

WSMTA Music Examinations Curriculum Guide

Level One

FUNCTIONAL SKILLS

Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern will include quarter, half and whole notes

Sight-playing:

- Play a 4 to 8 measure piece or excerpt. The student is encouraged to count aloud.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will be in Middle C position, hands playing separately, with no accidentals. Rhythms will include quarter, half and whole notes

Technique:

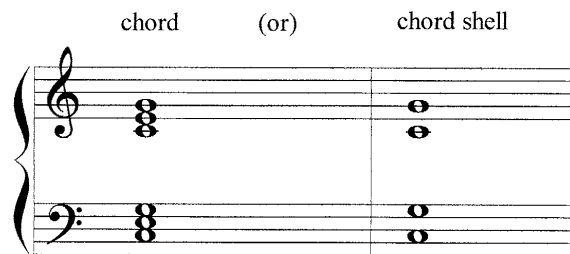
Scales:

- Prepare and play 5 scales, both hands, separate or together
- Scales may be five finger, tetrachord, or one octave, major or minor, white or black key
- Use the correct fingering and play with a steady pulse

Chords:

- Play a triad or chord shell in the keys of prepared scales

Example:



Applied Theory – Intervals:

- Play steps and skips on white keys only, up and down
- Play whole and half steps, up or down

WRITTEN THEORY

- Identify the number of beats for quarter notes and rests, half notes and whole notes
- Identify and/or draw treble and bass clef symbols
- Recognize and/or give definitions for forte and piano symbols
- Identify note direction as up, down, or repeat

- Identify steps and skips, moving up or down, on the staff or a pictured keyboard
- Identify the letter names of white keys
- Identify and/or draw whole and half steps on a pictured keyboard
 - Give the letter names of notes on the grand staff from first line bass G to fifth line treble F

LISTENING

Give verbal answers to questions concerning examples played by the facilitator:

- Identify low, middle and high sounds
- Identify forte and piano dynamic levels
- Identify the directions of 5 notes as moving up, moving down or repeating
- Listen to an 8 measure example played by the facilitator, then clap the pulse as the facilitator plays the example a second time
- Identify the general quality of music by choosing the best description(s) from a multiple-choice list

OPTIONS see p. 28

Level Two

FUNCTIONAL SKILLS

Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern will include quarter notes and rests, half notes and rests, dotted half notes and whole notes

Sight-playing:

- Play a 4 to 8 measure piece or excerpt. The student is encouraged to count aloud.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will be in a five-finger position, hands playing separately (possibly very minimal hands together), with no accidentals. Rhythms may include quarter notes and rests, half notes and rests, dotted half notes and whole notes

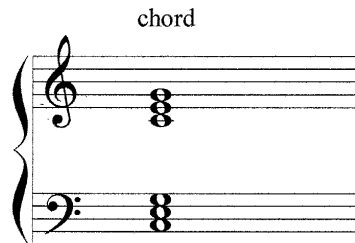
Technique:

Scales:

- Prepare and play 5 scales, both hands, separate or together
- Scales may be five finger, tetrachord, or one octave, major or minor, white or black key
- Use the correct fingering and play with a steady pulse

Chords:

- Play a triad in the keys of prepared scales
- Example:



Applied Theory - Intervals:

- Play 2nds, 3rds, 4ths, and 5ths on white keys only, up and down
- Play sharped and flatted notes
-

WRITTEN THEORY

- Identify the number of beats for quarter notes and rests, half notes and rests, dotted half notes, and whole notes and rests
- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter

- Recognize and/or give the definitions for forte and piano symbols, legato and staccato
- Identify white or black keys on a pictured keyboard
- Give the letter names of notes on the grand staff from the first line bass G to fifth line treble F.
- Draw sharp, flat and natural sign
- Identify 2nds, 3rds, 4ths and 5ths on a pictured keyboard and staff, white keys only

LISTENING

Give verbal answers to questions concerning examples played by the facilitator:

- Identify legato and staccato
- Identify forte and piano dynamic levels
- Identify the direction of 3 notes as moving up, moving down or repeating
- Listen to an 8 measure example played by the facilitator, then clap the pulse as the facilitator plays the example a second time
- Identify steps and skips. Examples will be played 3 times, melodically and harmonically.
- Identify the general quality of music by choosing the best description(s) from a multiple-choice list

OPTIONS see p. 28

Level Three

FUNCTIONAL SKILLS

Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth note pairs, quarter notes and rests, half notes and rests, dotted half notes, whole notes and rests, and tied notes

Sight-playing:

- Play a short piece. The student is encouraged to count aloud.
- Scoring will be based on note accuracy, rhythm accuracy and continuity
- The sight-playing example will use accidentals and will include the same rhythms as listed in the rhythm and pulse section above

Technique:

Scales:

- Prepare and play 4 scales – 2 major and 2 harmonic minor
- Scales may be tetrachord or one octave, hands separate
- Use the correct fingering and play with a steady pulse

Chords:

- Play a root position tonic and dominant triad in the keys of prepared scales – single hand or both hands, separate or together

Example:

The image shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Above the first measure of the top staff is the label 'I (tonic)' and above the second measure is 'V (dominant)'. The first measure of the top staff contains a C major triad (C4, E4, G4) and the second measure contains a G dominant triad (G4, B4, D5). The bottom staff contains the corresponding bass notes for these chords: C3 and G2 for the tonic, and B2 and D3 for the dominant.

Chord Progressions:

- Play a I-V-I or I-V⁷-I chord progression in the keys of prepared scales – both hands, separate or together

Example:

The image shows a six-measure chord progression on two staves. Above the first measure is 'I', above the second is 'V', above the third is 'I', above the fourth is 'I', above the fifth is 'V7', and above the sixth is 'I'. The first measure of the top staff contains a C major triad (C4, E4, G4) and the second measure contains a G dominant triad (G4, B4, D5). The third measure contains a C major triad (C4, E4, G4) and the fourth measure contains a C major triad (C4, E4, G4). The fifth measure contains a C major triad (C4, E4, G4) and the sixth measure contains a C major triad (C4, E4, G4). The bottom staff contains the corresponding bass notes for these chords: C3 and G2 for the tonic, B2 and D3 for the dominant, and C3 and G2 for the tonic. A '(or)' is written below the third measure, indicating an alternative bass line for the tonic chord.

Arpeggios:

- Play a two-octave hand over hand arpeggio in the keys of prepared scales

(L.H. over)

Applied Theory - Intervals:

- Play 2nd, 3rd, 4th, 5th, 6th in the keys of prepared scales up from tonic only, using appropriate black keys

WRITTEN THEORY

- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter. Rhythms may include paired eighth notes, quarter notes and rests, half notes and rests, dotted half notes, and whole notes and rests.
- Recognize and/or give the definitions for piano, mezzo piano, mezzo forte and forte symbols
- Identify ties and slurs
- Explain the meaning of the numbers in a time signature
- Draw stems for notes on the staff in the proper direction
- Draw sharp, flat and natural symbols on the staff in proper placement
- Give the letter names of notes on the grand staff, including exterior space notes adjacent to the staff
- Identify 2nds, 3rds, 4ths, 5ths and 6ths by distance only on a pictured keyboard and staff
- Identify whole and half steps on the staff

LISTENING

Give written answers to questions concerning recorded examples:

- Identify 2nds, 3rds, 4ths or 5ths, distance only. (Teachers please note: these will be major 2nds and major 3rds.) Each interval will be played 3 times, melodically and harmonically.
- Identify triads as major or minor. Each triad will be played 3 times, melodically and harmonically.
- Select a rhythmic pattern from two written examples. The rhythm pattern will be played twice.
- Add a sharp or flat sign in front of a note to indicate movement up or down
- Identify the general quality of music in regard to tempo, dynamic, mood and touch by choosing the best descriptions from a multiple choice list. (Teachers please note: tempo and dynamic indications use English terms, not Italian.)

OPTIONS see p. 28

Level Four

FUNCTIONAL SKILLS

Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth note pairs, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, and upbeats

Sight-playing:

- Play a piece, hands together. The student is encouraged to count aloud. The piece will be in the key of C Major, G Major, F Major, or A minor.
- The notes will be within a 5-finger range but may include accidentals
- The example may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

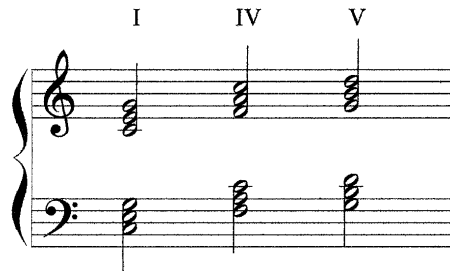
Scales:

- Prepare and play scales in 4 keys – 2 major and 2 minor (natural and harmonic minor forms)
- Scales should be one octave, both hands, separate or together
- Use the correct fingering and play with a steady pulse

Chords:

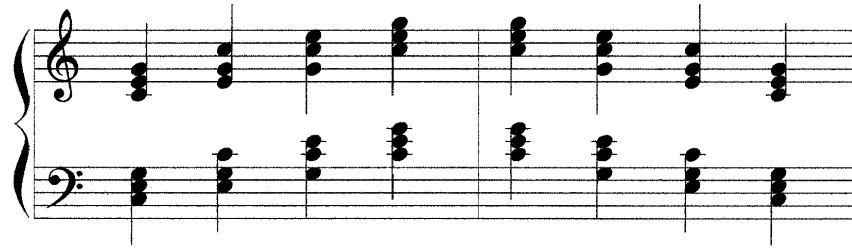
- Play root position primary triads in the keys of prepared scales – single hand or both hands, separate or together. In minor keys, use the harmonic form.

Example:



- Play the tonic triad in root position and inversions, up and down in the keys of prepared scales – both hands, separate or together. In minor keys, use the harmonic form.

Example:



Chord Progressions:

- Play a I-IV-I-V-I or I-IV-I-V⁷-I chord progression in the keys of prepared scales – both hands, separate or together

Example:

I IV I V I I IV I V⁷ I

A musical notation example showing a chord progression in both treble and bass staves. The chords are: I, IV, I, V, I, I, IV, I, V⁷, I. The word "(or)" is written below the fifth measure.

Arpeggios:

- Play a one octave arpeggio – both hands, separate or together, in the keys of prepared scales

Example:

A musical notation example showing a one octave arpeggio in both treble and bass staves. The arpeggio is played in the key of C major, starting on C4 and ending on C5.

Applied Theory - Intervals:

- Play 2nd, 3rd, 4th, 5th, 6th, 7th, and octave, in the keys of prepared scales, up only, beginning on any pitch in the scale. All intervals will fall within the one octave range of the scale.

WRITTEN THEORY

- Write in the counting for rhythm examples in 2/4, 3/4 or 4/4 meter. Rhythms may include eighth notes pairs, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests and upbeat
- Recognize and/or give the definitions for pianissimo, piano, mezzo piano, mezzo forte, forte and fortissimo symbols
- Explain the meaning of the numbers in a time signature
- Recognize and/or give the definitions for accent, 8va and D.C. al Fine

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- Give the letter names of notes on the grand staff up to 2 leger lines above or below the staff
- Identify 2nds, 3rds, 4ths, 5ths, 6ths, 7ths and octave by distance only on a pictured keyboard and staff
- Recognize and/or write the pattern of whole and half steps for major and harmonic minor scales
- On a pictured keyboard, complete major triads built on white keys by marking the middle note with an X.

LISTENING

Give written answers to questions concerning recorded examples:

- Identify perfect 4ths, perfect 5ths and perfect octaves, labeling with distance and quality, and 2nds, 3rds and 6ths, distance only. (Teachers please note: these will be major 2nds, major 3rds and major 6ths.) Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a short, early level piece as major or minor. The piece will be played 3 times.
- Identify whether the melody of an excerpt of piano music is in the treble or bass
- Identify the pulse of a piece of music as having 3 or 4 beats per measure. This elementary level piece will contain no eighth notes or upbeats and will be played at a moderate tempo.
- Rhythmic dictation: Write the pattern that you hear. The example will be two measures in 4/4 meter, using any combination of quarter, half, dotted half and whole notes.

OPTIONS see p. 28

Level Five

FUNCTIONAL SKILLS

Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in 3/4, 4/4, 3/8, or 6/8 meter.

Sight-playing:

- Play a piece, hands together. The student is encouraged to count aloud. The piece will be in the key of C Major, G Major, F Major, A minor, D minor or E minor.
- The notes will not be limited to a 5-finger position
- Rhythms may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

Scales:

- Prepare and play scales in 6 keys – 2 white-key major, 2 black-key major and 2 minor (both natural and harmonic forms)
- Scales should be one octave, hands together
- Use the correct fingering and play with a steady pulse

Chords:

- Play the primary triads in root position and inversions, up and down in the keys of prepared scales. The facilitator will choose one chord set from the prepared group of scales. In minor keys, use the harmonic form.

Example:

The image shows a musical score for a piano, consisting of two staves (treble and bass clef) in 3/4 time. The score is divided into two systems, each containing four measures. The first system shows primary triads in root position and first inversion for C major, G major, and F major. The second system shows primary triads in root position and first inversion for A minor, D minor, and E minor. The notation includes stems, beams, and chord symbols (e.g., C, G, F, A, D, E) above the notes. The piece concludes with a double bar line and repeat dots.

Chord Progressions:

- Play a I-IV-I-V-I or I-IV-I-V⁷-I chord progression, hands together, in the keys of prepared scales. In minor keys, use the harmonic form.

Example:

I IV I V I I IV I V7 I

- Play a complete dominant 7th chord in root position and resolve to a 2nd inversion tonic triad in two keys of the student's choice

Example:

Arpeggios:

- Play a one octave arpeggio, hands together, in the keys of prepared scales

Example:

Applied Theory - Intervals:

- Play major and perfect intervals, up from tonic only, in the keys of prepared scales

WRITTEN THEORY

- Write in the counting for rhythm examples in 2/4, 3/4, 4/4, 3/8 or 6/8 meter. Rhythms may include eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats.
- Write the sharps in order and the flats in order. (Teachers please note: this is by letter name and symbol only, not on the staff.)
- Identify major key signatures
- Identify written major and perfect intervals on the staff, giving distance and quality, built on any white key
- Identify triads on a pictured keyboard as major or minor. (Triads may be built on any white or black key.)
- Write white-key major and minor triads on the staff
- Add accidentals to form major, natural minor, or harmonic minor scales built on white keys

LISTENING

Give written answers to questions concerning recorded examples:

- Identify major 2nds, 3rds, 6ths, and 7ths and perfect 4ths, 5ths octaves, up only, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a short piece or excerpt as major or minor.
- Identify the pulse of a piece of music as having 3 or 4 beats per measure. This elementary level piece will contain no upbeats and will be played at a moderate tempo.
- Rhythmic dictation: Write the pattern that you hear. The example will be 2 measures in 4/4 meter, using any combination of eighth, dotted quarter, quarter, half, dotted half and whole notes.
- Select a melodic pattern from two written examples

OPTIONS see p. 28

Level Six

FUNCTIONAL SKILLS

Rhythm and pulse development:

- Clap or tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat
- The student may use any counting method, giving one measure of preparation
- The pattern may include sixteenth notes (grouped only in fours), eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in 2/4, 3/4, 4/4, 3/8, or 6/8 meter.

Sight-playing:

- Play an early intermediate level piece, hands together
- The piece may include block chords or an Alberti bass pattern
- Rhythms may include the same rhythms as listed in the rhythm and pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

Scales:

- Prepare all white-key major scales. Facilitator will choose 2 scales for the student to demonstrate.
- Prepare and play 2 black-key major scales
- Prepare and play 2 minor scales (both natural and harmonic forms)
- Scales should be 2 octaves, hands separate or together
- Use the correct fingering and play with a steady pulse

- Play a chromatic scale, hands separate, 2 octaves up and down, beginning on the key of the student's choice

Chord Progressions:

- Play a I-IV-I-V-V⁷-I chord progression in the keys of prepared scales. The chord progression should be played 2 ways:
 - 1) with chords in both hands, played together
 - 2) with right hand playing the chords while left hand plays the chord roots. In minor keys, use the harmonic form.

Example:

I IV I V V7 I I IV I V V7 I

- Play a complete dominant 7th chord and resolve to a tonic triad in root position and inversions, using common-tone voicing, in 2 keys of the student's choice

Example:

Arpeggios:

- Play a 2 octave arpeggio, hands separate or together, in the keys of prepared scales
- Use the correct fingering and play with a steady pulse

Example:

Applied Theory:

Intervals:

- Play major, minor and perfect intervals, up from tonic only, in the keys of prepared scales

Harmonization:

- Play a simple folk tune with melody in the right hand, harmonized with blocked or broken primary chords in the left hand. (The student and teacher choose the tune, which the student prepares in advance.)

WRITTEN THEORY

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Identify major, minor and perfect intervals on the staff, giving distance and quality, built on any white key
- Write major, minor and perfect intervals on the staff, up only, from white keys
- Write major and minor scales built on white keys
- Identify major key signatures and give the relative minors
- Write major key signatures
- Identify and write major and minor triads on the staff (built on any white or black key)

LISTENING

Give written answers to questions concerning recorded examples:

- Identify major, minor and perfect intervals, up only, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify scales as major, natural minor, harmonic minor, or chromatic
- Identify the form of an early intermediate level piece as binary (AB) or ternary (ABA)
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using any combination of four sixteenths, eighth, dotted quarter, quarter, half, dotted half and whole notes.
- Melodic dictation: fill in the missing notes in a 4 measure example

OPTIONS see p. 28

Level Seven

FUNCTIONAL SKILLS

Rhythm and Pulse Development:

- Tap a rhythm pattern, counting aloud, with a metronome tempo of 72 for the quarter beat. Tap the rhythm pattern with the right hand while tapping the pulse with the left hand.
- Use any counting method, giving one measure of preparation
- The pattern may include sixteenth notes (in any grouping) and rests, eighth notes and rests, dotted eighth notes and rests, quarter notes and rests, dotted quarter followed by eighth note, half notes and rests, dotted half notes, whole notes and rests, eighth note triplets and upbeats. The pattern may be in any meter.

Sight-playing:

- Play an intermediate level piece, hands together
- The example may include the same rhythms listed in the Rhythm and Pulse section above
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

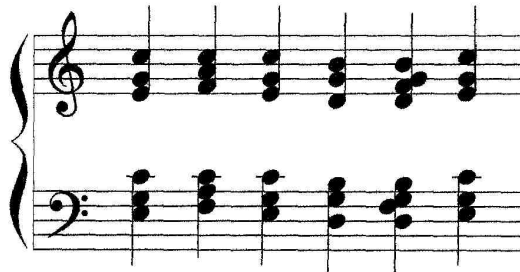
Scales:

- Prepare all major scales and all white-key minor scales (natural and harmonic forms). Facilitator will choose 1 white-key major, 1 black-key major and 1 white-key minor scale.
- Prepare and play 1 black-key minor scale (natural and harmonic forms)
- Scales should be 2 octaves, hands together
- Use the correct fingering and play with a steady pulse

Chord Progressions:

- Play a first inversion I-IV-I-V⁷-I chord progression in the keys of prepared scales, hands together. In minor keys, use the harmonic form.

Example:



- Play a I-IV-I-V-V⁷-I chord progression in the keys of prepared scales. Play chords in the right hand and chord roots in the left hand.

Example:



Arpeggios:

- Play a 2 octave arpeggio, hands together, in the keys of prepared scales
- Use the correct fingering and play with a steady pulse
-

Example:



Applied Theory:

Intervals:

- Play major, minor and perfect intervals, up only, beginning on any white or black key

Chords:

- Play major, minor, augmented and diminished triads, root position, in any key
- Play dominant seventh, major seventh and minor seventh chords, root position only, on any white or black key

WRITTEN THEORY

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Identify and/or write double sharps and double flats
- Identify major, minor and perfect intervals on the staff, giving distance and quality, built on any key
- Write major, minor and perfect intervals on the staff, up only, built on any key
- Write major and minor scales (natural and harmonic forms) built on white keys and major scales beginning on black keys
- Identify major key signatures and give the relative minors

- Write major, minor, augmented and diminished triads in root position on the staff

LISTENING

Give written answers to questions concerning recorded examples:

- Identify major, minor intervals, up only, and perfect intervals, up and down, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tempo of a piece or excerpt, choosing from a list of Italian terms
- Identify the tonality of a piece or excerpt as major, minor or bitonal
- Identify the form of a short piece as binary (AB), ternary (ABA) or theme and variations
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in 6/8 meter, using any combination of two sixteenths, eighth, quarter, dotted quarter, and dotted half notes.
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using simple rhythms.

OPTIONS see p. 28

Level Eight

FUNCTIONAL SKILLS

Rhythm and Pulse Development:

- Tap a rhythm pattern, counting aloud, the student sets the tempo. Use of metronome is optional. Both hands tap different rhythm patterns simultaneously.
- Use any counting method, giving one measure of preparation
- The pattern may include any combination of notes and rests through sixteenths and upbeats, not including triplets. The pattern may be in any meter.

Sight-playing:

- Choose one of two pieces to play. One of the pieces will be in a homophonic (hymn-like) texture.
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

Scales:

- Prepare all major and minor scales (natural and harmonic forms). Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor scale for the student to play.
- Scales should be 4 octaves, hands together
- Use the correct fingering and play with a steady pulse

Chord Progressions:

- Play a second inversion I-IV-I-V⁷-I chord progression in the keys of prepared scales, hands together. In minor keys, use the harmonic form.

Example:



Play a I-IV-I-V⁷-I chord progression in 3 positions in the keys of prepared scales.
Play chords in the right hand and chord roots in the left hand.

Example:

The example shows a musical score with two staves. The right staff (treble clef) contains three measures of chords: a triad (I), a dyad (IV), a triad (I), a dominant seventh chord (V7), and a triad (I). The left staff (bass clef) contains three measures of single notes representing the roots of these chords: I, IV, I, V, and I.

Arpeggios:

- Play a 4 octave root position arpeggio, hands together, in the keys of prepared scales
- Use the correct fingering and play with a steady pulse

Applied Theory:

Intervals:

- Play major, minor and perfect intervals in any key, up and down
- Play augmented and diminished 4ths, 5ths and octaves up only, in any key

Chords:

- Play major, minor, augmented and diminished triads, root position and inversions, on any key
- Play dominant seventh, major seventh, and minor seventh chords, root position and inversions, on any key

WRITTEN THEORY

- Using examples provided, complete the measures by filling in the missing beats. Examples may be in any meter.
- Write major, natural minor and harmonic minor scales, beginning on any key
- Identify and write parallel and relative minor scales
- Write major, minor and perfect intervals in any key, up and down
- Write augmented and diminished 4ths, 5ths and octaves, up only, in any key
- Write major, minor, augmented and diminished triads in any inversion
- Identify dominant seventh, major seventh and minor seventh chords, root position, in any key
- Write white key dominant seventh chords in any inversion

LISTENING

Give written answers to questions concerning recorded examples:

- Identify the meter of a piece or excerpt as simple (duple) or compound
- Identify major, minor and perfect intervals, up and down, labeling with distance and quality. Each interval will be played 3 times, melodically and harmonically.
- Identify the tonality of a piece or excerpt as major, minor or modal
- Identify the texture of a piece as thin, thick/full, or imitative
- Identify the form of a piece as binary, ternary, rondo or sonata-allegro
- Rhythmic dictation: Write the pattern that you hear. The example will be 4 measures in length and will include any combination of sixteenth, eighth, quarter, half and whole notes, including dotted rhythms.
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in 4/4 meter, using simple rhythms.

OPTIONS see p. 28

Level Nine

FUNCTIONAL SKILLS

Rhythm and Pulse Development:

- Tap a rhythm pattern. Student sets the tempo. Use of the metronome is optional. Both hands tap different rhythm patterns simultaneously.
- The pattern will include any combinations of sixteenth, eighth, quarter, half and whole notes, with dotted rhythms, triplets and rests.

Sight-playing:

- Play an upper intermediate level piece.
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

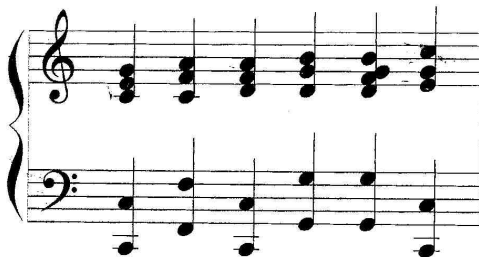
Scales:

- Prepare all major and minor scales (natural, melodic and harmonic forms). Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor scale for the student to play.
- Scales should be 4 octaves, hands together
- Use the correct fingering and play with a steady pulse

Chord Progressions:

- Prepare a I-IV-ii-V⁷-I chord progression in all keys. Play chords in the right hand and chord roots in octaves in the left hand. Facilitator will choose 1 major key and 1 minor key for the student to demonstrate. In minor keys, use the harmonic form.

Example:



Arpeggios:

- Prepare 4 octave major and minor arpeggios, root position and first inversion, hands together, in all keys. Facilitator will choose 2 keys for the student to demonstrate.
- Use the correct fingering and play with a steady pulse
- Prepare 4 octave dominant seventh arpeggios, root position, hands together, in all keys. Facilitator will choose 2 keys for the student to demonstrate.

Applied Theory:

Intervals:

- Play major, minor and perfect intervals in any key, up and down
- Play augmented and diminished intervals and tritone, up only, in any key

Chords:

- Prepare major seventh, minor seventh, dominant seventh, and diminished seventh chords, root position and inversions, in all keys. Facilitator will choose 4 keys for the student to demonstrate.

WRITTEN THEORY

- Write the counting for rhythm examples in any meter. Write each half beat (example: "1 & 2 &") into examples using any combination of notes and rests through 32nds, including triplets and upbeats.
- Identify major, natural, harmonic and melodic minor, whole tone and pentatonic scales and white key modes
- Write major, natural, harmonic and melodic minor scales, beginning on any key, and white key modes
- Write major, minor and perfect intervals, up and down, from any note
- Write augmented and diminished 4ths, 5ths and octaves, up and down, from any note
- Identify tritones as augmented 4th or diminished 5th
- Identify and write major seventh, minor seventh, and dominant seventh chords, root position and inversions, in any key
- Identify the key signature of an excerpt

LISTENING

Give written answers to questions concerning recorded examples:

- Identify the meter of a piece or excerpt as 3/4, 4/4, 6/8 or multi-metric
- Choose the correct tempo from a multiple-choice list of Italian terms
- Identify the tonality of a piece or excerpt as major, minor, atonal or modal
- Identify the texture of a piece or excerpt as monophonic, homophonic, or polyphonic
- Identify the form of a piece as binary, ternary, fugue, sonata-allegro, rondo or through-composed
- Identify the style of a piece as Baroque, Classical, Romantic or Contemporary
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in length and may be in any meter. (The meter will be given.)

OPTIONS see p. 28

Level Ten

FUNCTIONAL SKILLS

Rhythm and Pulse Development:

- Tap a rhythm pattern. The student sets the tempo. Use of a metronome is optional. Both hands tap different rhythm patterns simultaneously.
- The pattern will include any combination of sixteenth, eighth, quarter, half and whole notes, with dotted rhythms, triplets and rests, including the possibility of duple versus triple between the hands.

Sight-playing:

- Play an upper intermediate/lower advanced level piece.
- Scoring will be based on note accuracy, rhythm accuracy and continuity

Technique:

Scales:

- Prepare all major and minor scales (natural, melodic and harmonic forms). Facilitator will choose 1 white-key major, 1 black-key major, 1 white-key minor and 1 black-key minor scale for the student to play.
- Scales should be 2 octaves in eighth notes followed by 3 octaves in triplets and 4 octaves in sixteenth notes, played continuously, hands together
- Use the correct fingering and play with a steady pulse

Chord Progressions:

- Prepare a I-vi-IV-ii-I^{6/4}-V⁷-I chord progression in all keys. Play chords in the right hand and chord roots in the left hand. Facilitator will choose 1 major key and 1 minor key for the student to demonstrate. In minor keys, use the harmonic form.

Example:



Arpeggios:

- Prepare 4 octave major and minor arpeggios, root position and inversions, hands together, in all keys. Facilitator will choose 1 major key and 1 minor key for the student to demonstrate.
- Use the correct fingering and play with a steady pulse
- Prepare 4 octave dominant seventh and fully-diminished seventh arpeggios, root position, hands together, in all keys. Facilitator will choose 1 dominant seventh and 1 diminished seventh arpeggio for the student to demonstrate.

WSMTA Musicianship Examinations Curriculum

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Applied Theory:Intervals:

- Play major, minor, perfect, augmented, diminished and tritone intervals in any key, up and down

Chords:

- Prepare major, minor, dominant, half-diminished and fully-diminished seventh chords, root position and inversions, in all keys. Facilitator will choose 4 keys for the student to demonstrate.

WRITTEN THEORY

- Write major, natural minor, harmonic minor, melodic minor, whole-tone, chromatic, modal or pentatonic scales, beginning on any key
- Identify and write major, minor, dominant, half-diminished and fully-diminished seventh, root position and inversions, in any key
- Analyze the chords in a hymn. Give the chord name (i.e., F Major, g minor, etc.) for each beat and draw an X through non-harmonic tones
- Identify the key, mode or scale of an excerpt

LISTENING

- Describe the following elements of a piece or excerpt:
 - pulse
 - tempo
 - texture
 - melody
 - tonality/harmony
 - form
 - style
- Melodic dictation: Write the pattern that you hear. The example will be 4 measures in length and may be in any meter. (The meter will be given.)

OPTIONS see p. 28

OPTIONS

You may present as many or few options as you and your teacher choose. Options are not required and should be assigned at the teacher's discretion.

PERFORMANCE:

Perform a solo on the primary instrument or a second instrument, memory optional

ENSEMBLE:

Perform in ensemble either a duet, a chamber work, or an accompaniment

COMPOSITION:

Present an original composition (should be notated)

IMPROVISATION:

Perform an improvisation, using creative guidelines established by the student and teacher

WRITTEN PROJECT:

Present a written report on the composer, the history of an instrument, a stylistic period, musical form, or other music-related topic, ancient to present time. The written project should represent research and should be written in the student's own words; do not simply copy a paragraph from a book or print out an article from the internet.

LISTENING PROJECT:

Present a brief written commentary about three performances the student has listened to, whether live or recorded.

LEAD LINE:

Perform a harmonization using blocked or broken primary chords or using added sixth chords, seventh chords, fills and melodic variations

ARTISTIC PROJECT:

Present an original drawing, poster, collage, or poem related to a musical subject

ELECTRONIC/DIGITAL SKILLS

Describe and demonstrate the use of electronic or digital recording, sampling, sequencing, sound layering, or multi-track recording

TRANSPOSITION:

Perform a piece in the original key and transposed to two different keys

TRANSPOSITION/MODULATION:

Demonstrate one piece played in the original key with modulation to a new key or demonstrate the use of modulation for transitioning from one piece to another

ANALYSIS:

Give an oral presentation on a specific work discussing the form, key, melody, harmony, meter, style and composer

