

Piano Improvisation Competencies:

- I. Melodic line
 - a. Standard: Harmonize at sight an eight-measure tonal melody in keys up to three sharps and three flats
 - i. Use tonic, subdominant and dominant harmonic structures
 - ii. Accompaniment pattern complements the melodic structure
 - iii. Tempo is appropriate to the melodic line
 - iv. Appropriate phrasing is evident
 - b. Standard: Improvise an eight-measure tonal melody up to three sharps and three flats
 - i. Incorporate antecedent and consequent phrasing
 - ii. Improvise in common meter, triple meter, and compound duple meter
 - iii. Use appropriate dynamics

- II. Harmonize a scale
 - a. Standard: Harmonize major scales up and down in keys up to three sharps and three flats with the melody in the top voice
 - i. Use appropriate voice leading
 - ii. Use common practice harmonization
 - iii. Make at least one chord substitution on the descending line
 - iv. Left hand has one voice, right hand has up to three voices
 - v. Tempo at MM=72 or above
 - vi. Use appropriate phrasing and dynamics

- III. Improvise a rhythmic pattern
 - a. Standard: Develop an improvisation based on a rhythmic pattern provided by the examiner.
 - i. Minimum length = 30 seconds
 - ii. May be harmonic or atonal
 - iii. Convey antecedent and consequent phrases
 - iv. Use appropriate dynamics

- IV. Accompany a story
 - a. Standard: Accompany a children's story that inspires movement
 - i. Minimum length = three minutes
 - ii. May be harmonic or atonal
 - iii. Use repetitive motives
 - iv. Use the range of the keyboard
 - v. Incorporate a range of dynamics
 - vi. Incorporate a range of meter
 - vii. Incorporate a range of tempi
 - viii. Be able to repeat the story with similar improvisations

- V. Modulation
 - a. Standard: Create an improvisation in a major key up to three sharps and three flats that modulates from the tonic to the dominant and returns to the tonic.
 - i. Minimum of 16 measures
 - ii. Use a secondary dominant to approach the modulation
 - iii. Use a V7 chord to return to the tonic
 - iv. Incorporate a melody into the modulation
 - v. Use appropriate phrasing and dynamics
 - vi. Minimum tempo of MM = 72
 - vii. Error free

- VI. Improvise subdivisions
 - a. Standard: Improvise sequences that involve consistent half notes in one hand and quarter notes in the other
 - i. Minimum tempo of MM = 72
 - ii. Use appropriate dynamics and phrasing
 - iii. May be tonal or atonal
 - iv. Convey a musical line
 - v. Be able to switch half and quarter notes between hands at phrases changes
 - vi. End the improvisation with a perfect cadence
 - b. Standard: Improvise sequences that involve consistent half notes in one hand and eighth notes in the other
 - i. Minimum tempo of mm = 72
 - ii. Use appropriate dynamics and phrasing
 - iii. May be tonal or atonal
 - iv. Convey a musical line
 - v. Be able to switch half and eighth notes between hands at phrase changes
 - vi. Complete improvisation with a perfect cadence

- VII. Improvising for movement
 - a. Standard: Improvise the qualities of the following locomotor movements:
Walking, running, skipping, skating, & jumping
 - i. Appropriate tempi for children
 - ii. May be tonal or atonal
 - iii. Use meters of two, three and four.
 - iv. Use both hands
 - v. Each quality played for a minimum of 20 seconds
 - vi. Incorporate antecedent and consequent phrasing
 - b. Standard: Improvise in real time from movement generated by a plastic artist
 - i. Minimum time = 10 seconds
 - ii. May be tonal or atonal
 - iii. May be rhythmic or arrhythmic based on the plastic artist

- iv. Use both hands
- v. Incorporate anacrusis in the improvisation
- vi. Demonstrate aspects of weight, phrase, duration in the improvisation