

# Musicianship Levels 3 and 4

	Level 3	Level 4
Pitch and Tonality	<ul style="list-style-type: none"> <li>• <i>Do and la pentatonic scales</i></li> <li>• <i>Do and la pentatonic intervals</i></li> <li>• <i>Do and la pentatonic scales from the same starting note</i></li> <li>• <i>Do pentachord (d-r-m-f-s)</i></li> <li>• Diatonic major</li> <li>• <i>La pentachord (l,-t,-d-r-m)</i></li> <li>• Natural minor</li> <li>• Simple major/minor pentachordal transformations</li> <li>• Absolute pitch: C, D, F, G=<i>do</i>; reading from the treble clef</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Do and la pentatonic scales</i></li> <li>• <i>Do and la pentatonic intervals</i></li> <li>• <i>So, re and mi pentatonic scales</i></li> <li>• <i>So, re and mi pentatonic intervals</i></li> <li>• Pentatonic scales from the same starting note</li> <li>• Diatonic major</li> <li>• Natural minor</li> <li>• Simple major/minor transformation</li> <li>• Absolute pitch: C, D, F, G = <i>do</i>; and relative minor: A, B, D, E = <i>la</i>; reading from the treble clef with solfa and letter names</li> </ul>
Rhythm, Form and Structure	<ul style="list-style-type: none"> <li>• Duple, triple and quadruple metre in simple time (2/4; 3/4; 4/4)</li> <li>• Duple metre in compound time (6/8)</li> <li>• Simple time rhythmic elements to include: <i>ti-tika; tika-ti; tim-ka; tai-ti; syn-co-pa; ti and ti rest; ta-a-a; ta anacrusis</i></li> <li>• Compound time rhythmic elements to include: <i>tai; ti-ti-ti; ta ti; tai rest; tika-ti-ti; ti-ti-tika; ti-tika-ti</i></li> <li>• Introduction of simple forms including repeats and variants</li> <li>• Introduction to simple question-and-answer phrases in 6/8 metre (4 bars in total), incorporating known rhythmic and melodic elements</li> </ul>	<ul style="list-style-type: none"> <li>• Duple, triple and quadruple metre in simple time (2/4; 3/4; 4/4)</li> <li>• Duple metre in compound time (6/8)</li> <li>• Simple time rhythmic elements to include: <i>ti-tika; tika-ti; tim-ka; tai-ti; syn-co-pa; ti and ti rest; ta-a-a; ta anacrusis; ti-kum; tri-o-la; ti-tai; ti anacrusis</i></li> <li>• Compound time rhythmic elements to include: <i>tai; ti-ti-ti; ta ti; tai rest; tika-ti-ti; ti-ti-tika; ti-tika-ti; ti-ta; tim-ka-ti</i></li> <li>• Consolidation of simple forms including repeats and variants</li> <li>• Introduction to simple question-and-answer phrases in 6/8 metre (8 bars in total), incorporating known rhythmic</li> </ul>

		<p>and melodic elements</p> <ul style="list-style-type: none"> <li>• Introduction of 4<sup>th</sup> and 5<sup>th</sup> imitation</li> </ul>
<b>Sight Reading</b>	<ul style="list-style-type: none"> <li>• Read in all metres studied with rhythm names, using the rhythmic elements specified above</li> <li>• Read from handsigns using tonesets specified above</li> <li>• Read from stick notation in all metres studied, using the rhythmic and melodic elements specified above</li> <li>• Read from the stave with treble clef, in solfa and with letter names in all metres studied, in keys C, F and G, using the rhythmic and melodic elements specified above</li> </ul>	<ul style="list-style-type: none"> <li>• Read in all metres studied with rhythm names, using the rhythmic elements specified above</li> <li>• Read from handsigns using tonesets specified above</li> <li>• Read from stick notation in all metres studied, using the rhythmic and melodic elements specified above</li> <li>• Read from the stave with treble clef, in solfa and with letter names in all metres studied, in keys C, F, G and D, using the rhythmic and melodic elements specified above</li> </ul>
<b>Part Work</b>	<ul style="list-style-type: none"> <li>• Sing melodies in pentatonic tonalities, tapping a simple ostinato</li> <li>• Sing melodies in pentatonic tonalities, tapping the rhythm in canon</li> <li>• Sing melodies in pentatonic tonalities, performing an independent rhythm line</li> <li>• Sing simple canons and two-part pieces</li> <li>• Introduce sing and tap canon, sing and handsign canon, sing and play canon</li> </ul>	<ul style="list-style-type: none"> <li>• Sing short two-part pieces and include repertoire of longer pieces in solfa with a partner, demonstrating good intonation, rhythm and ensemble skills.</li> <li>• Sing and play short two-part pieces, as above.</li> <li>• Sing and play two-part canons.</li> <li>• Sing and play the five pentatonic scales in canon, starting on D and A</li> <li>• Sing canons from the score and from memory in solfa, one to a part</li> </ul>
<b>Harmony</b>	<ul style="list-style-type: none"> <li>• Introduction to simple tonic/dominant harmony</li> </ul>	<ul style="list-style-type: none"> <li>• Consolidation of simple tonic/dominant harmony</li> </ul>
<b>Memory and Dictation</b>	<ul style="list-style-type: none"> <li>• Sing songs from memory, with text, demonstrating good intonation and phrasing, using tonesets a) <i>s-m-r-d</i>; b) <i>l-s-m-d</i>; c) <i>l-s-m-r-d</i>; d) <i>m-r-d-l</i>, in 2/4, 3/4, 4/4, 6/8 metre</li> </ul>	<ul style="list-style-type: none"> <li>• Sing songs from memory, with text, demonstrating good intonation and phrasing, in any studied tonalities</li> <li>• Write four-bar pentatonic melodic phrases in 4/4 metre</li> </ul>

	<ul style="list-style-type: none"> <li>• Identify 4/4 and 6/8 rhythms with rhythm names and in stick notation, incorporating rhythm elements studied</li> <li>• Identify 4-beat melodies with solfa names in tonesets a) <i>l-s-m</i>; b) <i>s-m-d</i>; c) <i>m-r-d</i></li> <li>• Sing songs from memory, with text, demonstrating good intonation and phrasing, in all tonalities studied</li> <li>• Identify 4/4 melodies with solfa names; tonesets <i>l-s-m-r-d</i>, <i>s-f-m-r-d</i></li> <li>• Sing back 4-beat phrases in solfa then letter names in C, F, G, toneset <i>m-r-d</i></li> </ul>	<p>on the stave, using <i>ta</i>, <i>ti-ti</i>, <i>ta rest</i></p> <ul style="list-style-type: none"> <li>• Write four-bar diatonic melodic phrases in 4/4 metre in stick notation, using <i>ta</i>, <i>ti-ti</i>, <i>ta rest</i></li> <li>• Write four-bar rhythms in 6/8 metre, using <i>ti-ti-ti</i>, <i>ta ti</i>, <i>tai rest</i></li> <li>• Identify intervals, played on piano, from the <i>do</i> and <i>la pentatonic</i> scales (ascending or descending)</li> <li>• Identify pentatonic scales played on the piano.</li> </ul>
<p><b>Creative (Improvisation/Composition)</b></p>	<ul style="list-style-type: none"> <li>• Improvise an answering phrase to a question phrase, each consisting of two 4/4 bars using rhythm names <i>ta</i>, <i>ti-ti</i>, <i>tika-tika</i>, <i>ta-a</i>, <i>ta rest</i>, <i>ti-tika</i>, <i>tika-ti</i></li> <li>• Improvise an answering phrase to a question phrase, each consisting of two 6/8 bars using rhythm names <i>tai</i>, <i>ti-ti-ti</i>, <i>ta ti</i></li> <li>• Improvise an immediate answering phrase to a given two 4/4 bars of melody, which may incorporate any of the following rhythmic elements: <i>ta</i>, <i>ti-ti</i>, <i>tika-tika</i> (this to be sung on one pitch only), <i>ta-a</i>, and <i>l-s-m-r-d</i> (any intervals)</li> <li>• Improvise melodies of up to 4 bars to a given form, toneset and rhythm</li> <li>• Write compositions of up to 8 bars to a given form, toneset and rhythm</li> </ul>	<ul style="list-style-type: none"> <li>• Improvise an immediate answering phrase to a given two 4/4 bars of melody, which may incorporate any of the following rhythmic elements: <i>ta</i>, <i>ti-ti</i>, <i>tika-tika</i>, <i>ta-a</i>, and <i>l-s-m-r-d</i> (any intervals)</li> <li>• Improvise melodies of up to 8 bars to a given form, toneset and rhythm</li> <li>• Write compositions of up to 16 bars to a given form, toneset and rhythm</li> </ul>
<p><b>Style and Period</b></p>	<p>Repertoire to be taken from:</p> <ul style="list-style-type: none"> <li>• Folk songs</li> </ul>	<p>Repertoire to be taken from:</p> <ul style="list-style-type: none"> <li>• Folk songs</li> </ul>