

# Musicianship Levels 5-6

	Level 5	Level 6
Pitch and Tonality	<ul style="list-style-type: none"> <li>• Revision of pentatonic scales and intervals, including letter names in different keys</li> <li>• Diatonic major including sequences</li> <li>• Diatonic major scale intervals</li> <li>• Natural minor</li> <li>• Patterns of 3rds – major and minor</li> <li>• Root position triads from the diatonic major scale (naming as major/minor/diminished)</li> <li>• Key signatures to two sharps and two flats – letter names</li> <li>• Introduction of <i>fi</i> and <i>si</i></li> <li>• Introduction of harmonic and melodic minor scales</li> </ul>	<ul style="list-style-type: none"> <li>• Extension of pentatonic music</li> <li>• All pentachords</li> <li>• Pentachordal transformations</li> <li>• Introduction of modes</li> <li>• Diatonic major and natural minor intervals</li> <li>• 4ths, 5ths, 6ths, 7ths – extension</li> <li>• Introduction of <i>ta</i></li> <li>• Root, 1<sup>st</sup>, 2<sup>nd</sup> inversion triads from the diatonic major scale</li> <li>• Key signatures to three sharps and three flats – letter names</li> <li>• Introduction of bass clef including letter names</li> </ul>
Rhythm, Form and Structure	<ul style="list-style-type: none"> <li>• Revision of all previously learned simple and compound time rhythmic elements</li> <li>• Revision of all previously learned metres</li> <li>• 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> imitations</li> <li>• Introduction to folk-song analysis</li> <li>• Revision of previously-learned forms</li> </ul>	<ul style="list-style-type: none"> <li>• Consolidation of all previously learned simple and compound time rhythmic elements</li> <li>• Consolidation of all previously learned metres</li> <li>• Canons at the 4<sup>th</sup> and at the 5<sup>th</sup></li> <li>• Introduction to irregular metres eg 5/8</li> <li>• Folk-song analysis</li> <li>• Consolidation of previously-learned forms</li> </ul>
Sight Reading	<ul style="list-style-type: none"> <li>• Read from handsigns: <i>pentatonic, diatonic major and natural minor</i></li> <li>• Read from stick notation: <i>pentatonic, diatonic major and</i></li> </ul>	<ul style="list-style-type: none"> <li>• Read from handsigns: <i>diatonic major and natural minor</i></li> <li>• Read from stick notation: <i>diatonic major and natural minor</i></li> </ul>

	<p><i>natural minor</i></p> <ul style="list-style-type: none"> <li>• Read from staff notation: <i>pentatonic, diatonic major and natural minor</i>, in keys up to and including two sharps and two flats</li> </ul>	<ul style="list-style-type: none"> <li>• Read from staff notation: <i>diatonic major, natural minor and harmonic minor</i>, in keys up to and including three sharps and three flats</li> </ul>
Part Work	<ul style="list-style-type: none"> <li>• Development of performing more complex short two-part pieces in solfa with a partner, demonstrating good intonation, rhythm and ensemble skills.</li> <li>• Sing and play two-part pieces (as above)</li> <li>• Sing and play 2-part canons</li> <li>• Sing canons from the score and from memory in solfa, one to a part (the repertoire to reflect the level of pitch/tonality work studied)</li> <li>• Perform more complex ostinati and independent rhythm lines as accompaniment to sung repertoire</li> <li>• Sing simple three-part pieces</li> </ul>	<ul style="list-style-type: none"> <li>• Development of performing two-part pieces of increasing difficulty in solfa with a partner, demonstrating good intonation, rhythm and ensemble skills.</li> <li>• Sing and play two-part pieces (as above)</li> <li>• Sing and play 2-part canons</li> <li>• Sing canons from the score and from memory in solfa, one to a part (the repertoire to reflect the level of pitch/tonality work studied)</li> <li>• Perform more complex ostinati and independent rhythm lines as accompaniment to sung repertoire</li> <li>• Sing and play three-part pieces (the student to sing the mezzo line and play the outer two parts)</li> </ul>
Harmony	<ul style="list-style-type: none"> <li>• Simple tonic/dominant harmony</li> <li>• Introduction of Perfect and Imperfect cadences</li> <li>• Introduction of the dominant seventh chord</li> </ul>	<ul style="list-style-type: none"> <li>• Consolidation of tonic/dominant harmony, including use of dominant seventh</li> <li>• Consolidation of Perfect and Imperfect cadences</li> <li>• Introduction of the Plagal cadence</li> <li>• Introduction of sub-dominant harmony, including I-IV-V-I chord progression</li> </ul>
Memory and Dictation	<ul style="list-style-type: none"> <li>• Memorisation of known repertoire</li> </ul>	<ul style="list-style-type: none"> <li>• Memorisation of known repertoire</li> </ul>

	<ul style="list-style-type: none"> <li>• Oral dictation and memorisation of new repertoire</li> <li>• Written dictation in stick and staff notation of pieces in known tonalities; staff notation to include key signatures up to two sharps and two flats</li> <li>• Oral and written identification of all intervals to be found in <i>diatonic major</i> and <i>natural minor</i> tonalities</li> <li>• Oral and written identification of root position major/minor/diminished triads</li> </ul>	<ul style="list-style-type: none"> <li>• Oral dictation and memorisation of new repertoire</li> <li>• Written dictation in stick and staff notation of pieces in known tonalities; staff notation to include key signatures up to three sharps and three flats</li> <li>• Oral and written identification of all intervals to be found in <i>diatonic major</i> and <i>natural minor</i> tonalities</li> <li>• Oral and written identification of a major or a minor triad in root, 1<sup>st</sup> or 2<sup>nd</sup> inversion</li> </ul>
<b>Creative (Improvisation/Composition)</b>	<ul style="list-style-type: none"> <li>• Composition of own canon based on tonic/dominant chord sequence</li> <li>• Improvising a melody to a given form, rhythm and tonality</li> <li>• Composing a melody to a given form, rhythm and tonality</li> </ul>	<ul style="list-style-type: none"> <li>• Composition of own canon based on tonic/dominant chord sequence, incorporating dominant seventh</li> <li>• Improvising a melody to a given form, rhythm and tonality</li> <li>• Composing a melody to a given form, rhythm and tonality</li> </ul>
<b>Style and Period</b>	<p>Repertoire to be taken from:</p> <ul style="list-style-type: none"> <li>• Folk songs</li> <li>• Baroque</li> <li>• Classical</li> </ul>	<p>Repertoire to be taken from:</p> <ul style="list-style-type: none"> <li>• Folk songs</li> <li>• Baroque</li> <li>• Classical</li> </ul>