

Musicianship Levels

Level 1

- ◆ Tonesets within *l-s-m-r-d* range
- ◆ Major 2nd, minor 3rd intervals
- ◆ *ta, ti-ti, ta rest*
- ◆ 2/4, 3/4, 4/4
- ◆ Read 4/4 rhythm cards
- ◆ Improvise simple question and answer phrases, rhythm and melody
- ◆ Read from stick notation, tonesets within *l-s-m-r-d*
- ◆ Read from staff notation, tonesets within *l-s-m-r-d* range, no clef
- ◆ Sing known songs whilst performing pulse/rhythm with a variety of movements
- ◆ Sing known songs with a simple ostinato

Level 2

- ◆ Add pentatonic pitches *l, s, d'*
- ◆ Major/minor triads *s-m-d* and *m-d-l*,
- ◆ Simple major/minor triad transformation
- ◆ The *do pentatonic* scale
- ◆ Intervals in the *do pentatonic* scale – the inversion rule
- ◆ 6/8 metre
- ◆ *tai, ti-ti-ti, ta ti, tai rest* in compound time
- ◆ *tika-tika, tika-ti, ti-tika, tim-ka, ta-a* in simple time
- ◆ transform simple time songs to compound time
- ◆ Introduction of form
- ◆ Sing songs in 2/4 and 6/8 with conducting
- ◆ Sing known songs with a *ta ti-ti* ostinato
- ◆ Focus on reading, writing, improvising, aural and written dictation using tonesets *s-m-r-d; l-s-m-r-d; m-r-d-l; m-r-d-l,-s*,
- ◆ Read various tonesets from stave – introduce letter names in F, G, C and D *do*

Level 3

- ◆ *Do* and *la* pentatonic scales
 - From the same starting note, solfa and letter names
 - Consecutive intervals
 - Intervals from the tonic, ascending and descending
 - Inversion pairs
 - Sing and play scales in canon
- ◆ *Do* and *la* pentachords – simple transformations
- ◆ Introduction of major and natural minor scales
- ◆ Letter names and reading from treble clef in C, D, F and G *do* positions
- ◆ Introduce *tai-ti*; *syn-co-pa*; *ta-a-a*; *ti rest*; *ta anacrusis* in simple time
- ◆ Introduce *tika-ti-ti*; *ti-ti-tika*; *ti-tika-ti*; *tai-ai* in compound time
- ◆ Recognising, improvising and composing to simple form, including repeats and variants
- ◆ Sing and tap a variety of ostinati
- ◆ Sing and tap an independent rhythm line
- ◆ Sing and tap; sing and handsign; sing and play a simple canon
- ◆ Sing canons and simple two-part pieces; sing and play simple two-part piece
- ◆ Introduction to simple tonic-dominant harmony

Level 4

- ◆ *So*, *re* and *mi* pentatonic scales and intervals
- ◆ All pentatonic scales from the same starting note
- ◆ All pentatonic scales to be sung with letter names from starting notes D and A
- ◆ All pentatonic scales to be sung and played in canon from starting notes D and A
- ◆ Identify melodic then harmonic intervals played on the piano, from *do* and *la* pentatonic scales
- ◆ 5th imitation in pentatonic music
- ◆ Simple major/minor transformation
- ◆ Absolute pitch – C, D, F, G *do* and relative minors A, B, D, E *la*
- ◆ Introduce *tri-o-la*; *ka-tim (ti-kum)*; *ti-tai*; *ti anacrusis* in simple time
- ◆ Introduce *ti-ta*; *tim-ka-ti* in compound time
- ◆ Sing two-part pieces with a partner, demonstrating good ensemble skills
- ◆ Sing and tap two-part pieces
- ◆ Sing and handsign two-part pieces
- ◆ Sing and play two-part pieces
- ◆ Sing canons from the score and from memory, one to a part

Level 5

- ◆ Revision and extension of pentatonic scales, including from a variety of starting pitches – with solfa and letter names
- ◆ Introduction of all pentachords – in the context of one key, then from the same starting note
- ◆ Singing and naming of consecutive intervals in pentachords
- ◆ Diatonic major scale – sing and play canon; name intervals ascending and descending; inversion pairs
- ◆ Natural minor scale – sing and play canon; name intervals ascending and descending; inversion pairs
- ◆ Sequences in diatonic major, including pattern of 3rds
- ◆ 3rd, 4th, 5th imitations
- ◆ Using two *do* positions for the two lines of a two-part piece
- ◆ Root position triads – naming as major/minor/diminished
- ◆ Key signatures and letter names to two sharps and two flats
- ◆ Introduction of harmonic and melodic minor scales – introduction of *fi* and *si*
- ◆ Sing simple three-part pieces
- ◆ Introduction of Perfect and Imperfect Cadences
- ◆ Introduction of dominant 7th chord
- ◆ Composition of own canon, based on tonic/dominant (dominant 7th) harmonic structure

Level 6

- ◆ Extension of pentatonic scales, including naming intervals as found in a variety of repertoire
- ◆ Singing and identifying all pentachords from the same starting note
- ◆ Transformation of melodies into all pentachords
- ◆ Introduction to the modes
- ◆ Focus on 4ths, 5ths, 6ths, 7ths
- ◆ Canons at the 4th and at the 5th
- ◆ Root, 1st and 2nd inversion major triads
- ◆ Introduction of *ta*
- ◆ Key signatures and letter names to three sharps and three flats
- ◆ Letter names in bass clef
- ◆ Introduction to 5/8 metre
- ◆ Sing and tap; sing and play simple three-part pieces
- ◆ Introduction of Plagal Cadence
- ◆ Introduction of sub-dominant harmony, including common chord progressions
- ◆ Composition of own canon, based on tonic/dominant and dominant 7th harmonic structure

Level 7

- ◆ All modes from the same starting note, with solfa and letter names (starting on D and A)
- ◆ Intervals in all modes
- ◆ Modes and modal material to be sung with both authentic and modern solfa (emphasis on Dorian and Mixolydian)
- ◆ Modal transformations
- ◆ All three forms of the minor scale
- ◆ Root position triads based on the harmonic minor scale (naming as major/minor/augmented/diminished)
- ◆ Key signatures and letter names to four sharps and four flats
- ◆ Introduction of all chromatic alterations
- ◆ Introduction to 7/8, 5/4 metre
- ◆ Sing; sing and tap; sing and handsign; sing and play more complex two-part pieces
- ◆ Sing one to a part and sing and play three-part pieces
- ◆ Sing and tune triads in all positions, based on major and harmonic minor scales – intonation
- ◆ Introduction of Interrupted Cadence
- ◆ Composition of own canon based on tonic/dominant/sub-dominant harmony

Level 8

- ◆ More complex modal material (emphasis on Phrygian and Lydian)
- ◆ Major/minor and modal transformations
- ◆ Sing, name and recognise all intervals in all modes
- ◆ Intervals in harmonic minor and melodic minor scales
- ◆ Modulation to the dominant and the relative minor
- ◆ Root, 1st and 2nd inversion triads based on the harmonic minor scale
- ◆ Major and minor triad sequences – sing one to a part; sing and play
- ◆ Key signatures and letter names to five sharps and five flats
- ◆ 2/2, 6/4 metre
- ◆ Analysis of simple Classical forms
- ◆ Sing and play canons in two or more parts
- ◆ Sing one to a part; sing and play three-part and four-part pieces
- ◆ Introduction of 7th chords in root position
- ◆ Introduction to improvising question and answer phrases (up to 8 bars) in a Classical style

Level 9

- ◆ Modulation to the subdominant
- ◆ Key signatures and letter names to six sharps and six flats
- ◆ Letter names in the alto clef
- ◆ 3rd relationships
- ◆ 9/8, 12/8, 3/2 metre
- ◆ Introduction to Baroque and Renaissance forms
- ◆ Introduction to real and tonal answers
- ◆ Sing choral material in 2-5 parts
- ◆ Sing and play pieces using treble, alto and bass clefs
- ◆ Tonic/dominant/sub-dominant harmony, including I, IV, V substitutions
- ◆ Lendvai's AXIS system
- ◆ Seventh chords in root, 1st, 2nd and 3rd inversions in the major

Level 10

- ◆ Whole-tone scale
- ◆ Acoustic scale
- ◆ Alternating distance scales (2:1; 3:1; 5:1)
- ◆ Mixture singing
- ◆ Modulation to more distant keys
- ◆ Key signatures and letter names to seven sharps and seven flats
- ◆ Letter names in treble, bass, alto and tenor clefs
- ◆ Letter names in soprano and baritone clefs
- ◆ Sing and play pieces using treble, alto, tenor and bass clefs
- ◆ Sing choral material in 4-8+ parts
- ◆ Sing one to a part; sing and play more complex two-, three-, four- part pieces and canons
- ◆ Seventh chords in root, 1st, 2nd and 3rd inversions in the minor
- ◆ Neapolitan 6th chord in all inversions
- ◆ All augmented 6th chords
- ◆ Diminished 7th chords
- ◆ Composition of own canon based on tonic/dominant/sub-dominant chord sequence, incorporating dominant sevenths, Neapolitan and Augmented 6th chords

NB

- ◆ The above are guidelines and may be subject to change
- ◆ All levels will include consolidation of elements from previous levels
- ◆ All levels will include reading, writing, dictating (oral and written), memorising, improvising and composing using known rhythmic and melodic elements
- ◆ Not all elements will be addressed in every class!