

# Musicianship Levels 9 - 10

	Level 9	Level 10
Pitch and Tonality	<ul style="list-style-type: none"> <li>• Modulation to subdominant, relative major and relative minor</li> <li>• 3<sup>rd</sup> relationships</li> <li>• Key signatures to six sharps and six flats – letter names</li> <li>• Letter names in the alto clef</li> <li>• All chromatic alterations</li> </ul>	<ul style="list-style-type: none"> <li>• Whole tone scale</li> <li>• Acoustic scale</li> <li>• Alternating distance scale 2:1; 3:1; 5:1</li> <li>• Modulation to more distant keys</li> <li>• Key signatures to seven sharps and seven flats – letter names in treble, bass, alto and tenor clefs</li> <li>• Letter names in the soprano and baritone clefs</li> </ul>
Rhythm, Form and Structure	<ul style="list-style-type: none"> <li>• 9/8, 12/8, 3/2 metre</li> <li>• Irregular metres – 5/8, 7/8, 5/4</li> <li>• Introduction to Baroque and Renaissance forms</li> <li>• Introduction to real and tonal answers</li> </ul>	<ul style="list-style-type: none"> <li>• 6/2 metre</li> <li>• Irregular metres – 5/8, 7/8, 5/4</li> <li>• Analysis of Baroque and Renaissance forms</li> <li>• Recognition of real and tonal answers</li> </ul>
Sight Reading	<ul style="list-style-type: none"> <li>• Read from handsigns: major, modal and all forms of minor tonality</li> <li>• Read from stick notation: major, modal and all forms of minor tonality</li> <li>• Read from staff notation: major, modal and all forms of minor tonality in keys up to and including six sharps and six flats</li> </ul>	<ul style="list-style-type: none"> <li>• Read from handsigns: major, modal and all forms of minor tonality and acoustic scale</li> <li>• Read from stick notation: major, modal and all forms of minor tonality</li> <li>• Read from staff notation: major, modal and all forms of minor tonality in keys up to and including seven sharps and seven flats</li> </ul>

<b>Part Work</b>	<ul style="list-style-type: none"> <li>• 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)</li> <li>• Sing and play two-part pieces (as above)</li> <li>• Sing and play three-part pieces (as above)</li> <li>• Sing choral material in 2-5 parts</li> <li>• Sing and play more complex canons in two or more parts</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>• Sing and sing and play pieces using treble, alto and bass clefs</li> </ul>	<ul style="list-style-type: none"> <li>• 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)</li> <li>• Sing and play two-part pieces (as above)</li> <li>• Sing and play three-part and four-part pieces (as above)</li> <li>• Sing choral material in 2-6 parts</li> <li>• Sing and play more complex canons in two or more parts</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, using various clefs)</li> <li>• Sing and play a three-part canon</li> <li>• Sing and sing and play pieces using treble, alto, tenor and bass clefs</li> </ul>
<b>Harmony</b>	<ul style="list-style-type: none"> <li>• Tonic/dominant/sub-dominant harmony, including I, IV, V substitutions</li> <li>• Lendvai's AXIS system</li> <li>• Seventh chords in all positions in the major</li> <li>• Introduction to Neapolitan 6th</li> </ul>	<ul style="list-style-type: none"> <li>• Seventh chords in all positions in the minor</li> <li>• Neapolitan 6<sup>th</sup> in all inversions</li> <li>• Augmented sixth chords</li> <li>• Diminished 7<sup>th</sup> chords</li> <li>• 3<sup>rd</sup> relationships</li> </ul>
<b>Memory and Dictation</b>	<ul style="list-style-type: none"> <li>• Memorisation of known repertoire</li> <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 six sharps and six flats</li> </ul>	<ul style="list-style-type: none"> <li>• Memorisation of known repertoire</li> <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 seven sharps and seven flats</li> </ul>

	<ul style="list-style-type: none"> <li>• Oral and written identification of all intervals to be found in diatonic major and all forms of minor tonalities, modes and acoustic scales</li> <li>• Oral and written identification of root position major/minor/diminished/augmented triads</li> <li>• Oral and written identification of Neapolitan 6th</li> </ul>	<ul style="list-style-type: none"> <li>• Oral and written identification of all intervals to be found in diatonic major, all forms of minor tonalities and all modes and acoustic scale</li> <li>• Oral and written identification of a major, minor, augmented or diminished triad in root, 1<sup>st</sup> or 2<sup>nd</sup> inversion</li> <li>• Oral and written identification of all three Augmented 6<sup>th</sup> chords</li> </ul>
<b>Creative (Improvisation/Composition)</b>	<ul style="list-style-type: none"> <li>• Composition of own canon based on tonic/dominant/sub-dominant chord sequence and Neapolitan 6th</li> <li>• Improvising a melody to a given form, rhythm and tonality, appropriate to the tonalities studied</li> <li>• Composing a melody to a given form, rhythm and tonality, appropriate to the tonalities studied</li> </ul>	<ul style="list-style-type: none"> <li>• Composition of own canon based on tonic/dominant/sub-dominant chord sequence, incorporating dominant sevenths, Neapolitan and Augmented 6<sup>th</sup> chords</li> <li>• Improvising a melody to a given form, rhythm and tonality, appropriate to the tonalities studied</li> <li>• Composing a melody to a given form, rhythm and tonality, appropriate to the tonalities studied</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> <li>• Renaissance</li> <li>• 20<sup>th</sup> Century</li> <li>• Romantic</li> <li>• Contemporary</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> <li>• Renaissance</li> <li>• 20<sup>th</sup> Century</li> <li>• Romantic</li> <li>• Contemporary</li> </ul>