Foreword

The Missouri State Applied Music Program, which was originally approved by the State Department of Education and the University of Missouri's Committee on Accredited Schools and Colleges more than 50 years ago, provides secondary school students in the State of Missouri the opportunity to receive credit toward graduation for their study of applied music with independent teachers. The program under this plan does not replace the curricular and extracurricular offerings in the schools in music, but augments and assists such work through the cooperation of qualified local independent teachers and provides to the students the opportunity for individual study which may not be offered in the regular school curriculum. In 2010, this program was transferred to the University of Missouri High School (MU HS), and credit is now granted through them.

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Revised 2010
This booklet has been revised under the direction of the State Applied Music Board of Missouri for the guidance of independent music teachers in giving instruction for credit to students in the secondary schools of Missouri. The applied music plan functions under the following directives:

(1) The approval of independent teachers
(2) The granting of high school credit

I. THE APPROVAL OF TEACHERS IN APPLIED MUSIC

A. Requirements for the One-Year Permit
   To be eligible for a One-Year Permit, applicants must provide an official transcript that lists a baccalaureate degree from a recognized institution with a major in music or music education. The degree must have included not less than 16 hours of credit in the specific applied music subject to be taught, and a minimum of 6 semester hours of harmony, dictation, ear training, or the equivalent. One-Year Permits are not renewable.

B. Requirements for the Permanent Permit
   The Permanent Permit is automatically issued after one year of successful teaching experience with a One-Year Permit. The success of the teaching will be evaluated by a completed program and examination of one or more students enrolled in the program, and by the recommendation of the evaluator of the first-year students.

II. METHOD OF ISSUING PERMITS

A. The Issuing of Permits
   Permits are issued by the State Applied Music Board of Missouri and the University of Missouri High School. The State Applied Music Board is composed of the Director of the School of Music at the University of Missouri-Columbia, the Executive Director of the State Applied Music Program, and the MU HS Principal. The State Applied Music Board functions to serve in an advisory capacity to MU HS in determining standards and policies for administering the applied music program.

B. Applications for Permit
   Application for the One-Year Permit must be made on an approved form supplied by the Executive Secretary. See contact information on the back of this booklet.

III. GRANTING SECONDARY CREDIT

A. Fields in which Credit May Be Granted
   Currently credit is only granted in piano; additional instruments and vocal may be considered if sufficient demand warrants the development of a curriculum for each instrument/voice.

B. Amount of Credit which May Be Granted
   1. Credit is available to piano students for credit in grades 9, 10, 11, and 12.
   2. Not more than one-half unit of credit in applied music will be approved during one academic year. The maximum total credit which may be granted in applied music is two units in piano.
   3. One-half unit of credit per year requires:
      (a) one 30- to 45-minute lesson per week (36 per year)
      (b) a minimum of 6 hours (360 minutes) of practice per week
      (c) the passing of the examination prescribed, including a corollary examination in Technique and Musicianship.
   4. Instruction in music theory paralleling the degree of technical advancement in the field studied is to be continued throughout the student's enrollment in applied music. First-year students will be tested on the Fundamentals of Music as listed in Section VII.

C. Requirements for Credit
   1. The prerequisite for registration in applied music is two years of instruction on the piano. The prerequisite may be met after the student has entered secondary school.
   2. The music teacher must hold a permit in piano on or before October 1 of the school year in which the teacher's students are enrolled for credit.
   3. The superintendent or principal of the student’s school shall approve this plan before it may become operative in the school where the student is enrolled.
   4. Application for credit must be made to the principal or superintendent of the student’s secondary school and filed in the office of the Executive Director of the State Applied Music Program before October 15 of the academic year in which the course is to be taken.
   5. Music study under this plan shall be considered an integral part of the student's regularly established load of studies.
D. Registering Students for No Credit

1. Certified teachers may register piano students in the program for no credit in grades 6, 7, and 8.
2. Students must have met the two-year study prerequisite and are expected to follow the syllabus and fundamentals prescribed below.
3. Students registered for no credit must pay the full fee and are expected to fulfill the spirit of the syllabus, including the practice records and the examination.
4. Students enrolled for credit who fall behind on the practice requirement or the repertoire expectations may change to no credit enrollment and still participate in the evaluation (examination), if the Executive Director is notified by April 1.

IV. PROCEDURES FOR ENROLLMENT, PRACTICE RECORDS, AND EXAMINATION FORMS

A. Enrollment Procedures

1. All independent piano teachers who currently hold a one-year or a permanent teaching certificate for the Missouri State Applied Music Program will be reminded by September 15 of the enrollment procedures, the procurement of appropriate forms, and deadlines for the academic year.
2. Forms may be downloaded from this website: http://web.missouri.edu/wengerj/stateapplied.html
3. Teachers are responsible for obtaining the necessary school official's signature (the principal or the superintendent) by October 1 for all students wishing to participate.
4. All enrollment forms with complete required signatures must arrive, along with payment of the required fees for all students, in the office of the Executive Director, no later than October 15 for students to be able to participate.

B. Practice Records

1. Each student enrolled in the program must maintain daily and weekly practice records. These records are to be completed for every term or quarter of the academic year, and must have validating signatures of the teacher, the parent, the student, and the principal or superintendent.
2. The teacher will determine the definition of the term. It should be based either on terms within the independent studio or on the academic terms of the school system.
3. Piano students are expected to practice a minimum of six hours per week (360 minutes). The lesson time may be counted towards this total.
4. The teacher will grade the student at the end of each term: S (satisfactory) or U (unsatisfactory). The teacher collects the practice records at the end of every term and maintains a complete file for the examination.
5. All practice records are to be given to the examiner at the final examination and will be kept as a part of the official file for the student. Students not fully completing this requirement, either in a reasonable average of practice time or in filling out the record, may have their final grade lowered.

C. Preparing the Repertoire and Examination Form

1. The Repertoire and Examination Form must be prepared for each student to be heard by the examiner. The teacher is responsible for completely filling out the form prior to the examination.
2. Teachers should list technique/musicianship items, repertoire prepared for the exam, and other repertoire and technique studied throughout the year.
3. Repertoire selected for the exam should adhere to the syllabus guidelines for memorization at the student's level. Concerti are allowed only if the examination room has two pianos available.
4. The completed Repertoire and Examination Form will be mailed to the teacher following the exam, with a copy maintained in the office of the Executive Director.

V. EXAMINATION FOR HIGH SCHOOL CREDIT

A. Examiners

Examiners for the program will be designated by the State Applied Music Board of Missouri.
B. Time and Place of Examinations
The examinations are scheduled for late April or early May; every effort is made to arrange the schedule to accommodate those participating. The substitution of a video-recorded examination is possible in cases of extreme hardship or remote location. The Executive Director must have requests for a recorded audition by April 1 preceding the required exam, and all recorded auditions must arrive in the Executive Director's office no later than May 15.

C. Fee
An individual examination fee of $39.00 is charged by the State Applied Music Board of Missouri to cover the cost of book-keeping and travel to conduct the examinations. This fee is subject to change annually based on travel expenses for the examiner, and is due and payable by the registration deadline in October.

D. Examiner’s Reports
1. The examiner will report the grades of all students examined to the Executive Director of the State Applied Music Program, who will forward such reports to MU HS Principal; MU HS will then send the earned grade to the superintendent or principal of the student’s secondary school.
2. The Executive Director of the State Applied Music Program will keep an accurate file of all students receiving credit by examination in order that the registrars of all institutions to whom transcripts are presented may obtain verification if needed.

VI. APPLIED SYLLABUS FOR PIANO
A. Choosing the level for students
The content of this guide has been organized to provide syllabi for six years of piano. This provides both the flexibility to begin the program for no credit earlier than the 9th grade or to begin more advanced students at an appropriate higher level no matter the grade in school. The teacher should select and follow the year most suited to the student’s degree of advancement. It is expected that a student having satisfactorily completed a year of work will follow the next consecutive year of work designated in this guide. Even though additional years of work are indicated, the total credit in applied music may not exceed the maximum of two full credits. The preparatory year must include Fundamentals of Music listed in Section VII.

B. Selection of specific repertoire
The repertoire listed in this syllabus is to be regarded as a sample of the type of work expected, but the specific pieces are not to be considered mandatory. The teacher should assign material best suited to meet the needs of the individual student; however, the minimum requirements should in all cases be attained. A teacher will judiciously guide the student by insisting that emphasis be placed on the quality of the performance judged in terms of rhythm, accuracy, musical qualities of interpretation, and tone quality.

C. Multiple movement selections
Repertoire chosen by the teacher may either be multiple movement or single movement, depending on the student’s level. Multiple movements of the same work may be counted as separate pieces in the required number of works within the style period for the examination.

D. Impressionistic Repertoire
The teacher may choose to place selections in the Impressionist style in either the Romantic or the Contemporary repertoire classification. Only one Impressionistic piece may be assigned for each year so that students have a broad range of stylistic experiences in other Romantic and Contemporary repertoire.

E. Repertoire exclusions
Repertoire in informal idioms, including popular, gospel, and simplified arrangements, should not be included in the music offered for the examination. One or two of these pieces, however, may be included in additional repertoire studied at the discretion of the teacher.

F. FIRST YEAR
1. Repertoire (eight pieces minimum)
   a. Baroque
      Two pieces: little pieces by Bach, Handel, or Scarlatti or contemporaries.
   b. Classical Sonatina
      Two movements: Kuhlau, Diabelli, Clementi, Beethoven or contemporaries.
   c. Romantic
      Two pieces: Burgmüller, Heller, Schumann or contemporaries.
   d. Contemporary
      Two pieces: Bartok Mikrokosmos Vols. I & II or contemporaries.
   e. Memory Work for Examination (four pieces)
      One piece from each of the above categories (only one movement of the sonatina).
2. Technique/Musicianship
   a. Scales
      At least 6 major scales, 2 octaves; hands together or alone.
   b. Arpeggios
      Same keys as scales, tonic position, two octaves; hands together or alone.
   c. Chord Progressions
      Hands alone, same keys as scales, I IV I & I V I (or I IV V I).
   d. Analysis
      Identify stepwise structure in major scales. Identify major triads in pieces played.
   e. Ear Training
      Recognize the intervals of a major scale from the tonic.
   f. Terminology
      Know all terminology in repertoire to be performed for the examination.
   g. Sight Reading
      Consistent with student's degree of advancement.

G. SECOND YEAR
1. Repertoire (eight pieces minimum)
   a. Baroque
      Two pieces: Bach Little Preludes and Fugues or easier Two-Part Inventions.
   b. Classical Sonatina
      Two movements: Haydn, Clementi, Beethoven or other more difficult Sonatinas.
   c. Romantic
      Two pieces: Mendelssohn, Songs Without Words; Chopin, easier Preludes; Schubert or Schumann, short pieces; Heller, Op. 45.
   d. Contemporary
      Two pieces: Bartok, Mikrokosmos Vols. III & IV, Prokofiev, easier pieces.
   e. Memory Work for Examination (four pieces)
      One piece from each of the above categories (only one movement of the sonatina).

2. Technique/Musicianship
   a. Scales
      Six major scales and six harmonic minor scales, two octaves; hands together.
   b. Arpeggios
      Same keys as scales, four octaves; hands together.
   c. Chord Progressions
      Chord RH, root LH, same keys as scales, I IV I6 V V7 I (or I IV V7 I).
   d. Analysis
      Identify stepwise structure in major and minor scales. Identify major and minor triads in pieces played.
   e. Ear Training
      Recognize the intervals of a major and minor scale from the tonic; recognize major and minor triads in root position.
   f. Terminology
      Know all terminology in repertoire to be performed for the examination.
   g. Sight Reading
      Consistent with student's degree of advancement.

H. THIRD YEAR
1. Repertoire (eight pieces minimum)
   a. Baroque
      Two pieces: Bach, more difficult Two-Part Inventions; Rameau; Couperin; Scarlatti, easier Sonatas; Handel easier movements from Suites.
   b. Classical Sonatina or Sonata
      Three movements: more difficult Sonatinas, or two movements: easier sonatas of Mozart, Haydn, Beethoven.
   c. Romantic
      Two shorter pieces or one longer piece: Schubert, Impromptu Op. 142/2, Moments Musicaux; Mendelssohn, Songs Without Words; Grieg, Lyric Pieces; Schumann, Album for the Young, Scenes from Childhood, Nachtstücke; Chopin Preludes.
   d. Contemporary
      Two pieces from the Twentieth or Twenty-first Century: Bartok, Rumanian Folk Dances; Villa-Lobos, The Three Marias, Prole do Bebe; Debussy, Children's Corner, Arabesques.
   e. Memory Work for Examination (four pieces)
      One piece from each of the above categories (only one movement of the sonata).

2. Technique/Musicianship
   a. Scales
      All major & harmonic minor scales, 4 octaves; hands together.
   b. Arpeggios
      All major and minor keys, tonic in three positions, four octaves; hands together.
c. Chord Progressions
Chord RH, root LH, all keys, I IV I V V7 I, in 3 positions
(I6 4 is optional).
d. Analysis
Identify stepwise structure in melodic minor scales. Identify
major and minor triads and dominant seventh chords in
pieces played.
e. Ear Training
Recognize the intervals of a major and minor scale from the
tonic; major and minor triads in root position; dominant and
diminished seventh chords.
f. Terminology
Know all terminology in repertoire to be performed for the
examination.
g. Sight Reading
Consistent with student's degree of advancement.

I. FOURTH YEAR
1. Repertoire
a. Baroque
Two pieces: Bach, moderately difficult movements from
French or English Suites, Three-Part Inventions, easier
Preludes and Fugues; Scarlatti, moderately difficult Sonatas;
Handel moderately difficult movements from Suites.
b. Classical Sonata
Three movements: sonatas of moderate difficulty of Mozart,
Haydn, Beethoven.
c. Romantic
Schubert, Impromptus; Schumann, more difficult selections
from Fantasy Pieces; Chopin Mazurkas, Waltzes.
d. Contemporary
Two pieces from the Twentieth or Twenty-first Century:
Debussy, Preludes; works by Bartok, Pinto, MacDowell,
Dello Joio, Kabalevsky, Ginastera.
e. Memory Work for Examination (four pieces)
One piece from each of the above categories (only one
movement of the sonata).
2. Technique/Musicianship (add to earlier requirements)
a. Scales
All melodic minor scales, four octaves; hands together
parallel and contrary motion.
b. Arpeggios
Four positions of dominant seventh chord, four octaves;
hands together.
c. Chord Progressions
Chord RH, root LH, all keys, including a secondary chord (ii
or vi) in three positions.
d. Analysis
Identify diminished and augmented triads, and diminished
seventh chords in pieces played.
e. Ear Training
Recognize augmented and diminished triads.
f. Terminology
Know all terminology in repertoire to be performed for the
examination.
g. Sight Reading
Consistent with student's degree of advancement.

J. FIFTH YEAR
1. Repertoire
a. Baroque
Bach, Three-Part Inventions, Preludes and Fugues, more
difficult movements from Partitas, French or English Suites;
Scarlatti, more difficult Sonatas.
b. Classical Sonata
A complete sonata of the difficulty of Beethoven Op. 13 or
28; can substitute a concerto or a substantial variation set by
Mozart, Haydn, or Beethoven.
c. Romantic
More extended compositions by Schubert, Schumann,
Chopin, Mendelssohn, Liszt, Brahms.
d. Contemporary
More difficult works of Debussy, Ravel, Bartok, Prokofieff,
Kabalevsky, Shostakovitch, Rachmaninoff, Scriabine.
e. Memory Work for Examination (four pieces)
One piece from each of the above categories (only one
movement of the sonata or concerto).
2. Technique/Musicianship (add to earlier requirements)
a. Scales
All keys, four octaves in 6ths and 10ths.
b. Arpeggios
All keys, four octaves in 6ths and 10ths. Inversions of
diminished seventh chords.
c. Chord Progressions
All major and minor keys, play cadences patterns with
secondary chords by ear.
d. Analysis
Identify two- and three-part form, plus first movement
sonata form sections and cadences.
e. Ear Training
   Play back simple melodies from a given starting tone.

f. Terminology
   Know all terminology in repertoire to be performed for the examination.

g. Sight Reading
   Consistent with student's degree of advancement.

K. SIXTH YEAR
1. Repertoire
   a. Baroque
      Bach, more difficult Preludes and Fugues, Italian Concerto, Toccatas; more difficult pieces by Scarlatti, Rameau, Couperin, Handel.
   b. Classical Sonata
      More difficult complete sonata of Beethoven, Haydn, or Mozart; or concerto or substantial variation set by Mozart, Haydn, or Beethoven (if didn't substitute in fifth year).
   c. Romantic
      More extended compositions by Schubert, Schumann, Chopin, Mendelssohn, Liszt, Brahms.
   d. Contemporary
      More difficult works of Bartok, Prokofieff, Rachmaninoff, Scriabine, Ginastera.
   e. Memory Work for Examination (four pieces)
      One piece from each of the above categories (only one movement of the sonata or concerto).

2. Technique/Musicianship (add to earlier requirements)
   a. Scales
      Prepare alternate fingerings, whole tone scales, modes.
   b. Arpeggios
      Parallel to scale constructions.
   c. Chord Progressions
      Harmonize melodies at sight with primary & secondary chords.
   d. Analysis
      Identify more extended forms, including sonata rondo and concerto.
   e. Ear Training
      Write from dictation a short melody with simple harmonization.
   f. Terminology
      Know all terminology in repertoire to be performed for the examination.
   g. Sight Reading
      Consistent with student's degree of advancement.

L. Supplementary Sources
   This repertoire list, which is necessarily limited in scope, is intended to serve as a guide only. Much excellent material is available that is suitable for students at all levels of advancement. The teacher should become acquainted with many of the appropriate works available and feel free to assign those works of quality he/she feels would best meet the individual student's needs. Ensemble experience is strongly encouraged but may not be a part of the examination (except for piano concerti if a second piano is available). Other useful sources for repertoire may be consulted, such as:


VII. FUNDAMENTALS OF MUSIC

All students enrolled in applied music courses should receive instruction in Fundamentals of Music prior to and during their enrollment for credit. At the end of the first year of credit instruction, the student must be prepared for an examination covering the following items.

When conditions do not permit instruction as broad as is indicated in all of A, B, C, D, and E, the student should at least become familiar with as much as possible of the content in these paragraphs.

A. Notation
   The staff, grand staff, names of notes, note and rest values
B. Meter
   Simple and compound, measure, accents, rhythm including syncopation
C. Keys and Scales
   Knowledge of construction of the major and minor scales and their signatures.
D. Intervals
   Recognition of intervals by ear and eye to include the following:
   major, minor, perfect, diminished, augmented
E. Terminology
   A knowledge of common terms indicating variations of speed, intensity, variety of tone and style, and the more common abbreviations and symbols.
   1. Terms indicating tempo
      adagio, andante, andantino, allegretto, allegro, grave, largo, larghetto, lento, moderato, presto, prestissimo, vivace
   2. Terms indicating variations in speed
      a tempo, accelerando, ad libitum, meno mosso, piu mosso, rallentando, ritardando, strettto, stringendo, tempo giusto, tempo primo, tempo rubato
   3. Terms indicating intensity of tone
      forte, fortissimo, mezzo forte, mezzo piano, pianissimo, piano
   4. Terms indicating variety of tone
      crescendo, decrescendo, diminuendo, sforzando
   5. Terms indicating style
      animato, cantabile, con brio, dolce, giocoso, grazioso, legato, maestoso, scherzando, staccato, sostenuto
   6. Abbreviations and symbols
      D.C., D.S., the tie, slur, accent, fermata, repeat mark

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