

MUSICIANSHIP EXAMINATIONS

Fill in the blanks and check off the skills you have mastered.

LEVEL ONE

NAME _____

I. RHYTHM:

Clap or tap and count aloud a rhythm with quarter, half and whole notes (metronome at 72).

II. SIGHTREADING:

Play a 4-8 measure piece in Middle C position; counting encouraged.

III. TECHNIQUE:

Prepare five pentascales, tetrachord or one octave scales: major, minor, white or black key, hands separate or together.

Keys: _____

Play a matching shell or triad.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Steps and skips on the white keys, up and down.

Whole and half step from a white key, up and down.

V. WRITTEN THEORY: Be able to **write answers** about:

The number of beats for quarter notes and rests, half and whole notes.

Treble and bass clefs, forte and piano symbols.

The direction of notes on the staff: up, down, or repeating.

Steps and skips up and down on the staff and keyboard.

Whole and half steps on a keyboard.

Letter names of notes on a keyboard, and on the staff from first line bass G to fifth line treble F.

VI. EAR TRAINING: Be able to **answer questions verbally** about:

High, low and middle sounds.

Forte and piano sounds.

The direction of 5 notes (up, down, or repeating).

The pulse of a song (by clapping along).

Which one of two descriptions matches a piece played for you.

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LEVEL TWO

NAME _____

I. RHYTHM:

Clap or tap and count aloud a rhythm with quarter, half and whole notes & rests, and dotted

half notes with the metronome at 72.

II. SIGHTREADING:

Play a 4-8 measure piece in five-finger position; counting encouraged.

III. TECHNIQUE:

Prepare five pentascales, tetrachord or one octave scale: major or minor, white or black key, hands separate or together.

Keys: _____

Play a triad in each key.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Intervals of 2nds – 5ths on white keys, up and down.

Sharped and flatted notes.

V. WRITTEN THEORY: Be able to **write answers** about:

The number of beats for quarter, half & whole notes and rests, and dotted half notes.

The counting in 2/4, 3/4, and 4/4 meter.

Drawing sharp, flat and natural symbols; recognizing forte, piano, staccato & legato.

White and black key names on the keyboard.

2nds – 5ths pictured on keyboard and staff, white keys only.

The names of the notes on the grand staff from first line bass G to fifth line treble F.

VI. EAR TRAINING: Be able to **answer questions verbally** about:

Forte or piano, legato or staccato sounds.

The direction of 5 notes (up, down, or repeating).

Identifying steps and skips played for you.

The beat of a song (by clapping along).

Which one of two descriptions matches a piece played for you.

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LEVEL THREE

NAME _____

I. RHYTHM:

Clap or tap and count aloud a rhythm with eighth note pairs, quarter, half and whole notes

& rests, dotted half notes & tied notes, with the metronome set at 72.

II. SIGHTREADING:

Play a 4-8 measure piece with accidentals; counting encouraged.

III. TECHNIQUE:

Prepare scales in four keys: two major and two harmonic minor: played as tetrachord or one octave, hands separate or together: _____

In the same keys, prepare:

Root position tonic and dominant triads, hands separate or together.

Chord progression: I-V-I or I-V7-I, hands separate or together.

Two octave hand over hand arpeggios.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

All intervals from 2nds – 6ths, up from the tonic, in the keys of the prepared scales.

V. WRITTEN THEORY: Be able to **write**:

The counting for music with rhythms (including eighth note pairs, quarter to whole notes

and rests & dotted half notes) in 2/4, 3/4, and 4/4 meter.

Definitions for piano, mezzo piano, mezzo forte, and forte signs.

Identifying ties and slurs.

The meaning of the numbers in a time signature.

Note stems in the right direction.

Sharps, flats and naturals with proper placement on the staff.

Identification of 2nds – 6ths, and whole and half steps on the staff.

The names of the notes on the keyboard, and on the grand staff and its exterior spaces.

VI. EAR TRAINING: Be able to **answer written questions** about

Recognizing 2nds – 5ths. Recognizing major and minor triads.

Selecting one of two rhythms. Adding a sharp or a flat sign.

Choosing the best description of a piece.

VII. OPTIONS: (Max. of 3) An extra solo, ensemble, composition, improvisation or written project.

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LEVEL FOUR

NAME _____

I. RHYTHM:

Clap or tap and count aloud a rhythm including eighth notes, dotted half & quarter notes,
& upbeats, with the metronome set at 72.

II. SIGHTREADING: Play a five-finger position piece, hands together, in C, G, F Major, or A minor with accidentals.

III. TECHNIQUE:

Prepare scales in four keys: two major and two harmonic minor, one octave, hands separate or together _____

In the same keys, prepare:

- Primary root position triads (I, IV & V) hands separate or together.
- Tonic triad inversions, hands separate or together, up and down.
- Chord progression: I-IV-I-V-I or I-IV-I-V7-I, hands separate or together.
- One octave arpeggio, hands separate or together.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Intervals of 2nds – 8ths, up only, from any pitch in keys of prepared scales.

V. WRITTEN THEORY: Be able to **write**:

- The counting for music with rhythms (including paired eighths, quarter to whole notes & rests, dotted quarter and half notes & upbeats) in 2/4, 3/4, and 4/4 meter.
- Definitions for pianissimo, piano, mezzo piano, mezzo forte, and forte & fortissimo signs, as well as accent, 8va, & D.C. al Fine.
- The meaning of the numbers in a time signature.
- Identification of distance only of white key 2nds – octaves on the keyboard and staff.
- The names of the notes on the grand staff to two ledger lines above & below the staff.
- The pattern of whole and half steps for major and harmonic minor scales.
- An X on the middle note of major triads built on white keys.

VI. EAR TRAINING: Be able to **identify**:

- The distance only of 2nds, 3rds, & 6ths. Distance & quality of perfect 4ths, 5ths & 8ths.
- The major or minor tonality of a piece.
- The position of the melody in the treble or bass.
- Whether there are 3 or 4 beats per measure.
- Rhythmic dictation: two measures in 4/4, with quarter, half, dotted half & whole notes

VII. OPTIONS: (Max. of 3) An extra solo, ensemble, composition, improvisation or written project, or lead line.

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LEVEL FIVE

NAME _____

I. RHYTHM:

Clap or tap and count aloud a rhythm including triplet eighth notes, dotted half & quarter notes, & upbeats, with the metronome set at 72.

II. SIGHTREADING: Play a piece outside 5-finger position, hands together, in C, G, or F Major, or A, D or E minor; counting encouraged.

III. TECHNIQUE:

Prepare six scales: 2 white-key major, 2 black-key major, and two minor (natural and harmonic), one octave, hands together:

In the same keys, prepare:

Primary triads in inversions, up and down. Facilitator will choose one set.

Chord progression: I-IV-I-V-I or I-IV-I-V7-I, hands together

One octave arpeggio, hands together

Root position V7 to 2nd inversion tonic **in two prepared keys:** _____

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Major and perfect intervals, up from tonic, in the keys of prepared scales.

V. WRITTEN THEORY: Be able to **write:**

The counting for music with rhythms (including eighth to whole notes and rests, dotted

quarter and half notes, triplet eighths, & upbeats) in 2/4, 3/4, and 4/4 meter.

The order of sharps and flats.

The major key signatures.

The identification of the distance & quality of major & perfect intervals on the staff, from any white key.

Identification of major or minor triads on a keyboard from a white key.

White-key major and minor triads on the staff.

Accidentals to form major, natural, or harmonic minor scales from white keys.

VI. EAR TRAINING: Be able to **write answers about:**

The distance and quality of major and perfect 2nds – octaves.

The major or minor tonality of a piece.

Whether there are 3 or 4 beats per measure.

Rhythmic dictation: two measures in 4/4, including eighth, dotted half & quarter notes.

Which of two melodic patterns you hear.

VII. OPTIONS: (Max. of 3) A solo, ensemble, composition, improvisation, listening, written or artistic project, lead line, electronic/digital skills.

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LEVEL SIX

NAME _____

I. RHYTHM:

Clap or tap and count aloud a rhythm including 16ths in groups of 4, in 2/4, 3/4, 4/4, 3/8 or 6/8, with the metronome set at 72.

II. SIGHTREADING:

Play an early intermediate piece, hands together. Counting encouraged.

III. TECHNIQUE:

Prepare 2 octaves, hands separate or together of all white-key major scales

(Facilitator will choose two.);

2 black-key major scales (_____ & _____);

2 minor scales (_____ & _____ both natural and harmonic);

A chromatic scale, hands separate, 2 octaves up & down (on _____).

In the same keys, play:

A chord progression: I-IV-I-V-V7-I with chords in both hands, and with roots in L.H.

Two octave arpeggio, hands separate or together.

Inversions of V7 resolving to tonic in two keys: _____ _____

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Major, minor and perfect intervals, up from tonic, in the keys of prepared scales.

A prepared primary-chord (blocked or broken) harmonization of a folk song.

V. WRITTEN THEORY: Be able to **write**:

The missing beats to complete measures, using each notation example provided once

And identify major key signatures on the staff, and give the relative minors.

And identify major, minor and perfect intervals by distance & quality on the staff, up from any white key.

Major, natural, or harmonic minor scales from white keys.

And identify major and minor triads on the staff from any white or black key.

VI. EAR TRAINING: Be able to **write answers about**:

The distance and quality of major, minor and perfect intervals, up only.

Major or minor (natural or harmonic) or chromatic scales you hear.

The form of a piece as binary (AB) or ternary (ABA).

Rhythmic dictation: 4 measures in 4/4, including sixteenth notes.

Melodic dictation: fill in the missing notes in 4 measures.

VII. OPTIONS: (Max. of 3) A solo, ensemble, composition, improvisation, listening, written or artistic

project, lead line, electronic/digital skills, transposition, transposition/modulation or analysis.

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LEVEL SEVEN

NAME _____

I. RHYTHM:

Tap a rhythm with the right hand, and pulse with the left, counting aloud; with the metronome set at 72.

II. SIGHTREADING: Play an intermediate level piece, hands together.

III. TECHNIQUE: Prepare 2 octaves, hands together of

all major scales and all white-key minor scales (natural and harmonic).
(Facilitator will choose 1 white & 1 black-key major and 1 white-key minor.)

Prepare 1 black-key minor scale _____ (natural and harmonic forms).

In keys of prepared scales, play:

First inversion chord progression: I-IV-I-V-V7-I with chords in both hands, and with roots in the L.H.

Two octave arpeggio, hands together.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Major, minor and perfect intervals, up from any white or black key.

Major, minor, diminished and augmented triads, root position, in any key.

Major, minor, and dominant 7th chords, root position, in keys of prepared scales.

V. WRITTEN THEORY: Be able to **write**:

The missing beats to complete measures in any meter, choosing rhythms from a list.

The identity of double sharps and double flats.

The identity of major key signatures on the staff, and give the relative minors.

And identify major, minor and perfect intervals by distance & quality on the staff, up from any key.

White key major, natural, or harmonic minor scales & black key major scales.

Root position major and minor, diminished and augmented triads on the staff.

VI. EAR TRAINING: Be able to **identify**:

Major, minor intervals, up only, by distance & quality.

Perfect intervals, up & down.

The tempo of a piece or excerpt from a list of Italian terms.

The tonality of a piece as major, minor, or bitonal.

The form of a piece as binary (AB), ternary (ABA) or theme & variations.

Rhythmic dictation: 4 measures in 6/8 meter.

Melodic dictation: 4 measures in 4/4.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; or analysis.

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LEVEL EIGHT

NAME _____

I. RHYTHM:

Tap rhythms simultaneously with both hands, counting aloud; metronome set at 72.

II. SIGHTREADING: Choose from a classical piece and a hymn-style piece.

III. TECHNIQUE: Prepare 4 octaves, hands together, all major, natural and harmonic minor scales. (Facilitator will choose 1 each: white-key and black-key major, white-key and black-key minor.)

In keys of prepared scales, practice:

Second inversion chord progression: I-IV-I-V-V7-I with chords in both hands.

I-IV-I-V-V7-I progression in root position, 1st and 2nd inversions with the roots in the L.H.

Four octave root position arpeggios, hands together.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Major, minor and perfect intervals, up & down in any key.

Augmented and diminished 4ths, 5ths, and octaves, up from any key.

Major, minor, augmented and diminished root chords & inversions, in any key.

Major, minor, and dominant 7th chords, root position & inversions, in any key.

V. WRITTEN THEORY: Be able to **write**:

The missing beats to complete measures in any meter, choosing rhythms from a list.

Major and relative natural and harmonic minor scales from any key.

Major, minor and perfect intervals in any key [from any note], up & down.

Augmented and diminished 4ths, 5ths and octaves, up only, in any key [from any note].

Major, minor, diminished and augmented triads in any inversion.

The identification of dominant, major, and minor 7th chords, root position, in any key.

White key dominant 7th chords in any inversion.

VI. EAR TRAINING: Be able to **identify**:

Major, minor & perfect intervals, up & down, listing distance & quality.

The meter of a piece or excerpt as simple or compound.

The tonality of a piece as major, minor, or modal.

The form of a piece as binary, ternary, rondo, or sonata-allegro.

The texture of a piece as thin, thick/full, or imitative.

Rhythmic dictation: any combination of notes and dotted rhythms.

Melodic dictation: 4 measures in 4/4.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; analysis.

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LEVEL NINE

NAME _____

I. RHYTHM: Tap rhythms simultaneously with both hands; metronome set at 72.

II. SIGHTREADING: Play an upper intermediate piece.

III. TECHNIQUE: Prepare 4 octaves, hands together:

All major and minor scales (natural, harmonic and melodic). Facilitator will choose 1

white- and 1 black-key major; 1 white- and 1 black-key minor.

In all keys, prepare:

The chord progression I-IV-ii-V-V7-I; L.H. playing roots in octaves. **Facilitator chooses 1 major and 1 minor.**

Four octave major and minor arpeggios, root position and inversions, hands together.

Four octave dominant 7th arpeggios in root position, hands together.

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Major, minor and perfect intervals in any key, up & down

Augmented and diminished intervals and tritone, up only, in any key.

Any major, minor, dominant or diminished 7th chords, root position & inversions.

V. WRITTEN THEORY: Be able to **write:**

The half beats in any meter with notes to include 32nds, triplets & upbeats.

Identification of major, natural, harmonic and melodic minor, whole tone & pentatonic scales and

some white key modes.

Major, natural, harmonic & melodic minor scales from any key, and white key modes.

Major, minor and perfect intervals from any note, up & down.

Augmented and diminished 4ths, 5ths and octaves, up and down, in any key.

The identity of tritones as augmented 4ths or diminished 5ths on a staff.

The identity of the key signature of a piece.

The root, quality, & inversion of major, minor and dominant 7th chords.

VI. EAR TRAINING: Be able to **identify:**

The meter of a piece or excerpt as 3/4, 4/4, 6/8 or multi-metric.

A tempo from a multiple-choice list of Italian terms.

The tonality of a piece as major, minor, atonal or modal.

The texture of a piece as monophonic, homophonic, or polyphonic.

The form of a piece as binary, ternary, fugue, sonata-allegro, rondo, or through-composed.

The style of a piece as Baroque, Classical, Romantic or Contemporary.

Melodic dictation: 4 measures in any given meter.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; or analysis.

MUSICIANSHIP EXAMINATIONS

Fill in the blanks and check off the skills you have mastered.

LEVEL TEN

NAME _____

I. RHYTHM:

Tap rhythms simultaneously (to include duple versus triple rhythms) with metronome at 72.

II. SIGHTREADING: Play an upper intermediate/lower advanced piece.

III. TECHNIQUE:

Prepare 2 octaves of eighths, 3 octaves of triplets, and 4 octaves of sixteenths, hands together of all major and minor scales (natural, harmonic and melodic). (Facilitator will choose 1 white-key and 1 black-key major, 1 white-key and 1 black-key minor.)

In all keys, prepare:

Chord progression: I-vi-IV-ii-I_{6,4}-V7-I, L.H. playing roots. **1 major & 1 minor will be chosen by the facilitator.**

Four octave major and minor arpeggios, root position and inversion, hands together

Four octave dominant and diminished 7th arpeggios in root position, hands together

IV. APPLIED THEORY: Be able to **play** for the facilitator:

Major, minor, perfect, augmented, diminished and tritone **intervals**, up & down.

Major, minor, dominant, and half- and fully-diminished 7th chords, root position & inversions, in all keys. (Facilitator chooses 4 keys.)

V. WRITTEN THEORY: Be able to **write:**

Major, natural, harmonic and melodic minor, whole tone, chromatic, or pentatonic scales and

transposed modes, from any key.

The identification of any major, minor, dominant, half- and (fully)-diminished 7th chords,

in root position & inversions.

Chord analysis (using letter names) for each beat of a hymn; mark non-harmonic tones.

The identity of the key, mode or scale of a piece.

VI. EAR TRAINING:

Be able to describe a piece's pulse, tempo (with Italian term), texture, melody, tonality/harmony, form & style.

Write melodic dictation for 4 measures in any given meter.

VII. OPTIONS: (Max. of 3) A solo; ensemble; composition; improvisation; listening, written or artistic project; lead line; electronic/digital skills; transposition; transposition/modulation; or analysis.