

## Achievement Day Requirements-2009

1. Two selections are played, one memorized.
2. Student names the key and plays a scale (or pentascale for levels Prep – 1) in the key of each piece.
3. Student chooses 2 options from the list below (at least 1 selection should be a PERFORMANCE OPTION).

Bonus: **Super-Achiever** candidates must successfully complete 5 options from the list below, perform at a high level of competency, and pass at least one written test with a score of 80% or above. Super Achievers will be rewarded with a special medal.

### **PERFORMANCE OPTIONS**

1. **Student plays one additional piece.** Prep level to level 6 may play any piece. Levels 7-12 choose a piece from a different period of music history than their required pieces OR student plays a written version of pop, jazz, folk, or sacred music
2. **Scales:** See the CSMTA Student Activities Handbook (a supplement to *Notes and News*—September edition). Specific requirements for Achievement Day are on pages 6-14. Instrumental and vocal scales will be adapted for your instruments. Specific requirements are listed for each level.
3. **Chords:** Use the CSMTA guides.
4. **Arpeggios:** Use CSMTA guides.
5. **Sight Reading:** Student sight reads music two levels easier than the performance level entered.
6. **Improvisation:** Student is to select a specific idiom/objective/design in advance. He/she may improvise by adding details to written music (supplied by teacher) such as a harmonic improvisation or creating a spontaneous composition using such devices as a selected chord progression or 12-bar blues progression. Some recognizable structure is important. Structure can be based on classical, jazz, or pop forms. The best improvisations will have many characteristics of a good composition but will not be written down. Teacher should note the type of improvisation on student's sheet for evaluator.
7. **Play from a lead line:** Student plays from a lead line using the given melody and notated chord symbols and adding an accompaniment. The student can create an arrangement by adding chords in blocked form, or in a very complicated accompaniment styles or creating a bass line and supplying appropriate chord tones under the melody line depending on the level of difficulty chosen. Lead line pieces can be found in Fake books. Teacher is to supply several lead lines for their student at the appropriate level of difficulty. (Not to vary more than 2 levels from performance level).
8. **Collaborative Performance:**
  - a. Accompanying—student provides a musical background for another's performance.
  - b. Ensembles—playing duets, etc. Teacher must make careful notations of the students playing together and if two pianos are needed. It is preferred that another student, (not the teacher) is the student's ensemble partner.
9. **Performance on a second instrument or vocal solo.** It is highly recommended that the student is taking lessons or participating in a school or church activity using this skill.
10. **Transposition:** See the study guide in the CSMTA handbook.
11. **Dance:** Serious performing art. Student brings a CD and player (or ipod) to accompany dance performance.

12. **Conducting:** Student directs a performing group (or uses recorded music) to bring about coordination of all the players and/ or singers. Students must beat time with a clear indication of the pulse as well as some ability to indicate interpretation of the score.

13. **Other**

### **RELATED OPTIONS**

14. **Written Theory test:** See the CSMTA handbook. BAMTA also has study guides and sample tests available.

15. **Terms and signs test:** “ “

16. **Music History Test:** Levels 7-12

17. **Written Ear Training Test:** See the CSMTA handbook. Tests closely follow ***Now Hear This*** ear training program written by Mary Elizabeth Clark.

18. **Original Composition** (written/printed) for any instrument (Due by April 11): A recorded tape or CD of student performing the work is to be included with the manuscript.

19. **Written Project:** These projects should be neatly hand-written or typed and submitted with a title cover page (due by April 11)

19. a. REPORTS:

Levels 1-4 One to two pages; 2 references listed.

Levels 5-8 Two to four pages; 3 reference sources.

Level 9-12 Five to Ten pages; 4 or more reference sources.

Levels 5-12 should include footnotes and bibliography.

19. b. SCRAPBOOKS:

These might include pictures of composers or instruments with brief description of each. The areas that could be covered are extensive—musical terms, signs and symbols (in current use or from various music periods), composers, music history, instruments, performing artists, conductors, folk music, jazz, theory, musical forms, or simply use his/her imagination. Length of “book” should be approximately double a written report.

19. c. COMPOSITION ANALYSIS:

Student describes the harmony, form and general characterizations of the melody. This also could include discussion of the structure, thematic material, phrasing, orchestration, style, technique, etc. of a composition.

20. **Written Review of a live performance or a recording** (i.e. entire CD) Student attends 4 concerts and/or listens to five classical numbers, or an entire CD and prepares a written report on each. (due by April 11)

21. **Construction project:** (due by April 11) This project can be any type of construction project as long as it is music related. Some examples are: pillows, collages, mobiles, sculptures (clay, paper, etc.), musical games, painted clothing, jewelry, etc. Projects are to be displayed at Achievement day and may be picked up at the end of that day. Some examples are listed below. Please attach a label with student’s name, age, teacher and title or description of work.

Level 1-4 Mobiles, simple cloth constructions, clay models, etc. No commercial packages or kits are acceptable.

Level 5-8 Wood burning, simple carvings, models of instruments, etc. constructions using various combinations of media. Projects such as: a protective cloth cover for your instrument, wall hangings, and room decorations.

Level 9-12 Scale models of instruments from various eras with research report; full-size quilt of musical designs; miniature hand-made costumes of early musicians, troupes, etc. Develop an original musical game to teach elementary concepts of music theory.

22. **Art related to Music:** The student does a painting, poster or drawing related to music. Mounting should be suitable for display. This should be an artistic representation of a piece of music familiar to the student using crayons, paints, markers, chalks, water colors, mixed media, etc. Students are encouraged to sign their work on the front. Please specify the piece of music which relates to the art. It may also be based on a general music theme. Please attach a label listing the student's name, age, teacher and title of art project.

\*\*It is recommended the level of difficulty and accomplishment of all options NOT VARY from the student's performance skills by more than one level. **Super Achievers** must enter all pieces and options at the same level. All projects should be labeled with the students name, level and the teacher code or name.