

Musicianship Levels 7-8

	Level 7	Level 8
Pitch and Tonality	<ul style="list-style-type: none"> • All the modes from the same starting note, with solfa and letter names • Modes and modal material to be sung with both authentic and modern solfa (emphasis on <i>Dorian</i> and <i>Mixolydian</i>) • All three forms of the minor scale • Modal and major/minor transformations • Root position triads from the harmonic minor scale (naming as major/ minor/diminished/augmented) • Key signatures to four sharps and four flats – letter names • All chromatic alterations • Introduction to changing <i>do</i> – modulation to the dominant and to the relative minor 	<ul style="list-style-type: none"> • More complex modal material (emphasis on <i>Phrygian</i>, <i>Lydian</i>, <i>Locrian</i>) • Modal and major/minor transformations • Modulation to the dominant and the relative minor • Root, 1st, 2nd inversion triads from the harmonic minor scale • Major and minor triad sequences • Key signatures to five sharps and five flats – letter names • Letter names in bass clef • All chromatic alterations
Rhythm, Form and Structure	<ul style="list-style-type: none"> • 9/8, 12/8 metre • Irregular metres – 5/8, 7/8, 5/4 • Folk song analysis • Introduction to simple Classical forms 	<ul style="list-style-type: none"> • 2/2, 6/4 metre • Irregular metres – 5/8, 7/8, 5/4 • Folk song analysis • Analysis of simple Classical forms
Sight Reading	<ul style="list-style-type: none"> • Read from handsigns: major, modal and all forms of minor tonality • Read from stick notation: major, modal and all forms of minor tonality • Read from staff notation: major, modal and all forms of minor tonality in keys up to and including four sharps and 	<ul style="list-style-type: none"> • Read from handsigns: major, modal and all forms of minor tonality • Read from stick notation: major, modal and all forms of minor tonality • Read from staff notation: major, modal and all forms of minor tonality in keys up to and including five sharps and

	four flats	five flats
Part Work	<ul style="list-style-type: none"> • Performing more complex two-part pieces in solfa with a partner, demonstrating good intonation, rhythm and ensemble skills (the repertoire to reflect the level of pitch/tonality/harmony work studied) • Sing and play two-part pieces (as above) • Sing three-part pieces, demonstrating good intonation, rhythm and ensemble skills (the repertoire to reflect the level of pitch/tonality/harmony work studied) • Sing and play three-part pieces (as above) • Sing and play canons in two or more parts • 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) • Performing more complex ostinati and independent rhythm lines as accompaniment to sung repertoire • Sing and tune triads from the diatonic major and harmonic minor scales in all positions, with a focus on intonation 	<ul style="list-style-type: none"> • Performing two-part pieces of increasing difficulty in solfa with a partner, demonstrating good intonation, rhythm and ensemble skills (the repertoire to reflect the level of pitch/tonality/harmony work studied). • Sing and play two-part pieces (as above) • Sing three-part and four-part pieces, demonstrating good intonation, rhythm and ensemble skills (the repertoire to reflect the level of pitch/tonality/harmony work studied) • Sing and play three-part and four-part pieces (as above) • Sing and play canons in two or more parts. • Sing and play modal scales in canon, starting on D and A • 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) • Performing more complex ostinati and independent rhythm lines as accompaniment to sung repertoire • Sing the major and minor triad sequences in canon • Sing and play the major and minor triad sequences
Harmony	<ul style="list-style-type: none"> • Consolidation of tonic/dominant/sub-dominant harmony, including use of dominant seventh • Consolidation of Perfect, Imperfect and Plagal cadences • Introduction of Interrupted 	<ul style="list-style-type: none"> • Consolidation of tonic/dominant/sub-dominant harmony, including use of dominant seventh • Consolidation of all cadences • Introduction of seventh chords in root position

	cadence	
Memory and Dictation	<ul style="list-style-type: none"> • Memorisation of known repertoire • Oral dictation and memorisation of new repertoire • Written dictation in stick and staff notation of pieces in known tonalities; staff notation to include key signatures up to four sharps and four flats • Oral and written identification of all intervals to be found in diatonic major and all forms of minor tonalities • Oral and written identification of root position major/minor/diminished/augmented triads 	<ul style="list-style-type: none"> • Memorisation of known repertoire • Oral dictation and memorisation of new repertoire • Written dictation in stick and staff notation of pieces in known tonalities; staff notation to include key signatures up to five sharps and five flats • Oral and written identification of all intervals to be found in diatonic major, all forms of minor tonalities and all modes • Oral and written identification of a major, minor, augmented or diminished triad in root, 1st or 2nd inversion
Creative (Improvisation/Composition)	<ul style="list-style-type: none"> • Composition of own canon based on tonic/dominant/sub-dominant chord sequence • Improvising a melody to a given form, rhythm and tonality, appropriate to the tonalities studied • Composing a melody to a given form, rhythm and tonality, appropriate to the tonalities studied • Introduction to improvising an answering phrase (up to 8 bars) in a Classical style 	<ul style="list-style-type: none"> • Composition of own canon based on tonic/dominant/sub-dominant chord sequence, incorporating dominant seventh • Improvising a melody to a given form, rhythm and tonality, appropriate to the tonalities studied • Composing a melody to a given form, rhythm and tonality, appropriate to the tonalities studied • Introduction to improvising question and answer phrases (up to 8 bars) in a Classical style
Style and Period	<p>Repertoire to be taken from:</p> <ul style="list-style-type: none"> • Folk songs • Baroque • Classical • Renaissance • 20th Century 	<p>Repertoire to be taken from:</p> <ul style="list-style-type: none"> • Folk songs • Baroque • Classical • Renaissance • 20th Century