument and will be able to create a basic tone with adequate breath support.
- Students will learn the pitches necessary to perform a one-octave scale in the appropriate beginning range of their instrument.
- Students will be able to identify basic elements of musical notation and perform those elements accurately.

Sample Materials:

Trumpet: Standard of Excellence, Essential Elements, Getchell First Book of Trumpet Studies.

Level Two

- Students will develop a more refined ability to manage their instruments and facilitate the proper playing technique.
- Students will develop a more presentable tone quality on their instrument and better control of their air production.
- Students will begin to show an understanding of the expressive qualities of the music they're studying and to make decisions about how to perform music artistically.
- Students will learn the pitches necessary to perform a two-octave range on their instrument including chromatic pitches.
- Students will be able to sight-read beginning level music with confidence.

Sample Materials:

Trumpet: Schlossberg – Daily Drills and Technical Studies, H. L. Clark Technical Studies, Hering – Progressive Etudes, Concone – Lyrical Studies, Getchell Second Book of Trumpet studies

Level Three

- Students will develop the control necessary to create a tone quality on their instrument that is approaching a professional quality sound.
- Students will develop the embouchure necessary to play in the advanced ranges of their instruments with almost complete control of their air production.
- Student will be able to perform expressively and in a way that demonstrates a mature level of understanding of the repertoire being performed.
- Students will be able to sight-read intermediate level music with confidence

Sample Materials:

Trumpet: Arbans – Complete Conservatory Method, Dufresne – Sight Reading Development, Charlier – Etudes Transcendantes, Gekker – Articulation Studies

Millikin University School of Music Preparatory Department Percussion Learning Outcomes

Goals:

To provide musical and technical training in all areas of percussion study through private lessons.

To engage university percussion majors in pedagogy through teaching beginning students in the Preparatory area.

Method books and supplemental materials in each area are listed below each instrument group, but may vary from student to student depending on his or her strengths and interests.

Snare Drum

Beginning Level (middle school) - Establish fundamental technique on snare drum, including grip, wrist motion, rebound, sticking, multiple bounce roll and diddle rudiments.

George Lawrence Stone, *Stick Control*: all levels of technical development through sticking patterns, multiple bounce rolls, double bounce rolls, flams, ruffs, etc.

Garwood Whaley, *Fundamental Studies for Snare Drum*: rhythm reading in a concert style, including different time signatures

Garwood Whaley, *Musical Studies for the Intermediate Snare Drummer*: solo etudes applying rolls and flams in a concert style

NARD, *Drum Solos*: introduction to basic rudiments and corps style snare drum playing

Intermediate to Advanced Level (high school) - Establish all corps style rudiments, including flams, drags and double bounce rolls; increased difficulty in concert style with mixed meters, odd subdivisions, flams, drags, ruffs, etc.

George Lawrence Stone, *Stick Control*: all levels of technical development through sticking patterns, multiple bounce rolls, double bounce rolls, flams, ruffs, etc.

Garwood Whaley, *Recital Solos for Snare Drum*: increasingly difficult application of technique in rhythmic language, hand speed, dynamic control, articulations, etc.

Charles Wilcoxon, *All-American Drummer*: progressively more advanced applications of corps style rudiments in solo etudes

Drumset

Beginning Level (middle school) - Establish basic jazz and rock styles, holding tempo and playing basic fills along with recordings.

Jim Chapin, *Advanced Techniques for the Modern Drummer*: playing simple swing patterns, developing basic coordination

Brian Justison, *Intro to Rock Drumming*

Chet Doboe, *Rock Drumming Workbook*: played as written, developing basic coordination within rock style

Intermediate to Advanced Level (high school) - Chart reading and playing with recordings; focus on styles that cater to students' strengths, while supplementing with other styles for a more comprehensive experience. (including rock, jazz, funk, latin styles, etc.)

Ted Reed, *Syncopation*: applying various systems to develop greater hand and foot independence within jazz and swing styles

Chet Doboe, *Rock Drumming Workbook*: applying various systems to develop greater hand and foot independence within rock and funk styles

Steve Houghton, *Essential Styles, Book 1*: wide variety of basic styles, with chart reading along with recordings

Brian Justison, *Drummer's Workshop*: variety of rock and jazz exercises to develop more advanced hand and foot independence

John Riley, *The Art of Bop Drumming*: advanced jazz styles, accompanying and brushes while playing with recordings

Keyboard Percussion

Beginning Level (middle school) - Establish fundamentals on marimba for tone production, double stops, rolls, sticking and note reading in major keys with two mallets.

George Hamilton Green, *Instruction Course*: all levels of two mallet technique exercises, scales, arpeggios, rolls, double stops, etc.

Garwood Whaley, *Fundamental Studies for Mallets*: technique, note reading and memorization using folk songs and melodies from Classical repertoire

Garwood Whaley, *Musical Studies for Intermediate Mallet Player*: increased difficulty in note reading and technique

Intermediate and Advanced Level (high school) - Continue studies in two mallets to include note reading in minor keys, scales and arpeggios, apply two mallet technique to vibraphone, bells and xylophone; establish fundamental technique on four-mallet marimba, including repertoire for contest solos

George Hamilton Green, *Instruction Course*: all levels of two mallet technique exercises, scales, arpeggios, rolls, double stops, etc.

Morris Goldenberg, *Modern School for Xylophone, Marimba, and Vibraphone*: two mallet reading in all major and minor keys

Leigh Howard Stevens, *Method of Movement*: four mallet technique exercises for development of all stroke types

Orchestral Instruments and World Percussion

Beginning Level (middle school) - Depending on each student's interest in orchestral and world percussion instruments, these areas may be incorporated into lessons in a limited fashion using the materials listed below for more advanced students.

Intermediate to Advanced Level (high school) - When appropriate to each student's interests and abilities, studying timpani, orchestral accessories, and/or hand drumming styles in private lessons will focus on fundamental technique

Mitchell Peters, *Fundamental Method for Timpani*: technical development on timpani, including legato and staccato tone production, rolls, tuning changes, etc.

Ed Uribe, *The Essence of Afro-Cuban Percussion*: descriptions and examples of traditional hand drumming styles, instruments and tone production

**Millikin University School of Music Preparatory Department
Piano Learning Outcomes**

Recommended guidelines for Preparatory Department piano students at the pre-school, beginner, elementary, junior, intermediate and preparatory (early advanced) levels. Teachers may choose between Guild guidelines or Achievement in Music (AIM) guidelines which are stated below, or a combination of both. Membership in MTNA and/or Guild is not required but is encouraged, in order that the more motivated students have additional opportunities to perform and achieve standardized goals published by those groups. Teachers may also include other material of his/her choice in the general work for each year.

Pre-School: Understands music terminology, rhythmic durations, steps and skips and note names. Ear-Training...recognizes up and down. Short pieces hands separately.

	AIM**
<p>Beginner A Pentachords in C, G, D, A, E, F Major (HS) Ear-Training: recognizes major/minor triads Memorized pieces Sight-Reading</p>	<p>Levels 1A-1C Pentachords in C, G, D, A, E, F Major & Minor (HS or HT) Ear-Training: recognizes major/minor triads, pentachords, and thirds 2 memorized pieces Sight-reading</p>
<p>Beginner B Pentachords in all major/minor keys (HS) Ear-Training: recognizes major/minor triads Memorized pieces Sight-Reading</p>	<p>Level 2 Pentachords in D, A, E, Db, Ab, Eb Major & Minor (HT) Tonic Chords and Cadences (I V I) in F, C, G Major & Minor Arpeggios: D, A, E Major & Minor Ear-Training: recognizes major/minor I-V6/5-I chord progression, Intervals: M2, M3, P5 2 memorized pieces Sight-Reading Transposition Harmonization (I, i, V6/5)</p>
<p>Elementary A Major Scales & Arpeggios, white keys, 1 octave (HT or HS) Major Tonic Chords and Cadences (I V I), white keys (HS) Ear-Training: major/minor triads 2 memorized pieces Sight-Reading</p>	<p>Level 3 Major Scales (C, F, G), 1 or 2 octaves (HT or HS) Minor Scales (a, d), 1 or 2 octaves (HT or HS) Major and Minor Tonic Chords and Cadences (C, F, G, a, d) Arpeggios: C, F, G, a, d Ear-Training: major/minor chords, Intervals (M2, M3, P4, P5), short dictation 2 memorized pieces Sight-Reading Transposition Harmonization (I, i, V6/5)</p>
<p>Elementary B Minor Scales & Arpeggios, white keys, 1 octave (HT or HS) Minor Tonic Chords & Cadences (i V i), white keys (HS) Ear-Training: major/minor triads 2 pieces</p>	<p>Level 3 see above</p>

Sight-Reading	
<p>Junior A Major Scales & Arpeggios, 1 octave, HT All major tonic chords, three positions Arpeggios, 3 positions, 1 octave Cadences I V I in all positions (LH figured bass or I IV V I) Ear-Training: major/minor chords Bach or equivalent Baroque for first year (one) Two pieces (one American contemporary) Sight-Reading</p>	<p>Level 4 Major & Minor Scales (D, A, E, e), 2 octaves, HT or HS Tonic chords, three positions (D, A, E) Arpeggios (D, A, E, e), 2 octaves, HS or HT Cadences I IV I V6/5 I (D, A, E, e) Ear-Training: major/minor chords, Intervals (M2, M3, m3, P4, P5, P8), Dictation Three pieces (one Baroque, one Classical, one Romantic or Contemporary) Sight-Reading Transposition Harmonization (I, i, IV, iv, V7)</p>
<p>Junior B Minor Scales and Arpeggios, 1 octave, HT Arpeggios, 3 positions All minor tonic chords, 3 positions Cadences I V I in all positions (LH figured bass or I IV V I) Ear-Training: major/minor chords Bach or equivalent (one) Two pieces (one contemporary) Sight-Reading</p>	<p>Level 5 Major & Minor Scales (Bb, Eb, g, c), 2 octaves, HS or HT Tonic chords, 3 positions (Bb, Eb, g, c) Cadences I IV I V6/5 I (Bb, Eb, g, c) Ear-Training: major I, IV, and V chords, Intervals (M2, M3, m3, P4, P5, M6, M7, P8), Dictation Baroque piece (one) Classical piece (one) Romantic or Contemporary (one) Sight-Reading Transposition Harmonization (I, i, IV, iv, V7)</p>
<p>Intermediate A Major Scales & Arpeggios (quarter notes 1 octave, eighth notes 2 octaves, 4 touches) Arpeggios, 3 positions 4 touches (legato f, legato p, staccato f, staccato p on last rhythm only) Dominant 7th chords, 4 positions Cadences I IV I V I, 3 positions Chromatic scale, 2 octaves, HT in rhythms Bach short prelude or equivalent Baroque Sonatina (1 movement) One contemporary piece Sight-Reading</p>	<p>Level 6 Major & Minor Scales (Ab, Db, Gb, f, bb), 2 octaves, HT Arpeggios, 2 octaves, HT Cadences (Ab, Db, Gb, f, bb) Ear-Training: major I, IV, and V chords, Intervals (M2, M3, m3, P4, P5, M6, m6, M7, P8), Dictation Baroque piece (one) Classical piece (one) Romantic or Contemporary (one) Sight-Reading Transposition Harmonization (primary chords, ii, vi)</p>
<p>Intermediate B Minor Scales & Arpeggios (quarter notes 1 octave, eighth notes, 2 octaves – 4 touches) Arpeggios in 3 positions Diminished 7th chords, 4 positions, Cadences I IV I V I, 3 positions Bach – Little Preludes or equivalent Baroque Ear-Training (Major and minor triads) Sonatina (1 movement) – one contemporary piece Sight reading</p>	<p>Level 7 Major & Minor Scales (G, D, B, e, b), 3 octaves, HT Arpeggios (G, D, B, e, b), 3 octaves, HT Chromatic Scale, 3 octaves, HS or HT Cadences (G, D, B, e, b) Ear-Training: major/minor, diminished/augmented chords, Intervals (M2, m2, M3, m3, P4, P5, M6, m6, M7, P8), Dictation Baroque piece (one) Classical piece (one) Romantic or Contemporary (one) Sight-Reading Transposition Harmonization</p>

<p>Intermediate C Melodic Minor Scales – 2 octaves or rhythms, 4 touches Diminished 7th Arpeggios – 2 octaves, rhythms Cadences – I IV I V I – Aug. and Dim. Triads Baroque – Sonatina Movement – Romantic piece Ear-training (major, minor, aug. and dim. Triads) Sight reading</p>	<p>Level 8 Major & Minor Scales (A, E, B, f#, c#, g#), 4 octaves, HT Two Against Three Scales Dominant 7th chords, one octave, 4 positions Arpeggios, 3 octaves, HT Chromatic Scale, 2 octaves, HT Ear-Training: identify major, natural/harmonic/melodic minor scales, intervals, major/minor/diminished/augmented chords, dictation Baroque piece (one) Classical piece (one) Romantic or Contemporary (one) Sight-Reading Transposition Harmonization</p>
<p>Preparatory A Major Scales and Arpeggios, 4 octaves in rhythms (quarters, eights, triplets, and sixteenths, with 4 touches on sixteenths. Arpeggios also in inversions) Chromatic Scale – quarter notes 1 octave, other 3 rhythms, two octaves each Cadences – play and identify authentic cadences and the I IV I V 7 I Dominant 7th Arpeggios in rhythms to 4 octaves Bach – One of the two-part inventions or equivalent Baroque Sonata Movement – two pieces (one contemporary) Sight reading</p>	<p>Level 9 Major & Minor Scales (Ab, Db, Gb, f, bb, eb), 4 octaves, HT Two against Three Scales Octave Scales 7th Chords, 4 positions Arpeggios, 3 octaves, HT Ear-Training: identify Ionian, Lydian, Mixolydian modes, intervals, major/minor and 7th chords, dictation Baroque piece (one) Classical piece (one) Romantic or Contemporary (one) Sight-Reading Transposition Harmonization</p>
<p>Preparatory B Minor scales and Arpeggios, 4 octaves, in rhythms, 4 touches (as for Prep. A Arpeggios in inversions) Cadences I IV I V 7 I Diminished 7th Arpeggios in rhythms to 4 octaves Bach – Two part inventions or Little Preludes and Fugues or equivalent Baroque Sonata Movement – 2 pieces (one a contemporary) Sight reading</p>	<p>Level 10 Major & Minor Scales, 4 octaves, HT Chord Progressions Octave Scales Seventh Chords, 4 positions, Arpeggios, 3 octaves, HT Ear-Training: identify Aeolian/Phrygian/ Dorian modes, intervals, triad & inversions, dictation Baroque piece (one) Classical piece (one) Romantic piece(one) Contemporary piece (one) Sight-Reading Transposition Harmonization</p>
<p>Preparatory C Major Scales and Arpeggios in contrary motion (quarter notes, 1 octave, eighth notes 2 octaves, 4 touches) Play and identify all plagal cadences Dominant seventh chords and inversions 2</p>	<p>Level 11 Major & Minor Scales, 4 octaves, HT Chord Progressions Octave Scales Seventh Chords, 4 positions, Arpeggios, 4 octaves, HT</p>

<p>octaves Baroque – Sonata movement – 2 pieces, and 1 American Sight reading</p>	<p>Ear-Training: identify Lydian/Mixolydian/Dorian/Phrygian modes, whole-tone scale, intervals, triad & inversions, dictation Baroque piece, preferably a Bach Prelude and Fugue (one) sonata-allegro piece, preferably a sonata by Beethoven (one) Romantic piece (one) Contemporary piece, preferably an Impressionistic piece (one) Sight-Reading Transposition Harmonization</p>
<p>Preparatory D Minor Scales and Arpeggios, contrary motion (quarter and eighth notes, 4 touches) Review Plagal Cadences Diminished 7th Chords and Inversions Baroque – Sonata movement – 2 pieces and one contemporary piece Sight reading</p>	<p>Level 12 Major & Minor Scales, 4 octaves, HT Chord Progressions Octave Scales, 2 octaves Seventh Chords, 4 positions, Arpeggios, 4 octaves, HT Ear-Training: identify modes, major/minor scales, whole-tone scale, Seventh Chords, dictation Baroque piece, preferably a Bach Prelude and Fugue (one) sonata-allegro piece, preferably a sonata by Beethoven (one) Romantic piece (one) Contemporary piece, preferably an Impressionistic piece (one) Sight-Reading (Bach Chorale) Transposition Harmonization at sight</p>
<p>Preparatory E All Major and minor scales in thirds, sixths, and tenths Review of all major and minor arpeggios in parallel motion Repertoire: complete classical sonata, one standard work from each of following periods: Baroque, Romantic, French Impressionistic, Contemporary</p>	

* Teachers are encouraged to consult the Guild Musicianship Book, Complete, edited by Lindfors, published by Summy-Birchard

** Teachers are encouraged to consult the 2003 Achievement in Music (AIM) Syllabus for Piano for more details. Please note that students in levels 3 and above also complete a separate theory exam.

**Millikin University School of Music Preparatory Department
Voice Learning Outcomes**

Goals:

1. To achieve a measurable degree of **technical mastery** in at least one of the traditional or innovative techniques appropriate to their area of study
2. To develop an effective **work process** and a coherent set of ideas and goals appropriate to their levels of study
3. To develop a significant **body of skills** sufficient to produce work consistent with the goals of their program

Technical mastery	Work process	Skills
<p>Beginner Level 1</p> <p>Show understanding of proper posture for breath control</p> <p>Show understanding of "low" breath and begin to connect with tone in "siren" concept</p> <p>Learn the concept of a "clean" attack</p> <p>Learn a "lip trill" to facilitate connection between breath and phonation</p> <p>Show understanding of singing pure vowels ... [a] [e] [i] [o] [u]</p>	<p>Level 1</p> <p>Be able to do the following with their chosen literature:</p> <ul style="list-style-type: none"> • Clap the rhythm of the melody ... it is best to use songs with duple division meters (2/4. 3/4. 4/4) • Chant the text in rhythm • Sing the melody on "la" without piano assistance • Sing the melody using text without piano assistance • Sing song with piano accompaniment • Sing song from memory 	<p>Level 1</p> <p>Learn to read duple division rhythms where quarter note is beat (2/4. 3/4. 4/4) down to eighth-note divisions</p> <p>Using <i>solfege</i>, sing major scale and arpeggio, in tune, without piano assistance, in three "comfortable" octaves</p> <p>Using <i>solfege</i>, sing a sequence of all intervals in the major scale, without piano assistance</p>
<p>Beginner Level 2</p> <p>Continue development of techniques introduced in first level.</p> <p>For most young singers the tone should be losing some of the natural "breathiness" and be developing a "core" or a "clearer / more "ringy" sound.</p>	<p>Level 2</p> <p>Continue development of process of learning a song ... How many steps can the student do without teacher assistance?</p> <p>Song literature may be somewhat more difficult depending on the student.</p>	<p>Level 2</p> <p>Continue reading of duple division meters down to sixteenth-note divisions</p> <p>Using <i>solfege</i>, sing a natural minor scale and arpeggio, in tune, without piano assistance, the three "comfortable" octaves</p> <p>Using <i>solfege</i>, sing a sequence of all intervals in the natural minor scale, without piano assistance</p>

<p>Intermediate ... Level 3</p> <p>Continue development of basic skills from Lvl 1</p> <p>For younger singers the natural breathiness should continue to disappear and "register-breaks" should begin to disappear.</p> <p>Introducing longer, more florid vocalize patterns.</p>	<p>Level 3</p> <p>Introduce song literature using triple division meters</p> <p>Introduce song literature in Italian</p> <p>Continue development of process of learning a song ... student should be doing more of the steps by themselves.</p>	<p>Level 3</p> <p>Introduce sight singing using melodies with duple division meters and melodies clearly based on scales in order to incorporate <i>solfege</i> syllables introduced in earlier levels.</p> <p>Learn to read triple division rhythms (6/8. 9/8. 12/8) down to the eighth-note level</p>
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**Millikin University School of Music Preparatory Department
Millikin Children's Choir Program Learning Outcomes**

KinderChoir is for children in grades kindergarten and first grade. This choir's primary role is to introduce singers to singing voice, matching pitch, and keeping a steady-beat. In addition, KinderChoir informally addresses each concept listed below for labeling in Choir I (Apprentice Singers). Formally, kinderchoir addresses comparable concepts such as high vs. low, loud vs. soft, beat vs. rhythm, fast vs. slow, step vs. skip.

Concepts	Semester A	Semester B	Semester C	Semester D
	Sol-mi sol-mi-la eighth notes/quarter notes quarter rest	mi-do la-sol-mi-do half note 2/4 meter Half-note rest Conducting in 2	Re Do pentatone 4/4 meter Whole note Whole-note rest Upbeat	High do' Dotted half-note 3/4 meter Conduct in 4

Choir I is for children in second and third grade. This choir builds upon foundation set by KinderChoir in regards to voice qualities, matching pitch, and steady-beat. In addition, singers in Choir I formally label concepts in addition to informally experiencing additional concepts. See charts below:

Choir I: Formal Concepts	Semester A	Semester B	Semester C	Semester D
	Sol-mi sol-mi-la eighth notes/quarter notes quarter rest	mi-do la-sol-mi-do half note 2/4 meter Half-note rest Conducting in 2	Re Do pentatone 4/4 meter Whole note Whole-note rest Upbeat	High do' Dotted half-note 3/4 meter Conduct in 4

Choir I: Informal Concepts	Semester A	Semester B	Semester C	Semester D
	Low la Low sol Sixteenth notes Eighth rest	Fa Syncopation 3 eighth notes	Ti Dotted quarter, eighth note.	Major Scale Eighth note- dotted quarter Hidden syncopation

Choir II is for children in 4th-6th grade. These students are expected to have mastered KinderChoir and Choir I skills. In addition, they are expected to perform standard choral literature addresses both melodic and rhythmic concepts addressed in the MCC curriculum.

Choir II: Formal Concepts	Semester A	Semester B	Semester C	Semester D	Semester E	Semester F
	Sixteenth notes Syncopa (eighth quarter eighth) Eighth rest Low la Low Sol Do extended Pent. Simple canons (rhythmic & melodic)	Eighth-two sixteenth Two sixteenth-eighth Dotted quarter eighth Eighth dotted quarter Eighth-dotted quarter Upbeat in 2 and 4 La pentatonic Melodic ostinato 3-part melodic canon Re 2- part choral singing Rhythmic ostinato dictation Simple improvisation	Sol pentatonic Fa Tie in duple 2- part choral singing Rhythmic ostinato dictation Simple improvisation	6/8 time Do pentachord Do hexachord Ti La pentatonic La hexachord 2- part choral singing Rhythmic ostinato dictation Simple improvisation	Hidden syncopa Dictation (32 bars) 3-part singing Major Scale D-D' Natural Minor Scale Absolute Note Names (treble clef) Ostinato-rhythmic/melodic Improvisation-rhythmic/melodic Form: AB, ABA, Rondo, Call & Response	Augmented hidden syncopa Delayed syncopa Cut time Absolute Note Names (Major Scales) Major Scale D-D', natural minor L-L' Dictation (32 bars) 3-part singing Ostinato-rhythmic/melodic Improvisation-rhythmic/melodic Form: AB, ABA, Rondo, Call & Response
Choir II: Informal Concepts	Semester A	Semester B	Semester C	Semester D	Semester E	Semester F
	Semester B formal	Semester C formal	Semester D formal	Semester E formal	Semester F formal	Vocal chording (I, IV, V, I) Triplets Triple meter (3/4, 3/8), Altered note "si" Harmonic minor scale

Choir III: Concert Youth Chorale (Men's Ensemble) is for the most advanced musicians within the Millikin Children's Choir program. Seventh-Twelfth graders perform at the highest level of sophistication possible at various events yearly. In addition, singers address the following concepts on a rotating sequence.

Vocal Technique: Head voice vs. Chest voice, muscle relaxation, diction, vowel formation, tone, resonance, posture, breath

Listening Skills (ensemble and small group work)

Vocal Chording (I, IV, V, V7, I)

Form-variations, sonata, RONDO (ABACADAE)

Ostinati-rhythmic/melodic

Improvisation-rhythmic/melodic

Dictation-rhythmic/melodic

Key signatures (C, D, F, G, B-flat)

Altered notes (Te, Me, Ra)

Sequence/canonic imitation

Cadences/tuning points

Mixed meter

MODES: Mixolydian & Dorian

Circle of Fifths

3 and 4-part choral singing

Languages (German, Italian, Latin, French, etc.)

Music History

Genre study

**Millikin University School of Music Preparatory Department
Preschool Music & Movement Class Learning Outcomes**

Overall goal: to provide the type of musical experiences that nurture the child's potential to make and understand music and enrich his/her musical development.

Learning objectives for the classes are to give the students and parents the tools to:

1. Move to a steady beat
2. Sing in tune
3. Be expressive with music