

SYLLABUS LIST

REPORT SELECTIONS

Syllabus: Complete Syllabus

SYLLABUS COMPLETE SYLLABUS			
Instrument Sound	Acoustic Grand Piano	Drum Sound	Acoustic Snare
Metronome start of bar sound	Hi Wood Block	Metronome beat sound	Low Wood Block
Random Instrument Sounds	NO		
US Rhythm Terminology	NO	UK Rhythm Terminology	YES

ABSOLUTE PITCH

Level 1

Recognise pitches A and Eb. Pitches are played with a piano sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 2

Recognise pitches A, Eb, C, and F#. Pitches are played with a piano sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 3

Recognise pitches A, Eb, C, F#, B, and F. Pitches are played with a piano sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 4

Recognise pitches A, Eb, C, F#, B, F, D, and G#. Pitches are played with a piano sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 5

Recognise pitches A, Eb, C, F#, B, F, D, G#, Bb, and E. Pitches are played with a piano sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 6

Recognise all pitches. Pitches are played with a piano sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 7

Recognise all pitches. Pitches are played with a SINE WAVE sound, and the answer can be clicked in on the staff, or played in on the keyboard.

Level 8

Recognise 2 pitches played at the same time. The minimum interval separating the intervals will be a perfect 5th.

Level 9

Identify the pitches in a played chord. Chord types include major, minor, diminished, augmented and dominant chords.

Level 10

Pitch recall of any pitch.

ADVANCED PART DICTATION

Level 1

Transcribe the soprano part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths.

Level 2

Transcribe the bass part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths.

Level 3

Transcribe the soprano part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 4

Transcribe the bass part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 5

Transcribe the soprano and bass parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 6

Transcribe the alto part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths.

Level 7

Transcribe the tenor part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths.

Level 8

Transcribe the alto part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 9

Transcribe the tenor part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 10

Transcribe the alto and tenor parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 11

Transcribe all the parts of the played extract. The extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 12

Transcribe the soprano part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths.

Level 13

Transcribe the bass part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths.

Level 14

Transcribe the soprano part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 15

Transcribe the bass part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 16

Transcribe the soprano and bass parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 17

Transcribe the alto part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths.

Level 18

Transcribe the tenor part of the played extract. The other parts and the chord symbols will be given, the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths.

Level 19

Transcribe the alto part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 20

Transcribe the tenor part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 21

Transcribe the alto and tenor parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

Level 22

Transcribe all the parts of the played extract. The extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; All common diatonic chords and inversions in major and minor keys, plus Italian, German & French augmented 6th chords, Neapolitan 6th chords, augmented triads, mixture chords and leading note 7ths. The chord symbols will not be displayed.

ADVANCED PROGRESSIONS

Level 1

Introducing the applied dominant of V. 2 bar progressions in major keys, including all inversions of diatonic triads and common 7th chords, plus V/V in root position and first inversion.

Level 2

Introducing the applied dominant of V in minor keys. 2 bar progressions, including all inversions of diatonic triads and common 7th chords, plus V/V in root position and first inversion.

Level 3

Introducing applied dominant 7ths of V. 2 bar progressions in major keys, including all chords from previous levels, plus V7/V in root position and first inversion.

Level 4

Introducing applied dominant 7ths of V in minor keys. 2 bar progressions, including all chords from previous levels, plus V7/V in root position and first inversion.

Level 5

Introducing applied dominant 7ths of IV. 2-3 bar progressions in major keys, including all chords from previous levels, plus V7/IV in root position and first inversion.

Level 6

Introducing applied dominants of iv in minor keys. 2-3 bar progressions, including all chords from previous levels, plus V/iv and V7/iv in root position and first inversion.

Level 7

Introducing applied dominants of ii, iii, and vi. 2-4 bar progressions in major keys, including all chords from previous levels, plus V/ii, V7/ii, V/iii, V7/iii, V/vi, and V7/vi, in root position and first inversion.

Level 8

Introducing applied dominants of III, VI, and bVII. 2-4 bar progressions in minor keys, including all chords from previous levels, plus V7/III, V7/VI, V/bVII, and V7/bVII, in root position and first inversion.

Level 9

2-4 bar progressions in major keys, featuring combinations of applied dominants in all inversions.

Level 10

2-4 bar progressions in minor keys, featuring combinations of applied dominants in all inversions.

Level 11

Introducing augmented tonic and dominant triads. 3 bar progressions in major keys, including all chords from previous levels, plus I+ and V+ in root position and first inversion.

Level 12

Introducing the mixture chords i and v in major keys. 3 bar progressions, including all chords from previous levels, plus i and v in root position and first inversion.

Level 13

Introducing the mixture chords ii dim and iv in major keys. 3 bar progressions, including all chords from previous levels, plus ii dim and iv in root position and first inversion.

Level 14

Introducing the mixture chords bIII, bVI, and bVII in major keys. 3 bar progressions, including all chords from previous levels, plus ii dim and iv in root position and first inversion.

Level 15

3 bar progressions in major keys, featuring combinations of mixture chords in all inversions.

Level 16

Introducing the mixture chords ii and IV in minor keys. 3 bar progressions, featuring ii and IV in root position and first inversion, and including picardy cadences.

Level 17

Introducing the leading tone diminished 7th chord in major keys. 3 bar progressions, including all chords from previous levels.

Level 18

Introducing the applied diminished triad of V. 2 bar progressions in major and minor keys, including all chords from previous levels, plus vii dim7/V in root position and first inversion.

Level 19

Introducing the applied diminished 7th of V. 2 bar progressions in major and minor keys, including all chords from previous levels, plus vii dim7/V in root position and first inversion.

Level 20

Introducing the applied diminished 7th of IV. 2-3 bar progressions in major keys, including all chords from previous levels, plus vii dim7/IV in root position and first inversion.

Level 21

Introducing the applied diminished 7th of iv. 2-3 bar progressions in minor keys, including all chords from previous levels, plus vii dim7/iv in root position and first inversion.

Level 22

Introducing the applied diminished 7th of ii, iii, and vi. 2-3 bar progressions in major keys, including all chords from previous levels, plus vii dim7/ii, vii dim7/iii, and vii dim7/vi in root position and first inversion.

Level 23

Introducing the applied diminished 7th of III, VI, and bVII. 2-3 bar progressions in minor keys, including all chords from previous levels, plus vii dim7/III, vii dim7/VI, and vii dim7/bVII in root position and first inversion.

Level 24

2-4 bar progressions in major and minor keys, featuring combinations of applied dominants and diminished 7th chords, in all inversions.

Level 25

Dominant preparation: Introducing the Neapolitan sixth chord. 2-4 bar progressions in major and minor keys, including all diatonic chords, plus bII6.

Level 26

Dominant preparation: Introducing the Italian Augmented 6th chord. 2-4 bar progressions in major and minor keys, including all diatonic chords, plus Aug6It.

Level 27

Dominant preparation: Introducing the French and German Augmented 6th chords. 2-4 bar progressions in major and minor keys, including all diatonic chords, plus Aug6Fr OR Aug6Ger.

Level 28

Dominant preparation: 2-4 bar progressions in major and minor keys, including all diatonic chords, plus all augmented 6th chords.

Level 29

Dominant preparation: 2-4 bar progressions in major and minor keys, including chords all forms of chromatic dominant preparation, including V7/V, vii dim7/V, bII, and their inversions, plus all augmented 6th chords.

Level 30

All advanced chromatic devices. 3-5 bar progressions in major and minor keys, which may include applied dominants, applied diminished chords, mixture chords, augmented triads, the neapolitan chord, and augmented 6ths.

ARTICULATION

Level 1

Identify the type of articulation used in the played extract. Includes legato and staccato.

Level 2

Identify the type of articulation used or the changes in articulation in the played extract. Includes legato and staccato. This level also includes some questions where the student has to identify the articulation being used in different layers of the played extract. Eg Legato melody with a staccato accompaniment.

ATONAL MELODIC DICTATION

Level 1

Transcribe monophonic 12 note atonal melodies using only minims.

Level 2

Transcribe monophonic 12 note atonal melodies based on simple rhythmic durations.

Level 3

Transcribe monophonic atonal melodies based on the octatonic or whole tone scale, and including simple rhythmic durations.

Level 4

Transcribe monophonic 12 note atonal melodies based on simple rhythmic durations.

CADENCES

Level 1

Identify authentic/perfect, and plagal cadences in major keys.

Level 2

Identify authentic/perfect, and plagal cadences in major and minor keys.

Level 3

Identify authentic/perfect, plagal, and deceptive/interrupted cadences in major keys.

Level 4

Identify authentic/perfect, plagal, and deceptive/interrupted cadences in major and minor keys.

Level 5

Identify authentic/perfect, plagal, half/imperfect, and deceptive/interrupted cadences in major keys.

Level 6

Identify authentic/perfect, plagal, half/imperfect, and deceptive/interrupted cadences in major and minor keys.

Level 7

An extract is played containing 1 cadence. Identify authentic/perfect, plagal, half/imperfect, and deceptive/interrupted cadences in major and minor keys.

Level 8

An extract is played containing 2 cadences. Identify authentic/perfect, plagal, half/imperfect, and deceptive/interrupted cadences in major and minor keys.

Level 9

Identify exact chords of authentic/perfect, plagal, half/imperfect (including phrygian IV6 - I cadences), and deceptive/interrupted cadences in major and minor keys.

CHORD COMPARISON

Level 1

Identify whether the 2nd chord is the same as, or different to the first. Includes major and minor root position chords, played melodically. When the 2 chords are different, the 2nd chord will have 2 different notes to the first chord.

Level 2

Identify whether the 2nd chord is the same as, or different to the first. Includes major and minor chords in all inversions, played melodically. When the 2 chords are different, the 2nd chord will have 2 different notes to the first chord.

Level 3

Identify whether the 2nd chord is the same as, or different to the first. Includes major and minor chords in all inversions plus dominant 7th chords, played melodically. When the 2 chords are different, the 2nd chord will have 1 different note to the first chord.

Level 4

Identify whether the 2nd chord is the same as, or different to the first. Includes major and minor chords in all inversions, plus dominant, diminished and augmented chords, played harmonically. When the 2 chords are different, the 2nd chord will have 1 different note to the first chord.

Level 5

Enter the second chord on the staff. Includes major and minor chords in all inversions, played melodically. When the 2 chords are different, the 2nd chord will have 1 different note to the first chord.

Level 6

Enter the second chord on the staff. Includes major and minor chords in all inversions, plus dominant, diminished and augmented chords, played harmonically. When the 2 chords are different, the 2nd chord will have 2 different notes to the first chord.

CHORD IMITATION

Level 1

Major chords, played melodically ascending.

Level 2

Major and minor chords, played melodically ascending.

Level 3

Major, minor and diminished chords, played melodically ascending.

Level 4

Major, minor, diminished and augmented chords, played melodically ascending.

Level 5

Major, minor, diminished, augmented, dominant 7th and diminished 7th chords, played melodically ascending.

Level 6

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions) and diminished 7th chords, played melodically ascending.

Level 7

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions), diminished 7th, sus4, major 7th, minor 7th and half diminished 7th chords, played melodically ascending.

Level 8

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions), diminished 7th, sus4, major 7th, minor 7th and half diminished 7th chords, played melodically descending.

Level 9

Major, minor, diminished and augmented chords, played harmonically.

Level 10

Major, minor, diminished, augmented, dominant 7th and diminished 7th chords, played harmonically.

Level 11

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions) and diminished 7th chords, played harmonically.

Level 12

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions), diminished 7th, sus4, major 7th, minor 7th and half diminished 7th chords, played harmonically.

CHORD PROGRESSIONS

Level 1

Chords I and V in major keys.

Level 2

Chords i and V in minor keys.

Level 3

Introducing the IV chord in major keys, including chords I, IV and V in root position.

Level 4

Introducing the iv chord in minor keys, including chords i, iv and V in root position.

Level 5

Introducing V7 in major keys, including chords I, IV and V7 in root position.

Level 6

Introducing V7 in minor keys, including chords i, iv and V7 in root position.

Level 7

Introducing the ii chord in major keys, including chords I, ii, IV, V and V7 in root position.

Level 8

Introducing the ii dim chord in minor keys. Progressions in minor keys, including chords i, iidim, iv, V and V7 in root position.

Level 9

Introducing the vi chord in major keys, including chords I, ii, IV, V, V7 and vi in root position.

Level 10

Introducing the VI chord in minor keys. Progressions in minor keys, including chords i, ii dim, iv, V, V7 and VI in root position.

Level 11

Introducing the iii chord. Progressions in major keys, including chords I, ii, iii, IV, V, V7 and vi in root position.

Level 12

Introducing the III chord in minor keys. Progressions in minor keys, including chords i, iidim, III, iv, V, V7 and VI in root position.

Level 13

Introducing inversions. Progressions in major keys, including chords I, V, and V6.

Level 14

Introducing inversions. Progressions in minor keys, including chords i, V, and V6.

Level 15

Introducing primary triads in 1st inversion. Progressions in major keys, including chords I, I6, IV, IV6, V and V6.

Level 16

Introducing primary triads in 1st inversion, in minor keys. Progressions in minor keys, including chords i, i6, iv, iv6, V and V6.

Level 17

Introducing cadential 64 progressions in major keys, including chords I, I6, IV, IV6, V, V6 plus cadential 64s.

Level 18

Introducing cadential 64 progressions in minor keys, including chords i, i6, iv, iv6, V, V6 plus cadential 64s.

Level 19

Introducing 64 progressions in major keys. Includes cadential, pedal, passing and arpeggiated 64 progressions.

Level 20

Introducing 64 progressions in minor keys. Includes cadential, pedal, passing and arpeggiated 64 progressions.

Level 21

Introducing inversions of V7. Progressions in major keys, including chords I, I6, V7, V65, V43, V42 and cadential 64.

Level 22

Introducing inversions of V7 in minor keys. Progressions in minor keys, including chords i, i6, V7, V65, V43, V42 and cadential 64s.

Level 23

Introducing ii6. Progressions in major keys, including chords I, I6, I64, ii, ii6, iii, IV, IV6, V, V6, V7, V65, V43, V42, and vi.

Level 24

Introducing ii dim6 in minor keys. Progressions in minor keys, including chords i, i6, i64, ii dim, iidim6, III, iv, iv6, V, V6, V64, V7, V65, V43, V42, and VI.

Level 25

Introducing more common inversions. Progressions in major keys, including chords I, ii, iii, IV, V, V7, vi, and their inversions.

Level 26

Introducing more common inversions in minor keys. Progressions in minor keys, including chords i, ii dim, III, iv, V, V7, VI, and their inversions.

Level 27

Introducing ii7 and ii65. Progressions in major keys, including chords I, ii, ii7, iii, IV, V, vi, and their inversions.

Level 28

Introducing ii half dim7 and ii half dim65. Progressions in minor keys, including chords i, ii dim, ii halfdim7, III, iv, V, V7, VI, and their inversions.

Level 29

Introducing dominant substitution with vii dim and vii dim6. Progressions in major keys, including I, ii, ii7, iii, IV, V, V7, vi, vii dim, and their inversions.

Level 30

Introducing dominant substitution with vii dim and vii dim6. Progressions in minor keys, including i, ii dim, ii halfdim7, III, iv, V, V7, VI, vii dim, and their inversions.

Level 31

Introducing dominant substitution with vii half dim7 and vii half dim65. Progressions in major keys, including I, ii, ii7, iii, IV, V, V7, vi, vii dim, vii half dim7, and their inversions.

Level 32

Introducing dominant substitution with vii dim7 and vii dim65. Progressions in minor keys, including i, ii dim, ii halfdim7, III, iv, V, V7, VI, vii dim, vii dim7, and their inversions.

Level 33

Introducing bVII in minor keys. Progressions in minor keys, including chords i, ii dim, III, iv, V, V7, VI, vii dim, bVII, and their inversions.

Level 34

Introducing v in minor keys. Progressions in minor keys, including chords i, iidim, III, iv, v, V, V7, VI, vii dim, and their inversions.

Level 35

Introducing Picardy cadences. Progressions in minor keys that resolve in picardy cadences, including chords i, iidim, ii halfdim7, III, iv, V, V7, VI, vii dim, vii dim7, and their inversions.

Level 36

Progressions in minor keys, including inversions of all diatonic triads, V7, ii half diminished 7, vii diminished 7, v, bVII, and picardy cadences.

CHORD RECOGNITION

Level 1

Introducing major and minor triads

Major and minor root position chords, played as an ascending arpeggio.

Level 2

Major and minor root position chords, played as a block chord.

Level 3

Introducing diminished triads

Major, minor and diminished root position chords, played as an ascending arpeggio.

Level 4

Major, minor and diminished root position chords, played as a block chord.

Level 5

Introducing augmented triads

Major, minor, diminished and augmented root position chords, played as an ascending arpeggio.

Level 6

Major, minor, diminished and augmented root position chords, played as a block chord.

Level 7

Major, minor, diminished and augmented root position chords, played as a descending arpeggio.

Level 8

Introducing inversions

Major and minor root position, 1st inversion and 2nd inversion chords, played as an ascending arpeggio.

Level 9

Major and minor root position, 1st inversion and 2nd inversion chords, played as a block chord.

Level 10

Introducing dominant 7th chords

Major, minor, diminished, augmented and dominant 7th chords (root position), played as an ascending arpeggio.

Level 11

Major, minor, diminished, augmented and dominant 7th chords (root position), played as a block chord.

Level 12

Introducing diminished 7th chords

Major, minor, diminished, augmented, dominant 7th and diminished 7th chords (root position), played as an ascending or descending arpeggio.

Level 13

Major, minor, diminished, augmented, dominant 7th and diminished 7th chords (root position), played as a block chord.

Level 14

Introducing major 7th, minor 7th and half diminished 7th chords

Major, minor, diminished, augmented, dominant 7th, diminished 7th, major 7th, minor 7th, and half diminished 7th chords (root position), played as an ascending or descending arpeggio.

Level 15

Major, minor, diminished, augmented, dominant 7th, diminished 7th, major 7th, minor 7th, and half diminished 7th chords (root position), played as a block chord.

Level 16

Introducing dominant 7th Inversions

Major, minor and dominant 7th chords (all inversions), played as an ascending or descending arpeggio.

Level 17

Major, minor and dominant 7th chords (all inversions), played as a block chord.

Level 18

Major, minor and dominant 7th chords (all inversions), plus diminished, diminished 7th, augmented, major 7th and minor 7th chords, played as a block chord.

CHORD SINGING

Level 1

Major and minor chords

Major - root position, Minor - root position, To be sung ascending only.

Level 2

Introducing diminished chords

Major, minor and diminished root position chords. To be sung ascending

Level 3

Introducing augmented chords

Major, minor, diminished and augmented root position chords. To be sung ascending

Level 4

Descending chords

Major, minor, diminished and augmented root position chords. To be sung descending

Level 5

Introducing inversions

Major, and minor (all inversions) chords. To be sung ascending.

Level 6

Major, and minor (all inversions) chords. To be sung descending.

Level 7

Introducing dominant 7th and diminished 7th chords

Major, minor, diminished, augmented, dominant 7th and diminished 7th root position chords. To be sung ascending.

Level 8

Introducing major 7th and minor 7th chords

Major, minor, diminished, augmented, dominant 7th, diminished 7th, major 7th and minor 7th root position chords. To be sung ascending.

Level 9

Introducing half diminished 7th chords

Major, minor, diminished, augmented, dominant 7th, diminished 7th, major 7th, minor 7th and half diminished 7th root position chords. To be sung ascending.

Level 10

Major, minor, diminished, augmented, dominant 7th, diminished 7th, major 7th, minor 7th and half diminished 7th root position chords. To be sung descending.

Level 11

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions), diminished 7th, major 7th, minor 7th and half diminished 7th chords. To be sung ascending.

Level 12

Major (all inversions), minor (all inversions), diminished, augmented, dominant 7th (all inversions), diminished 7th, major 7th, minor 7th and half diminished 7th chords. To be sung descending.

CLUSTER CHORDS

Level 1

Given note + 1 chord.

Level 2

Given note + 2 chords.

Level 3

Given note + 3 chords.

Level 4

Given note + 4 chords. The starting note remains in each chord.

COMPOSER IDENTIFICATION

Level 1

Identify the composer of the played work. Includes Handel, Mozart, Sousa, Tchaikovsky, Bach and Beethoven.

Level 2

Identify the composer of the played work. Includes Pachelbel, Elgar, Rossini, Verdi, Mendelssohn, Rimsky-Korsakov and Vivaldi.

COMPOSITIONAL DEVICES

Level 1

Identify the compositional device. Includes Alberti bass, walking bass, imitation, accompaniment, and ostinato.

Level 2

Identify the compositional device. Includes Alberti bass, walking bass, canon, imitation, countermelody, accompaniment, doubling, and ostinato.

Level 3

Identify the rhythmic device. Includes hemiola, rubato, cross-rhythm, mixed-meter and syncopation.

CONTOUR

Level 1

Identify the contour of the played excerpt. Melodies will be monophonic.

Level 2

Identify the contour of the played excerpt. Melodies will be homophonic audio recordings drawn from common repertoire.

Level 3

Identify the contour of the played excerpt. Melodies will be monophonic and the answer options will include 9 different contours.

Level 4

Identify the contour of the played excerpt. Melodies will be homophonic audio recordings drawn from common repertoire, and the answer options will include 9 different contours.

Level 5

Identify the contour of the played two-part excerpt. Melodies will be polyphonic, and the answer options will include parallel, similar, oblique and contrary contours/motion.

COUNTERPOINT SINGING

Level 1

Sing the top part of the played extract. The extract will contain 3 notes.

Level 2

Sing the top or bottom part of the played extract. The extract will contain 3 notes.

Level 3

Sing the top or bottom part of the played extract. The extract will contain 4 notes.

Level 4

Sing the top or bottom part of the played extract. The extract will contain 5 notes.

Level 5

Sing the top or bottom part of the played extract. The extract will contain 6 notes.

Level 6

Sing the top or bottom part of the played extract. The extract will contain 8 notes.

DYNAMICS

Level 1

Identify dynamics and changes in dynamics (without Italian terminology) including loud, soft, getting louder, getting softer.

Level 2

Identify dynamics and changes in dynamics including forte, piano, crescendo, & diminuendo.

Level 3

Identify changes in dynamics including subito forte, subito piano, marcato, terraced dynamics, and sforzando.

ENSEMBLE IDENTIFICATION

Level 1

Identify the ensemble type in the played excerpt. Includes: Marching band, orchestra, jazz trio, orchestra with chorus, orchestra with instrumental soloist, orchestra with vocal soloist, singer with solo instrument, solo instrument, string quartet, string orchestra and contemporary ensemble with horn section.

FORMS

Level 1

Binary, and ternary forms. Different instrument sounds are used for each section of the form.

Level 2

Binary, and ternary forms. The same instrument sounds are used for each section of the form.

Level 3

Binary, Ternary, and AABA forms. Different instrument sounds are used for each section of the form.

Level 4

Binary, Ternary, and AABA forms. The same instrument sounds are used for each section of the form.

Level 5

Binary, Ternary, Rondo, and AABA forms. Different instrument sounds are used for each section of the form.

Level 6

Binary, Ternary, Rondo, and AABA forms. The same instrument sounds are used for each section of the form.

Level 7

Binary, Ternary, Rondo, Theme and Variation, and AABA forms. Different instrument sounds are used for each section of the form.

Level 8

Binary, Ternary, Rondo, Theme and Variation, and AABA forms. The same instrument sounds are used for each section of the form.

INTERVAL COMPARISON

Level 1

All diatonic simple intervals, with intervals played ascending only, melodically and from the same starting note.

Level 2

All simple intervals, with intervals played ascending or descending, melodically and from the same starting note.

Level 3

All simple intervals, with intervals played ascending only, melodically and from starting notes that are separated by a maximum interval of a perfect 4th.

Level 4

All simple intervals, with intervals played ascending or descending, melodically and from starting notes that are separated by a maximum interval of a major 6th.

Level 5

All simple intervals, with either interval played ascending or descending, melodically and from starting notes that are separated by a maximum interval of an octave.

Level 6

All simple intervals, played harmonically and from starting notes that are separated by a maximum interval of a major 6th.

Level 7

All simple intervals, played harmonically and from starting notes that are separated by a maximum interval of an octave.

INTERVAL IMITATION

Level 1

Includes Perfect - 4ths and 5ths, Major - 2nds and 3rds. Interval played melodically ascending.

Level 2

Includes Perfect - 4ths and 5ths, Major - 2nds and 3rds. Interval played melodically ascending or descending.

Level 3

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds and 6ths. Interval played melodically ascending.

Level 4

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds, 6ths, and 7ths. Interval played melodically ascending or descending.

Level 5

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds, 6ths and 7ths, Minor - 2nds and 3rds, and tritones. Interval played melodically ascending.

Level 6

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds, 6ths and 7ths, Minor - 2nds and 3rds, and tritones. Interval played melodically ascending or descending.

Level 7

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds and 6ths and 7ths, Minor - 2nds, 3rds, 6ths, and 7ths, and tritones. Interval played melodically ascending.

Level 8

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds and 6ths and 7ths, Minor - 2nds, 3rds, 6ths, and 7ths, and tritones. Interval played melodically ascending or descending.

Level 9

Includes Perfect - 4ths and 5ths, Major - 2nds and 3rds, Minor - 3rds. The interval is played harmonically and the answer must be sung descending.

Level 10

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds and 6ths, Minor - 3rds. The interval is played harmonically and the answer must be sung descending.

Level 11

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds and 6ths and 7ths, Minor - 2nds, 3rds, 6ths, and 7ths, and tritones. The interval is played harmonically and the answer must be sung descending.

Level 12

Includes Perfect - 4ths, 5ths and octaves, Major - 2nds, 3rds and 6ths and 7ths, Minor - 2nds, 3rds, 6ths, and 7ths, and tritones. The interval is played harmonically and the answer must be sung ascending.

INTERVAL RECOGNITION

Level 1

Whole Step (Tone) vs Half Step (Semitone) played ascending.

Level 2

Whole Step (Tone) vs Half Step (Semitone) played descending.

Level 3

Perfect unison, 4ths, 5ths, Octaves - ascending only, played melodically.

Level 4

Perfect unison, 4ths, 5ths, Octaves - ascending and descending, played melodically.

Level 5

Perfect unison, 4ths, 5ths, Octaves, Major 2nds, 3rds - ascending only, played melodically.

Level 6

Perfect unison, 4ths, 5ths, Octaves, Major 2nds, 3rds - ascending and descending, played melodically.

Level 7

Perfect 4ths, 5ths, Octaves, Major 2nds, 3rds, 6ths, 7ths - ascending and descending, played melodically.

Level 8

Perfect 4ths, 5ths, Octaves, Major 2nds, 3rds, 6ths, 7ths, Minor 2nds, 3rds - ascending and descending, played melodically.

Level 9

Perfect 4ths, 5ths, Octaves, Major 2nds, 3rds, 6ths, 7ths, Minor 2nds, 3rds, 6ths, 7ths, Tritones - ascending and descending, played melodically.

Level 10

All simple intervals - ascending and descending. Identifying the 1st interval of a played excerpt.

Level 11

Perfect 4ths, 5ths, Octaves, Major 2nds, 3rds - played harmonically

Level 12

Perfect 4ths, 5ths, Octaves, Major 2nds, 3rds, Minor 2nds, 3rds, Tritones - played harmonically.

Level 13

Perfect 4ths, 5ths, Octaves, Major 2nds, 3rds, 6ths, 7ths, Minor 2nds, 3rds, 6ths, 7ths, Tritones - played harmonically.

Level 14

Perfect 11ths, 12ths, Maj 10ths - ascending only, played melodically.

Level 15

Perfect 11ths, 12ths, Major 9ths, 10ths, 13ths, Minor 10ths - ascending only, played melodically.

Level 16

Perfect 11ths, 12ths, Major 9ths, 10ths, 13ths, Minor 9ths, 10ths, 13ths, Compound tritone - ascending and descending, played melodically.

Level 17

Perfect 11ths, 12ths, Major 9ths, 10ths, 13ths, 14ths, Minor 9ths, 10ths, 13ths, 14ths, Compound tritone - ascending and descending, played melodically.

Level 18

Perfect 11ths, 12ths, Major 9ths, 10ths, 13ths, 14ths, Minor 9ths, 10ths, 13ths, 14ths, Compound tritone - ascending and descending, played harmonically.

Level 19

All simple and compound intervals, played harmonically.

INTERVAL SINGING

Level 1

Perfect 4ths, 5ths, 8ves - ascending only

Level 2

Perfect 4ths, 5ths, 8ves - ascending and descending

Level 3

Perfect 4ths, 5ths, 8ves, Major 2nds, 3rds - ascending only

Level 4

Perfect 4ths, 5ths, 8ves, Major 2nds, 3rds - ascending and descending

Level 5

Perfect 4ths, 5ths, 8ves, Major 2nds, 3rds, Minor 2nds, 3rds, Tritones - ascending and descending

Level 6

Perfect 4ths, 5ths, 8ves, Major 2nds, 3rds, 6ths, Minor 2nds, 3rds, 6ths, Tritones - ascending and descending

Level 7

Perfect 4ths, 5ths, 8ves, Major 2nds, 3rds, 6ths, 7ths, Minor 2nds, 3rds, 6ths, 7ths, Tritones - ascending and descending

JAZZ CHORD IMITATION

Level 1

sus4, min7, Maj7, dim7 - played melodically ascending or descending.

Level 2

+7, sus4, min7, Maj7, dim7 - played melodically ascending or descending.

Level 3

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7 - played melodically ascending or descending.

Level 4

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7, half diminished, Min9, - played melodically ascending or descending.

Level 5

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7, half diminished, Min9, 7#11, minMaj7 - played melodically ascending or descending.

Level 6

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7, half diminished, Min9, 7#11, minMaj7, Maj7#5, +7#11, minMaj9 - played melodically ascending or descending.

Level 7

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7, half diminished, Min9, 7#11, minMaj7, Maj7#5, +7#11, minMaj9, 13b9, min7b5(9) - played melodically ascending or descending.

Level 8

Major, minor, dominant - all inversions, dim, aug - played harmonically.

Level 9

Major, minor, dominant - all inversions, dim, aug, sus4, min7, Maj7, dim7 - played harmonically.

Level 10

Major (add 9), 9, Major 9, Major 6th, sus4, min7, Maj7, dim7 - played harmonically.

Level 11

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7, m7b5, Min9, 7#11, minMaj7 - played harmonically.

Level 12

Maj(add 9), 9, Maj9, Maj6, +7, sus4, min7, Maj7, dim7, min7b5, Min9, 7#11, minMaj7, Maj7#5, +7#11, minMaj9, 13b9, min7b5(9) - played harmonically.

JAZZ CHORD SINGING

Level 1

Major, Minor, Dominant 7th, Major 7th, Suspended 4. Ascending only

Level 2

Major, Minor, Dominant 7th, Major 7th, Suspended 4. Descending only

Level 3

Major, Minor, Dominant 7th, Major 7th, Suspended 4, Diminished, Diminished 7th, Minor 7, Augmented. Ascending only

Level 4

Major, Minor, Dominant 7th, Major 7th, Suspended 4, Diminished, Diminished 7th, Minor 7, Augmented. Descending only

Level 5

Maj, Min, 7, Maj7, Sus4, Dim, Dim7, Min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6. Ascending only

Level 6

Maj, Min, 7, Maj7, Sus4, Dim, Dim7, Min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6. Descending only

Level 7

Maj, Min, 7, Maj7, Sus4, Dim, Dim7, Min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6, Maj7#5, Min9, and 13b9. Ascending only

Level 8

Maj, Min, 7, Maj7, Sus4, Dim, Dim7, Min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6, Maj7#5, Min9, and 13b9. Descending only

Level 9

Maj, Min, 7, Maj7, Sus4, Dim, Dim7, Min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6, Maj7#5, Min9, and 13b9, 7b9, Min7b5(9), +7#11, 7#11, minMaj7, minMaj9. Ascending only.

Level 10

Maj, Min, 7, Maj7, Sus4, Dim, Dim7, Min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6, Maj7#5, Min9, and 13b9, 7b9, Min7b5(9), +7#11, 7#11, minMaj7, minMaj9. Descending only.

JAZZ CHORDS

Level 1

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Played as an ascending arpeggio, with triadic chords.

Level 2

Major, Minor, Dominant 7th, Major 7th, Suspended 4th. Played as block chord, with voiced chords.

Level 3

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Diminished, Diminished 7th, Minor 7, Augmented. Played as an ascending arpeggio, with triadic chords.

Level 4

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Diminished, Diminished 7th, Minor 7, Augmented. Played as a block chord, with voiced chords.

Level 5

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Diminished, Diminished 7th, Minor 7, Augmented, Augmented 7th, Major (add 9), 9th, Major 9, Half diminished and Major 6th. Played as an ascending arpeggio, with triadic chords.

Level 6

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Diminished, Diminished 7th, Minor 7, Augmented, Augmented 7th, Major (add 9), 9th, Major 9, Half diminished and Major 6th. Played as a block chord, with voiced chords.

Level 7

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Diminished, Diminished 7th, Minor 7, Augmented, Augmented 7th, Major (add 9), 9th, Major 9, Half diminished, Major 6th, Major 7 (sharp 5), Minor 9, 7 13 b9. Played as an ascending arpeggio, with triadic chords.

Level 8

Major, Minor, Dominant 7th, Major 7th, Suspended 4th, Diminished, Diminished 7th, Minor 7, Augmented, Augmented 7th, Major (add 9), 9th, Major 9, Half diminished, Major 6th, Major 7 (sharp 5), Minor 9, 7 13 b9, Played as a block chord, with voiced chords.

Level 9

Major, Minor, 7, Maj7, Sus4, Dim, Dim7, min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6, Maj7#5, min9, 13b9, min7b5(9), +7#11, 7#11, minMaj7, minMaj9. Played as an ascending arpeggio, with triadic chords.

Level 10

Major, Minor, 7, Maj7, Sus4, Dim, Dim7, min7, Augmented, +7, Maj(add 9), 9, Maj9, min7b5, Maj6, Maj7#5, min9, 13b9, min7b5(9), +7#11, 7#11, minMaj7, minMaj9. Played as block chord, with voiced chords.

JAZZ FORMS

Level 1

Major II-V-I, major turnaround, cycle of 4ths (Dom. 7th Chords). The excerpts are real audio recordings and are played with a 2 feel.

Level 2

Major and minor II-V-I's, major and minor turnarounds. The excerpts are real audio recordings and are played with a 2 feel.

Level 3

Major and minor II-V-I's, major and minor turnarounds. The excerpts are real audio recordings and are played with a walking bass.

Level 4

Basic blues, minor blues, rhythm changes (A), rhythm changes (B). The excerpts are real audio recordings and are played with a 2 feel.

Level 5

Basic blues, minor blues, rhythm changes (A), rhythm changes (B), jazz blues, jazz rhythm changes (A). The excerpts are real audio recordings and are played with a 2 feel or a walking bass.

Level 6

Basic blues, minor blues, rhythm changes (A), rhythm changes (B), jazz blues, jazz rhythm changes (A), Parker blues, Coltrane blues. The excerpts are real audio recordings and are played with a 2 feel or a walking bass.

JAZZ PROGRESSIONS

Level 1

II-V-I's and turnarounds played with a '2 feel', in major keys with up to 1# and b. Multiple choice question type.

Level 2

II-V-I's and turnarounds with common extensions and variations played with a '2 feel', in major keys with up to 1# and b. Multiple choice question type.

Level 3

II-V-I's and turnarounds with common extensions and variations played with a walking bass feel, in major keys with up to 1# and b. Multiple choice question type.

Level 4

Major II-V-I's with altered dominant chords, minor II-V-I's, and turnarounds with common extensions and variations played with a 2 feel, in keys with up to 2 #s and bs. Multiple choice question type.

Level 5

Altered II-V-I's in major and minor keys, and some common jazz progressions, played with a 2 feel, in keys with up to 3 #s and bs. Multiple choice question type.

Level 6

Altered II-V-I's in major and minor keys, turnaround variations and some common jazz progressions, played with a walking bass feel, in keys with up to 3 #s and bs. Multiple choice and click in the exact chords question type.

Level 7

Turnaround variations and some common jazz progressions in major and minor keys, played with a 2 feel, in keys with up to 3 #s and bs. Multiple choice question type.

Level 8

II-V-I substitutions and some less common jazz standard progressions, played with a 2 feel, in keys with up to 4 #s and bs. Multiple choice question type.

Level 9

II-V-I substitutions, turnaround variations, and some less common jazz standard progressions, played with a walking bass feel, in keys with up to 4 #s and bs. Multiple choice and click in the exact chords question type.

Level 10

Includes progressions with slash chords, cycle of 4ths and chromatic movements, played with a 2 feel, in keys with up to 5 #s and bs. Multiple choice question type.

Level 11

Coltrane changes and advanced standard progressions, played with a 2 feel, in keys with up to 5 #s and bs. Multiple choice question type.

Level 12

Coltrane changes and progressions with slash chords, cycle of 4ths and chromatic movements, played with a walking bass feel, in keys with up to 5 #s and bs. Multiple choice and click in the exact chords question type.

JAZZ SCALE SINGING

Level 1

Major bebop, dominant bebop, pentatonic, minor pentatonic scales - ascending

Level 2

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues scales - ascending.

Level 3

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues, Spanish(major), lydian dominant scales - ascending.

Level 4

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues, Spanish(major), lydian dominant, lydian augmented, diminished wholetone scales - ascending.

Level 5

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues, Spanish(major), lydian dominant, lydian augmented, diminished wholetone, half-tone/whole-tone, locrian (natural 2) scales - ascending.

Level 6

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues, Spanish(major), lydian dominant, lydian augmented, diminished wholetone, half-tone/whole-tone, locrian (natural 2), augmented, diminished scales - ascending.

Level 7

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues, Spanish(major), lydian dominant, lydian augmented, diminished wholetone, half-tone/whole-tone, locrian (natural 2), augmented, diminished scales - descending.

Level 8

Major bebop, dominant bebop, pentatonic, minor pentatonic, minor bebop, dominant pentatonic, major (b6), blues, Spanish(major), lydian dominant, lydian augmented, diminished wholetone, half-tone/whole-tone, locrian (natural 2), augmented, diminished scales - ascending and descending.

JAZZ SCALES

Level 1

Major bebop, dominant bebop - ascending only.

Level 2

Major bebop, dominant bebop, minor bebop, dominant pentatonic, major (b6) - ascending only.

Level 3

Major bebop, dominant bebop, minor bebop, dominant pentatonic, major (b6), diminished, Spanish (major) - ascending only.

Level 4

Major bebop, dominant bebop, minor bebop, dominant pentatonic, major (b6), diminished, Spanish (major), lydian dominant, half-tone/whole-tone - ascending only.

Level 5

Major bebop, dominant bebop, minor bebop, dominant pentatonic, major (b6), diminished, Spanish (major), lydian dominant, half-tone/whole-tone, lydian augmented, diminished wholetone - ascending only.

Level 6

Major bebop, dominant bebop, minor bebop, dominant pentatonic, major (b6), diminished, Spanish (major), lydian dominant, half-tone/whole-tone, lydian augmented, diminished wholetone, augmented, locrian (natural 2) - ascending only.

Level 7

Major bebop, dominant bebop, minor bebop, dominant pentatonic, major (b6), diminished, Spanish (major), lydian dominant, half-tone/whole-tone, lydian augmented, diminished wholetone, augmented, locrian (natural 2) - descending only.

MELODIC COMPARISON

Level 1

Identify if the 2nd melody is the same as, or different from the 1st. Melodies will be 2 bars long in 4/4 time, and contain scale degrees 1-3 in a major key, with a maximum interval of a second. There will be 1 possible pitch alteration made of up to a perfect 5th, and level 2 rhythmic values will be used.

Level 2

Identify if the 2nd melody is the same as, or different from the 1st. Melodies will be 2 bars long in 4/4 time, and contain scale degrees 1-5 in a major key, with a maximum interval of a 2nd. There will be 1 possible pitch alteration made of up to a major 3rd, and level 2 rhythmic values will be used.

Level 3

Identify if the 2nd melody is the same as, or different from the 1st. Melodies will be 2 bars long in 3/4, or 4/4 time, and contain scale degrees 7-5 in a major or minor key, with a maximum interval of a 3rd. There will be 1 possible pitch alteration made of up to a major 3rd, and level 3 rhythmic values will be used.

Level 4

Identify if the 2nd melody is the same as, or different from the 1st. Melodies will be 2 bars long in 3/4, or 4/4 time, and contain all scale degrees in a major or minor key, with a maximum interval of a 5th. There will be 2 possible pitch alterations made of up to a major 2nd, and level 3 rhythmic values will be used.

Level 5

Identify if the 2nd melody is the same as, or different from the 1st. Melodies will be 4 bars long in 3/4, or 4/4 time, and contain all scale degrees in a major or minor key, with a maximum interval of a 5th. There will be 2 possible pitch alterations made of up to a major 2nd, and level 4 rhythmic values will be used.

Level 6

Highlight the altered pitches. Melodies will be 4 bars long in 2/4, or 3/4 time, and contain scale degrees 1-5 in a major key, with a maximum interval of a 3rd. There will be 2 pitches altered by a maximum of a major 3rd, and level 3 rhythmic values will be used. Key signatures with up to 1 # and b.

Level 7

Highlight the altered pitches. Melodies will be 4 bars long in 2/4, or 3/4 time, and contain scale degrees 1-5 in a minor key, with a maximum interval of a 3rd. There will be 2 pitches altered by a maximum of a major 3rd, and level 3 rhythmic values will be used. Key signatures with up to 2 #s and bs.

Level 8

Highlight the altered pitches. Melodies will be 4 bars long in 2/4, or 3/4 time, and contain all scale degrees in a major or minor key, with a maximum interval of a 3rd. There will be 2 pitches altered by a maximum of a major 3rd, and level 4 rhythmic values will be used. Key signatures with up to 3 #s and bs.

Level 9

Highlight the altered pitches. Melodies will be 4 bars long in 6/8, 4/4, or 3/4 time, and contain all scale degrees in a major or minor key, with a maximum interval of a 5th. There will be 2 pitches altered by a maximum of a major 2nd, and level 4/2 rhythmic values will be used. Key signatures with up to 4 #s and bs.

Level 10

Notate the changed melody. Melodies will be 4 bars long in 6/8, 4/4, or 3/4 time, and contain all scale degrees in a major or minor key, with a maximum interval of a 5th. There will be 2 pitches altered by a maximum of a major 2nd, and level 4/2 rhythmic values will be used. Key signatures with 2 - 4 #s and bs.

Level 11

Notate the changed melody. Melodies will be 8 bars long in 6/8, 4/4, or 3/4 time, and contain all scale degrees in a major or minor key, with a maximum interval of an 8ve. There will be 2 pitches altered by a maximum of a major 2nd, and level 5/3 rhythmic values will be used. Key signatures with 3 - 5 #s and bs.

MELODIC DICTATION

Level 1

Two bar major melodies in the treble clef

Transcribe a 2 bar melody in C major containing scale degrees -7 to 2, with a maximum interval of a major 2nd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to quarter notes, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 2

Transcribe a 2 bar melody in a major key with up to 1 # and b, containing scale degrees -7 to 3, with a maximum interval of a major 2nd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to crotchets, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 3

Transcribe a 2 bar melody in a major key with up to 1 # and b, containing scale degrees -7 to 5, with a maximum interval of a major 3rd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to crotchets, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 4

Transcribe a 2 bar melody in a major key with up to 2 #s and bs, containing scale degrees -5 to 6, with a maximum interval of a major 3rd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to quavers, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 5

Introducing 2 bar minor melodies

Transcribe a 2 bar melody in a minor key with up to 1 # and b, containing scale degrees 1 to 5, with a maximum interval of a major 2nd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to quarter notes, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 6

Transcribe a 2 bar melody in a minor key with up to 1 # and b, containing scale degrees -7 to 5, with a maximum interval of a major 3rd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to quarter notes, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 7

Transcribe a 2 bar melody in a minor key with up to 2 #s and bs, containing scale degrees -5 to 6, with a maximum interval of a major 3rd. The melody will be in 3/4 or 4/4 time, with rhythmic values down to eighth notes, and the answer will be entered into the treble clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 8

Introducing the bass clef

Transcribe a 2 bar melody in a major key with up to 3 #s and bs, containing all scale degrees, with a maximum interval of a perfect 5th. The melody will be in 3/4 or 4/4 time, with rhythmic values down to quavers, and the answer will be entered into the bass clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 9

Transcribe a 2 bar melody in a minor key with up to 3 #s and bs, containing all scale degrees, with a maximum interval of a perfect 5th. The melody will be in 3/4 or 4/4 time, with rhythmic values down to quavers, and the answer will be entered into the bass clef. The first note will be displayed and students will be able to hear their answer back before submitting it.

Level 10

Transcribe a 4 bar diatonic melody in a major key with 0 to 6 #s and bs, featuring mainly stepwise motion with some leaps. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be notation based.

Level 11

Transcribe a 4 bar diatonic melody in a major key with 0 to 6 #s and bs, featuring larger intervals and minimal stepwise motion. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be notation based.

Level 12

Transcribe a 4 bar diatonic melody in a minor key with 0 to 6 #s and bs, featuring mainly stepwise motion with some leaps, and simple rhythmic content. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be notation based.

Level 13

Transcribe a 4 bar diatonic melody in a minor key with 0 to 6 #s and bs, featuring less stepwise motion and more leaps. Some of the melodies are based on combinations of the natural, harmonic and melodic minor scales. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be notation based.

Level 14

2-4 bar major melodies based on audio recordings

Transcribe a 2 - 4 bar monophonic, diatonic melody in a major key with 0 to 6 #s and bs, featuring mainly stepwise motion with some leaps, and simple rhythmic values. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be audio based.

Level 15

2-4 bar minor melodies based on audio recordings

Transcribe a 2 - 4 bar monophonic, diatonic melody in a minor key with 0 to 6 #s and bs, featuring mainly stepwise motion with some leaps, and simple rhythmic values. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be audio based.

Level 16

Transcribe a 2 - 4 bar monophonic, diatonic melody in a major key with 0 to 6 #s and bs, featuring some leaps, and moderate rhythmic complexity. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be audio based.

Level 17

Transcribe a 2 - 4 bar monophonic, diatonic melody in a minor key with 0 to 6 #s and bs, featuring some leaps, and moderate rhythmic complexity. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Some of the melodies are based on combinations of the natural, harmonic and melodic minor scales. Playback will be audio based.

Level 18

Introducing dictation with polyphonic and homophonic excerpts

Transcribe a 4-6 bar, diatonic melody in a major key, featuring stepwise motion and leaps, and moderate rhythmic complexity. The excerpts are polyphonic or homophonic library audio extracts, and include pre-composed melodies and melodies drawn from well-known repertoire.

Level 19

Transcribe a 4-6 bar, diatonic melody in a minor key, featuring stepwise motion and leaps, and moderate rhythmic complexity. The excerpts are polyphonic or homophonic library audio extracts, and the melodies are largely drawn from well-known repertoire.

Level 20

Introducing simple chromaticism in major keys - monophonic

Transcribe a 4-8 bar melody in a major key, featuring stepwise motion and leaps, some chromaticism, and moderate rhythmic complexity. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be notation based.

Level 21

Introducing simple chromaticism in minor keys - monophonic

Transcribe a 4-8 bar melody in a minor key, featuring stepwise motion and leaps, some chromaticism, and moderate rhythmic complexity. The melodies are drawn from the library and include pre-composed melodies and melodies drawn from well-known repertoire. Playback will be notation based.

Level 22

Transcribe a 4-8 bar monophonic melody in a major key, featuring stepwise motion and leaps, some chromaticism, and moderate rhythmic complexity. The melodies are drawn from the library and include pre-composed melodies and melodies from well-known repertoire. Playback will be audio based.

Level 23

Transcribe a 4-8 bar monophonic melody in a minor key, featuring stepwise motion and leaps, some chromaticism, and moderate rhythmic complexity. The melodies are drawn from the library and include pre-composed melodies and melodies from well-known repertoire. Playback will be audio based.

Level 24

Polyphonic or homophonic major excerpts including chromaticism

Transcribe a 4-8 bar melody in a major key, featuring stepwise motion and leaps, some chromaticism, and moderate rhythmic complexity. The excerpts are polyphonic or homophonic library audio extracts, and the melodies are largely drawn from well-known repertoire.

Level 25

Polyphonic or homophonic minor excerpts including chromaticism

Transcribe a 4-8 bar melody in a minor key, featuring stepwise motion and leaps, some chromaticism, and moderate rhythmic complexity. The excerpts are polyphonic or homophonic library audio extracts, and the melodies are largely drawn from well-known repertoire.

MELODIC MOTION

Level 1

Identify the melodic motion type in the played excerpt as similar, oblique, parallel or contrary.

METER RECOGNITION

Level 1

Identify whether the played extract is in duple or triple time. Includes extracts in 2/4, and 3/4 time. Extracts are all real audio recordings.

Level 2

Identify the meter of the played extract. Includes extracts in 2/4, and 3/4 time. Extracts are all real audio recordings.

Level 3

Identify the meter of the played extract. Includes extracts in 3/4, and 4/4 time. Extracts are all real audio recordings.

Level 4

Identify whether the played extract is in simple or compound time? Includes extracts in 2/4, 3/4, 4/4, and 6/8 time. Extracts are all real audio recordings.

Level 5

Identify the meter of the played extract. Includes extracts in 3/4, 4/4, and 6/8 time. Extracts are all real audio recordings.

Level 6

Identify the meter of the played extract as simple duple, simple triple, compound duple or compound triple time. Extracts are a mix of notation based examples and real audio recordings.

Level 7

Identify the meter of the played extract. Includes extracts in 3/4, 4/4, 6/8 and 9/8 time. Extracts are a mix of notation based examples and real audio recordings.

Level 8

Identify the meter of the played extract. Includes extracts in 3/4, 4/4, 9/8 and 12/8 time. Extracts are a mix of notation based examples and real audio recordings.

Level 9

Identify the meter of the played extract. Includes extracts in 3/4, 4/4, 5/4 & 7/4. Extracts are a mix of notation based examples and real audio recordings.

Level 10

Identify the meter of the played extract. Includes extracts in 4/4, 5/8, 6/8 & 7/8. Extracts are a mix of notation based examples and real audio recordings.

Level 11

Identify the meter of the played extract. Includes extracts in $\frac{3}{4}$, 4/4, 5/4, 7/4, 5/8, 6/8, 7/8, 9/8 and 12/8. Extracts are a mix of notation based examples and real audio recordings.

Level 12

Identify the changing meters in the played extract. Includes combinations of 6/8, 7/8, 9/8, 12/8, 15/8, 3/4, 4/4, 5/4, 7/4 time. Extracts are a mix of notation based examples, YouTube and real audio recordings. Note that there is only limited content in this level at this stage.

MODULATION

Level 1

Major Tonic - Dominant, Major Tonic - Subdominant. Select the modulation type. Starting key - C Major

Level 2

Major Tonic - Dominant, Major Tonic - Subdominant, Major - Relative Minor. Select the modulation type or identify new key center. Starting key - up to 1 sharp or flat.

Level 3

Major Tonic - Dominant, Major Tonic - Subdominant, Major - Relative Minor, Minor - Relative Major. Select the modulation type or identify new key center. Starting key - up to 2 sharps or flats.

Level 4

Major Tonic - Dominant, Major Tonic - Subdominant, Major - Relative Minor, Minor - Relative Major, Minor tonic - Major tonic. Select the modulation type or identify new key center. Starting key - up to 3 sharps or flats.

Level 5

Major Tonic - Dominant, Major Tonic - Subdominant, Major - Relative Minor, Minor - Relative Major, Minor tonic - Major tonic, Minor tonic - Minor dominant. Select the modulation type or identify new key center. Starting key - up to 4 sharps or flats.

Level 6

Major Tonic - Dominant, Major Tonic - Subdominant, Major - Relative Minor, Minor - Relative Major, Minor tonic - Major tonic, Minor tonic - Minor dominant, Minor tonic - Minor subdominant. Select the modulation type or identify new key center. Starting key - up to 5 sharps or flats.

Level 7

Major Tonic - Dominant, Major Tonic - Subdominant, Major - Relative Minor, Minor - Relative Major, Minor tonic - Major tonic, Minor tonic - Minor dominant, Minor tonic - Minor subdominant, Major Tonic - Minor Supertonic, Minor tonic - Major Natural Leading Note. Select the modulation type or identify new key center. Starting key - up to 6 #s or bs.

NOTE RECOGNITION

Level 1

Two pitches are played - sing the top pitch.

Level 2

Two pitches are played - you will be asked to sing either the top or the bottom pitch.

Level 3

A major or minor chord in root, first or second inversion chord will be played - you will be asked to sing either the top, the middle, or the bottom pitch.

Level 4

A major or minor chord in root, first or second inversion chord will be played - you will be asked to sing the tonic.

PART DICTATION

Level 1

Transcribe the soprano part of the played extract. The other parts and the chord symbols will be given, and the extract will be 2 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, IV, V, V7.

Level 2

Transcribe the bass part of the played extract. The other parts and the chord symbols will be given, and the extract will be 2 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, IV, V, V7.

Level 3

Transcribe the soprano part of the played extract. The other parts and the chord symbols will be given, and the extract will be 2 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, IV, V, V7. Minor Keys: i, iv, V, V7.

Level 4

Transcribe the bass part of the played extract. The other parts and the chord symbols will be given, and the extract will be 2 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, IV, V, V7. Minor Keys: i, iv, V, V7.

Level 5

Transcribe the soprano part of the played extract. The other parts will be given, and the extract will be 3 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, ii, IV, V, vi, V7. Minor Keys: i, ii6, iv, V, VI, V7. The chord symbols will not be displayed.

Level 6

Transcribe the bass part of the played extract. The other parts will be given, and the extract will be 3 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, I6, ii, ii6, IV, IV6, V, V6, vi, V7. Minor Keys: i, i6, ii6, iv, iv6, V, V6, VI, V7. The chord symbols will not be displayed.

Level 7

Transcribe the soprano and bass parts of the played extract. The other parts will be given, and the extract will be 3 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, I6, ii, ii6, IV, IV6, V, V6, vi, V7. Minor Keys: i, i6, ii6, iv, iv6, V, V6, VI, V7. The chord symbols will not be displayed.

Level 8

Transcribe the soprano and bass parts, and the chords of the played extract. The other parts will be given, and the extract will be 3 bars in length, in keys with up to 3 sharps and flats, and contain the following chords; Major Keys: I, I6, ii, ii6, IV, IV6, V, V6, vi, V7. Minor Keys: i, i6, ii6, iv, iv6, V, V6, VI, V7.

Level 9

Transcribe the alto part of the played extract. The other parts and the chord symbols will be given, and the extract will be 3 bars in length, in keys with up to 4 sharps and flats, and contain the following chords; Major Keys: I, I6, ii, ii6, IV, IV6, V, V6, vi, V7, V6/5, V4/3, V4/2. Minor Keys: i, i6, ii6, iv, iv6, V, V6, VI, V7, V6/5, V4/3, V4/2

Level 10

Transcribe the tenor part of the played extract. The other parts and the chord symbols will be given, and the extract will be 3 bars in length, in keys with up to 4 sharps and flats, and contain the following chords; Major Keys: I, I6, ii, ii6, IV, IV6, V, V6, vi, V7, V6/5, V4/3, V4/2. Minor Keys: i, i6, ii6, iv, iv6, V, V6, VI, V7, V6/5, V4/3, V4/2

Level 11

Transcribe the alto and tenor parts of the played extract. The other parts and the chord symbols will be given, and the extract will be 3 bars in length, in keys with up to 4 sharps and flats, and contain the following chords; Major Keys: I, I6, ii, ii6, IV, IV6, V, V6, vi, V7, V6/5, V4/3, V4/2. Minor Keys: i, i6, ii6, iv, iv6, V, V6, VI, V7, V6/5, V4/3, V4/2

Level 12

Transcribe the alto part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 4 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 13

Transcribe the tenor part of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 4 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 14

Transcribe the alto and tenor parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 5 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 15

Transcribe the soprano, alto and bass parts of the played extract. The other parts and the chord symbols will be given, and the extract will be 5 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6.

Level 16

Transcribe the soprano, tenor and bass parts of the played extract. The other parts and the chord symbols will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6.

Level 17

Transcribe the soprano, alto and tenor parts of the played extract. The other parts and the chord symbols will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6.

Level 18

Transcribe the soprano, alto and bass parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 19

Transcribe the soprano, tenor and bass parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 20

Transcribe the soprano, tenor and bass parts of the played extract. The other parts will be given, and the extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 21

Transcribe the soprano, alto, tenor and bass parts of the played extract. The extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6. The chord symbols will not be displayed.

Level 22

Transcribe the soprano, alto, tenor and bass parts, and the chords of the played extract. The extract will be 4 bars in length, in keys with up to 6 sharps and flats, and contain the following chords; Major Keys: I, I6, I6/4, ii, ii6, iii, iii6, IV, IV6, V, V6, V6/4, vi, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2. Minor Keys: i, i6, i6/4, ii6, III, III6, iv, iv6, V, V6, V6/4, VI, V7, V6/5, V4/3, V4/2, vii6, ii7, ii6/5, ii4/3, ii4/2, VII, VII6.

PHRASE STRUCTURE & FORM

Level 1: Phrase Structure

Parallel, contrasting, and repeated phrases

Level 2: Sentences

Parallel, contrasting, repeated phrases and sentences

Level 3: Binary Form

Simple binary and rounded binary

Level 4: Ternary Form

Simple binary, rounded binary, and ternary

PITCH COMPARISON

Level 1

Identify whether the 2nd note is higher, lower, or the same as the first note. There will be a maximum interval of a perfect octave separating the pitches, and both pitches will be played with the same instrument sound.

Level 2

Identify whether the 2nd note is higher, lower, or the same as the first note. There will be a maximum interval of a major 6th separating the pitches, and both pitches will be played with the same instrument sound.

Level 3

Identify whether the 2nd note is higher, lower, or the same as the first note. There will be a maximum interval of a perfect 5th separating the pitches, and both pitches will be played with the same instrument sound.

Level 4

Identify whether the 2nd note is higher, lower, or the same as the first note. There will be a maximum interval of a major 3rd separating the pitches, and each pitch will be played with a different instrument sound.

Level 5

Identify whether the 2nd note is higher, lower, or the same as the first note. There will be a maximum interval of a minor 3rd separating the pitches, and each pitch will be played with a different instrument sound.

Level 6

Compare the first and last notes of a 2 bar melody. There will be a maximum interval of a perfect octave separating the pitches.

Level 7

Compare the first and last notes of a 2 bar melody. There will be a maximum interval of a major 6th separating the pitches.

Level 8

Compare the first and last notes of a 4 bar melody. There will be a maximum interval of a perfect 5th separating the pitches.

Level 9

Compare the first and last notes of a 4 bar melody. There will be a maximum interval of a major 3rd separating the pitches.

Level 10

Compare the first and last notes of an 8 bar melody. There will be a maximum interval of a minor 3rd separating the pitches.

PITCH DICTATION

Level 1

Melodies of major tonality using scale degrees 1,3,5 - 4 notes played with the first displayed. Key signatures with no #'s and b's, with a maximum interval possible of a perfect 5th. Click in the answer on the staff.

Level 2

Melodies of minor tonality using scale degrees 1,3,5 - 4 notes played with the first displayed. Key signatures with no #'s and b's, with a maximum interval possible of a perfect 5th. Click in the answer on the staff.

Level 3

Melodies of major tonality using scale degrees 1,2,3,5 - 4 notes played with the first displayed. Key signatures up to 1 # and b, with a maximum interval possible of a perfect 5th. Click in the answer on the staff.

Level 4

Melodies of minor tonality using scale degrees 1,2,3,5 - 4 notes played with the first displayed. Key signatures up to 1 # and b, with a maximum interval possible of a perfect 5th. Click in the answer on the staff.

Level 5

Melodies of major and minor tonalities using scale degrees 1,2,3,4,5 - 6 notes played with the first displayed. Key signatures up to 2 #'s and b's with a maximum interval possible of a perfect 5th. Click in the answer on the staff or select scale degrees question types.

Level 6

Identify the scale degree of the FINAL pitch of the excerpt. Including scale degrees 1,3,5 in major and minor keys. The excerpt will be an audio recording drawing from the literature.

Level 7

Identify the scale degree of the FIRST pitch of the excerpt. Including scale degrees 1,3,5 in major and minor keys. The excerpt will be an audio recording drawing from the literature.

Level 8

Melodies of major and minor tonalities using scale degrees 1,2,3,4,5,6 - 6 notes played with the first displayed. Key signatures up to 2 #'s and b's with a maximum interval possible of a perfect 8ve. Click in the answer on the staff or select scale degrees question types.

Level 9

Melodies of major and minor tonalities using scale degrees 1,2,3,4,5,6,7 - 8 notes played with the first displayed. Key signatures up to 3 #'s and b's with a maximum interval possible of a perfect 8ve. Click in the answer on the staff or select scale degrees question types.

Level 10

Identify the scale degree of the FINAL pitch of the excerpt. Including all diatonic scale degrees in major and minor keys. The excerpt will be an audio recording drawing from the literature.

Level 11

Identify the scale degree of the FIRST pitch of the excerpt. Including all diatonic scale degrees in major and minor keys. The excerpt will be an audio recording drawing from the literature.

Level 12

Melodies of major and minor tonalities using all scale degrees - 8 notes played. Key signatures up to 4 #'s and b's with a maximum interval possible of a perfect 8ve. Click in the answer on the staff or select scale degrees question types.

Level 13

Melodies of major and minor tonalities using all scale degrees - 12 notes played. Key signatures up to 5 #'s and b's with a maximum interval possible of a perfect 8ve. Click in the answer on the staff or select scale degrees question types.

Level 14

Melodies of major and minor tonalities using all scale degrees - 16 notes played. Key signatures up to 6 #'s and b's with a maximum interval possible of a perfect 8ve. Click in the answer on the staff or select scale degrees question types.

PITCH IMITATION

Level 1

Pitches of C Major, played within vocal range, with piano instrument sound.

Level 2

All pitches, played within vocal range, with default syllabus instrument sound(s).

Level 3

All pitches, played within or outside vocal range, with default syllabus instrument sound(s).

POP CHORD PROGRESSIONS

Level 1: I, V

Chords I and V in major keys.

Level 2: i, V

Chords i and V in minor keys.

Level 3: I, IV

Chords I and IV in major keys.

Level 4: i, iv

Chords i and iv in minor keys.

Level 5: I, IV, V

Chords I, IV and V in major keys.

Level 6: i, iv, V

Chords i, iv and V in minor keys.

Level 7: vi

Chords I, IV, V and vi in major keys.

Level 8: VI

Chords i, iv, V and VI in minor keys.

Level 9: ii

Chords I, ii, IV, V and vi in major keys.

Level 10: v, bVII

Chords i, iv, v, V, VI and bVII in minor keys.

Level 11: iii

Chords I, ii, iii, IV, V and vi in major keys.

Level 12: III

Chords i, III, iv, v, V, VI and bVII in minor keys.

Level 13: 7th Chords

Including ii7, V7, IMaj7 and IVMaj7 chords plus dominant I7, IV7 and V7 within a 12 bar blues context.

PULSE TAPPING

Level 1

Tap the pulse of melodic extracts in 2/4 and 3/4, containing half notes, quarter notes, eighth notes.

Level 2

Tap the pulse of melodic extracts in 2/4, 3/4 and 6/8, containing half notes, quarter notes, and eighth notes.

Level 3

Tap the pulse of melodic extracts in 2/4, 3/4, 4/4, and 6/8, containing quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, and sixteenth notes.

Level 4

Tap the pulse of melodic extracts in 2/4, 3/4, 4/4, 6/8, 9/8 and 12/8, containing quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, and sixteenth notes.

Level 5

Tap the pulse of melodic extracts in 2/4, 3/4, 4/4, 6/8, 9/8 and 12/8, containing crotchets, dotted crotchets, quavers, dotted quavers, semiquavers, triplets and duplets.

RHYTHM COMPARISON

Level 1

Identify whether the 2 played extracts are the SAME, or DIFFERENT. Extracts will be melodic, and 2 bars long in 2/4, or 3/4 time. They may contain minims, crotchets, quavers or dotted minims.

Level 2

Identify whether the 2 played extracts are the SAME, or DIFFERENT. Extracts will be melodic, and 2 bars long in 2/4, 3/4, or 4/4 time. They may contain minims, crotchets, quavers or dotted minims.

Level 3

Identify whether the 2 played extracts are the SAME, or DIFFERENT. Extracts will be melodic, and 2 bars long in 6/8, 3/4, or 4/4 time. They may contain minims, crotchets, quavers or dotted minims.

Level 4

Highlight the altered rhythmic values. Extracts will be melodic, and 4 bars long in 4/4, or 3/4 time. They may contain semibreves, minims, crotchets, or dotted minims. 1 bar of the extract will be rhythmically altered.

Level 5

Highlight the altered rhythmic values. Extracts will be melodic, and 4 bars long in 6/8, 4/4, or 3/4 time. They may contain semibreves, minims, crotchets, quavers, or dotted minims. 1 bar of the extract will be rhythmically altered.

Level 6

Highlight the altered rhythmic values. Extracts will be melodic, and 4 bars long in 6/8, 12/8, 4/4, or 3/4 time. They may contain minims, crotchets, quavers, dotted crotchets or dotted minims. 2 bars of the extract will be rhythmically altered.

Level 7

Highlight the altered rhythmic values. Extracts will be melodic, and 4 bars long in 6/8, 12/8, 4/4, or 3/4 time. They may contain crotchets, quavers, semiquavers, dotted crotchets or dotted quavers. 2 bars of the extract will be rhythmically altered.

Level 8

Notate the altered rhythm. Extracts will be melodic, and 2 bars long in 6/8, 12/8, 4/4, or 3/4 time. They may contain crotchets, quavers, semiquavers, dotted crotchets or dotted quavers. 2 bars of the extract will be rhythmically altered.

Level 9

Notate the altered rhythm. Extracts will be melodic, and 4 bars long in 6/8, 12/8, 4/4, or 3/4 time. They may contain crotchets, quavers, semiquavers, dotted crotchets or dotted quavers, plus their corresponding rest values. 2 bars of the extract will be rhythmically altered.

Level 10

Notate the altered rhythm. Extracts will be melodic, and 8 bars long in 6/8, 12/8, 4/4, or 3/4 time. They may contain crotchets, quavers, semiquavers, dotted crotchets or dotted quavers, plus their corresponding rest values, and triplets. 2 bars of the extract will be rhythmically altered.

Level 11

Notate the altered rhythm, or highlight the altered rhythmic values. Extracts will be melodic, and 4 bars long in 5/4, 7/4, 5/8, or 7/8 time. They may contain crotchets, quavers, semiquavers, dotted crotchets or dotted quavers. 2 bars of the extract will be rhythmically altered.

Level 12

Notate the altered rhythm, or highlight the altered rhythmic values. Extracts will be melodic, and 8 bars long in 5/4, 7/4, 5/8, or 7/8 time. They may contain crotchets, quavers, semiquavers, dotted crotchets or dotted quavers, plus their corresponding rest values, and triplets. 2 bars of the extract will be rhythmically altered.

RHYTHM DICTATION

Level 1

Introducing 4/4

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 4/4 time, played melodically, and contain semibreves, minims and crotchets. Tempo = 80

Level 2

Introducing 3/4 and minim rests

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 3/4 or 4/4 time, played melodically, and contain semibreves, minims, crotchets and minim rests. Tempo = 80

Level 3

Introducing quavers and crotchet rests

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 3/4 or 4/4 time, played melodically, and contain minims, crotchets, and quavers, plus minim rests and crotchet rests. Tempo = 65-80

Level 4

Introducing quaver rests

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 3/4 or 4/4 time, played melodically, and contain minims, crotchets, and quavers, plus crotchet rests and quaver rests. Tempo = 65-80

Level 5

Introducing the anacrusis

Questions are based on monophonic audio recordings.

Transcribe the rhythm of a 2 bar monophonic melody. Extracts will be in 3/4, or 4/4 time, and contain minims, crotchets, and quavers. The melodies are drawn from the library and may include an anacrusis.

Level 6

Introducing dotted crotchets

Questions are based on monophonic audio recordings.

Transcribe the rhythm of a 2 bar monophonic melody. Extracts will be in 3/4, or 4/4 time, and contain dotted crotchets, crotchets and quavers. The melodies are drawn from the library and may include an anacrusis.

Level 7

Introducing 4 bar dictations

Questions are based on monophonic audio recordings.

Transcribe the rhythm of a 4 bar monophonic melody. Extracts will be in 3/4, or 4/4 time, and contain dotted crotchets, crotchets and quavers. The melodies are drawn from the library and may include an anacrusis.

Level 8

Introducing 6/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8 time, played melodically, and contain dotted minims, dotted crotchets, crotchets, and quavers. Tempo = 30-50

Level 9

Introducing quavers in 6/8

Questions are based on monophonic audio recordings.

Transcribe the rhythm of a 2 bar monophonic melody. Extracts will be in 6/8 time, and contain dotted crotchets, crotchets and quavers. The melodies are drawn from the library and may include an anacrusis.

Level 10

Introducing 4 bar dictations in 6/8

Questions are based on monophonic audio recordings.

Transcribe the rhythm of a 4 bar monophonic melody. Extracts will be in 6/8 time, and contain dotted crotchets, crotchets and quavers. The melodies are drawn from the library and may include an anacrusis.

Level 11

Introducing dictation with homophonic excerpts

Questions are based on homophonic audio recordings.

Transcribe the rhythm of a 4 bar excerpt. Excerpts will be in 3/4, 4/4 or 6/8 time, and contain dotted crotchets, crotchets, and quavers. The melodies are drawn from the library and may include an anacrusis.

Level 12

Dictation drawing from homophonic and polyphonic audio excerpts

Transcribe the rhythm of the melody. Excerpts will be in 3/4, 4/4, cut common or 6/8 time, and may contain dotted crotchets, crotchets, quavers. The melodies are drawn from the library and may include an anacrusis.

Level 13

Introducing basic syncopation in 4/4 including quaver rests

Questions are based on single pitch rhythms, with MIDI playback.

Transcribe the 2 bar rhythm played on a single pitch. Extracts will be in 4/4 time, and contain dotted crotchets, crotchets, and quavers plus their rest values.

Level 14

Introducing rests in 6/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8, played melodically, and contain dotted crotchets, crotchets, quavers plus their rest values. Tempo = 40 - 60

Level 15

Introducing ties and syncopation in 4/4

Questions are based on single pitch excerpts, with MIDI playback.

Transcribe the 1 bar rhythm played on a single pitch. Extracts will be in 4/4 time, and contain dotted crotchets, crotchets, quavers plus their rest values and ties.

Level 16

Introducing 2 bar rhythms in 4/4 with ties and syncopation

Questions are based on single pitch excerpts, with MIDI playback.

Transcribe the 2 bar rhythm played on a single pitch. Extracts will be in 4/4 time, and contain dotted crotchets, crotchets, quavers plus their rest values and some ties and syncopation.

Level 17

Introducing semiquavers in 3/4 and 4/4

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 3/4 or 4/4 time, played melodically, and contain dotted crotchets, crotchets, quavers, semiquavers. Tempo = 50 - 70

Level 18

Introducing dotted quavers and semiquaver rests

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in $\frac{3}{4}$ or 4/4 time, played melodically, and contain dotted crotchets, crotchets, dotted quavers, quavers, semiquavers plus their rest values and some syncopation. Tempo = 50 - 70

Level 19

Introducing semiquavers in 6/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8 time, played melodically, and contain dotted crotchets, crotchets, quavers, semiquavers. Tempo = 35 - 50

Level 20

Introducing dotted quavers and semiquaver rests in 6/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8 time, played melodically, and contain dotted crotchets, crotchets, dotted quavers, quavers, and semiquavers plus their rest values and some syncopation. Tempo = 35 - 50

Level 21

Introducing rhythms with semiquavers plus ties and syncopation

Questions are based on single pitch excerpts, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 4/4 time, played on a single pitch, and contain dotted crotchets, crotchets, dotted quavers, quavers, semiquavers plus their rest values, ties and some syncopation. Tempo = 60 - 80

Level 22

Introducing odd meters

Questions are based on melodic excerpts, with MIDI playback.

Notate the played rhythm. Extracts will be 4-5 bars in length in 5/4, 5/8, or 7/8 time, played melodically, and contain dotted crotchets, crotchets, dotted quavers, quavers, and minims Tempo = 100 - 200

Level 23

Introducing triplets and duplets

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8, or 4/4 time, played melodically, and contain dotted crotchets, crotchets, dotted quavers, quavers, semiquavers plus triplet crotchets and quavers, and duplet quavers. Tempo = 30 - 50

Level 24

Dictation drawing from homophonic and polyphonic audio excerpts including semiquavers and some triplets.

Transcribe the rhythm of the melody. Extracts will be in 3/4, 4/4 or 6/8 time, and may contain dotted crotchets, crotchets, dotted quavers, quavers, semiquavers plus their rest values, ties, triplets and some syncopation. The melodies are drawn from the library and may include an anacrusis.

Level 25

Introducing thirty-second notes

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8, or 4/4 time, played melodically, and contain dotted crotchets, crotchets, dotted quavers, quavers, semiquavers and thirty-second notes. Tempo = 30 - 50

Level 26

Introducing dotted semiquavers

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 6/8, or 4/4 time, played melodically, and contain dotted crotchets, crotchets, dotted quavers, quavers, semiquavers, dotted semiquavers, thirty-second notes, triplet crotchets and quavers, duplet quavers, and some rest values. Tempo = 30 - 70

Level 27

Introducing rhythms with triplets, ties, rests and syncopation

Questions are based on single pitch excerpts, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 4/4 time, played on a single pitch, and contain crotchets, dotted quavers, quavers, semiquavers, triplet crotchets and quavers plus their rest values, ties and including syncopation. Tempo = 60 - 80

Level 28

Dictations with rhythmic values down to semiquavers in 5/4, 7/4, 5/8 and 7/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 5/4, 7/4, 5/8 or 7/8 time, played melodically, and contain minims, crotchets, quavers, semiquavers, dotted crotchets, and dotted quavers. Tempo = 60 - 100

Level 29

Dictations with rhythmic values down to thirty-second notes in 5/4, 7/4, 5/8 and 7/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 4 bars in length in 5/4, 7/4, 5/8 or 7/8 time, played melodically, and contain minims, crotchets, quavers, semiquavers, thirty-second notes, dotted crotchets, dotted quavers and dotted semiquavers. Tempo = 50 - 100

Level 30

Introducing quintuplets and sextuplets

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 3/4, 4/4, played melodically, and contain quavers, semiquavers, dotted quavers, dotted semiquavers, plus duplets, triplets, triplet rests, quintuplets and sextuplets. Tempo = 30 - 40

Level 31

Introducing septuplets

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 2 bars in length in 4/4, played melodically, and contain quavers, semiquavers, dotted quavers, dotted semiquavers, plus duplets, triplets, triplet rests, quintuplets, and septuplets. Tempo = 30 - 40

Level 32

Dictations with all advanced rhythmic values in 3/4, 4/4 and 6/8

Questions are based on generated, monophonic melodies, with MIDI playback.

Notate the played rhythm. Extracts will be 4 bars in length in 3/4, 4/4, or 6/8 time, played melodically, and contain quavers, semiquavers, thirty-second notes, dotted quavers, dotted semiquavers, plus duplets, triplets, triplet rests, quintuplets, and septuplets. Tempo = 40 - 70

RHYTHM ELEMENT DICTATION

Level 1

Includes elements in 3/4 and 4/4, with quavers, semiquavers. 2 bars in length.

Level 2

Includes elements in 3/4 and 4/4 with quavers, semiquavers, dotted quavers and quaver triplets. 2 bars in length.

Level 3

Includes elements in 3/4 and 4/4 with quavers, semiquavers, dotted quavers, quaver triplets and rests. 2 bars in length.

Level 4

Includes elements in 6/8, with crotchets, quavers, and semiquavers. 2 bars in length.

Level 5

Includes elements in 6/8, 9/8 and 12/8, with crotchets, quavers, semiquavers, and dotted quavers. 4 bars in length.

Level 6

Includes elements in 6/8, 9/8 and 12/8, with crotchets, quavers, semiquavers, dotted quavers and rests. 4 bars in length.

Level 7

Includes elements in 3/4, 4/4, 5/4, 6/8, 9/8 and 12/8, with crotchets, quavers, semiquavers, dotted quavers, quaver triplets, rests, quintuplets and septuplets. 4 bars in length.

RHYTHM ELEMENTS

Level 1

Includes elements in simple time with quavers and semiquavers.

Level 2

Includes elements in simple time with quavers, semiquavers, dotted quavers and quaver triplets.

Level 3

Includes elements in simple time with quavers, semiquavers, dotted quavers, quaver triplets and rests.

Level 4

Includes elements in compound time with crotchets, quavers, and semiquavers. Rhythm elements with syncopation are not included.

Level 5

Includes elements in compound time with crotchets, quavers, semiquavers, and dotted quavers. Rhythm elements with syncopation are included.

Level 6

Includes elements in compound time with crotchets, quavers, semiquavers, dotted quavers and rests. Rhythm elements with syncopation are included.

Level 7

Includes elements in simple and compound time with crotchets, quavers, semiquavers, dotted quavers and rests.

Level 8

Includes elements in simple and compound time with crotchets, quavers, semiquavers, dotted quavers, plus rests, quintuplets and septuplets in simple time only.

RHYTHM IMITATION

Level 1

Imitating 1 bar melodic extracts in 2/4 and 3/4, containing minims, crotchets, and quavers.

Level 2

Imitating 2 bar melodic extracts in 2/4, 3/4, and 3/8, containing minims, crotchets, quavers, and dotted crotchets.

Level 3

Imitating 2 bar melodic extracts in 2/4, 3/4, 3/8, and 6/8, containing minims, crotchets, quavers, and dotted crotchets.

Level 4

Imitating 2 bar melodic extracts in 2/4, 3/4, 3/8, and 6/8, containing minims, crotchets, quavers, semiquavers, and dotted crotchets.

Level 5

Imitating 1-2 bar melodic extracts in 3/4, 4/4, 3/8, and 6/8, containing minims, crotchets, quavers, semiquavers, dotted crotchets and triplets.

Level 6

Imitating 1-2 bar melodic extracts in 3/4, 4/4, 6/8, 9/8 and 12/8, containing minims, crotchets, quavers, semiquavers, dotted crotchets, dotted quavers and triplets.

Level 7

Imitating 1-2 bar melodic extracts in 4/4, 5/4, 6/8, 9/8 and 12/8, containing minims, crotchets, quavers, semiquavers, dotted crotchets, dotted quavers and triplets.

Level 8

Imitating 1 bar melodic extracts in 4/4, 5/4, 6/8, 9/8 and 12/8, containing minims, crotchets, quavers, semiquavers, dotted crotchets, dotted quavers, triplets, and some syncopation.

Level 9

Imitating 2 bar melodic extracts in 4/4, 5/4, 6/8, and 9/8, containing minims, crotchets, quavers, semiquavers, dotted crotchets, dotted quavers, triplets, and some syncopation.

RHYTHM STYLES

Level 1

Swing, Rock, Bossa, Waltz.

Level 2

Swing, Bossa, Waltz, Rock, Shuffle, 12/8 ballad.

Level 3

Swing, Bossa, Waltz, Rock, Shuffle, 12/8 ballad, Disco/dance.

Level 4

Swing, Dixieland Jazz, Cha Cha, Bossa, Waltz, Disco/dance, Rock, Shuffle, 12/8 ballad.

Level 5

Swing, Dixieland Jazz, Jazz waltz, Reggae, Samba, Cha Cha, Bossa, Waltz, Disco/dance, Caribbean, Rock, Shuffle, 12/8 ballad.

Level 6

Swing, Dixieland Jazz, Jazz waltz, Reggae, Samba, Cha Cha, Bossa, Mambo, Waltz, Disco/dance, Caribbean, Rock, Shuffle, 12/8 ballad, Rap/hiphop.

Level 7

Swing, Dixieland Jazz, Jazz waltz, Reggae, Samba, Tango, Cha Cha, Bossa, Mambo, Waltz, Disco/dance, Caribbean, Rhumba, Rock, Shuffle, 12/8 ballad, Rap/hiphop.

SCALE SINGING

Level 1

Major, harmonic minor scales - ascending.

Level 2

Major, harmonic minor, lydian and mixolydian scales - ascending.

Level 3

Major, harmonic minor, melodic minor, lydian and mixolydian scales - ascending.

Level 4

Major, harmonic minor, melodic minor, aeolian, lydian and mixolydian scales - ascending.

Level 5

Major, harmonic minor, melodic minor, aeolian, dorian, phrygian lydian and mixolydian scales - ascending.

Level 6

Major, harmonic minor, melodic minor, aeolian, dorian, phrygian, locrian, lydian and mixolydian scales - ascending.

Level 7

Major, harmonic minor, melodic minor, aeolian, dorian, phrygian, locrian, lydian, pentatonic, minor pentatonic, blues and mixolydian scales - ascending.

Level 8

Major, harmonic minor, melodic minor, aeolian, dorian, phrygian, locrian, lydian, pentatonic, minor pentatonic, blues, chromatic, wholetone and mixolydian scales - ascending.

Level 9

Major, harmonic minor, melodic minor, aeolian, dorian, phrygian, locrian, lydian, pentatonic, minor pentatonic, blues, chromatic, wholetone and mixolydian scales - descending.

Level 10

Major, harmonic minor, melodic minor, aeolian, dorian, phrygian, locrian, lydian, pentatonic, minor pentatonic, blues, chromatic, wholetone and mixolydian scales - ascending and descending.

SCALES

Level 1

Major, natural minor scales - ascending and descending

Level 2

Major, harmonic minor scales - ascending and descending

Level 3

Major, harmonic minor, melodic minor scales - ascending and descending

Level 4

Major, harmonic minor, melodic minor, aeolian scales - ascending and descending, or just ascending

Level 5

Major, harmonic minor, melodic minor, aeolian, chromatic and wholetone scales - ascending and descending, or just ascending.

Level 6

Major, harmonic minor, melodic minor, aeolian, chromatic, wholetone, pentatonic, minor pentatonic, blues scales - ascending and descending, or just ascending

Level 7

Major, harmonic minor, melodic minor, aeolian, chromatic, wholetone, pentatonic, minor pentatonic, blues, dorian, phrygian scales - ascending and descending, or just ascending, just descending.

Level 8

Major, harmonic minor, melodic minor, aeolian, chromatic, wholetone, pentatonic, minor pentatonic, blues, dorian, phrygian, lydian, mixolydian scales - ascending and descending, or just ascending, just descending.

Level 9

Major, harmonic minor, melodic minor, aeolian, chromatic, wholetone, pentatonic, minor pentatonic, blues, dorian, phrygian, lydian, mixolydian, locrian scales - ascending and descending, or just ascending, just descending.

Level 10

Major, harmonic minor, melodic minor, aeolian, chromatic, wholetone, pentatonic, minor pentatonic, blues, dorian, phrygian, lydian, mixolydian, locrian scales - just descending.

SIGHT SINGING

Level 1

4 note melodies in C major. Can include scale degrees 1,2, and 3, with a maximum interval of a major 3rd.

Level 2

4 note melodies in A minor. Can include scale degrees 1,2, and 3, with a maximum interval of a minor 3rd.

Level 3

4 note melodies in major keys with up to 1 # and b. Can include scale degrees 1, 2, 3, 4, 5 with a maximum interval of a perfect 5th.

Level 4

4 note melodies in minor keys with up to 1 # and b. Can include scale degrees 1, 2, 3, 4, 5 with a maximum interval of a perfect 5th.

Level 5

6 note melodies in major keys with up to 2 #s and bs. Can include all scale degrees with a maximum interval of a perfect 5th.

Level 6

6 note melodies in minor keys with up to 2 #s and bs. Can include all scale degrees with a maximum interval of a perfect 5th.

Level 7

8 note melodies in major or minor keys with up to 3 #s and bs. Can include all scale degrees with a maximum interval of a perfect 5th.

Level 8

12 note melodies in major or minor keys up to 4 #s and bs. Can include all scale degrees with a maximum interval of a perfect 5th.

Level 9

16 note melodies in major or minor keys with up to 5 #s and bs. Can include all scale degrees with a maximum interval of a perfect octave.

Level 10

16 note melodies in major or minor keys with up to 6 #s and bs. Can include all scale degrees with a maximum interval of a perfect octave.

TEMPO

Level 1

Identify changes in tempo (without Italian terminology) including getting slower and getting faster.

Level 2

Identify changes in tempo including rallentando, and accelerando.

TEXTURE & DENSITY

Level 1

Identify whether the played extract becomes more or less dense.

Level 2

Identify the texture of the played extract. Includes monophonic, homophonic and polyphonic textures.

Level 3

Identify the texture or the changes in the texture of the played extract. Includes monophonic, homophonic and polyphonic textures.

Level 4

Identify the texture or the changes in the texture of the played extract. Includes monophonic, homophonic, polyphonic and heterophonic textures.

TONALITY

Level 1

Identify the tonality of the played extract. Includes major and minor extracts.

Level 2

Identify the tonality of the played extract. Includes major, natural minor, and harmonic minor monophonic excerpts.

Level 3

Identify the tonality of the played extract. Includes major, natural minor, harmonic minor and melodic minor monophonic excerpts.

Level 4

Identify the tonality of the played extract. Includes major, natural minor, harmonic minor, melodic minor, major pentatonic, and minor pentatonic monophonic excerpts.

Level 5

Identify the tonality of the played extract. Includes major, natural minor, harmonic minor, melodic minor, lydian, dorian, mixolydian, major pentatonic, minor pentatonic, blues, and phrygian polyphonic and homophonic excerpts.

Level 6

Identify the tonality of the played extract. Includes monophonic excerpts based on twelve tone rows, whole tone and octatonic scales.

Level 7

Identify the tonality of the played extract. Includes polyphonic excerpts based on whole tone and octatonic scales, plus 2 part polytonal excerpts.

TUNING

Level 1

Identify if the 2nd note is sharper or flatter than the first. Tuning discrepancy will be 38 Cents.

Level 2

Identify if the 2nd note is sharper or flatter than the first. Tuning discrepancy will be 20 Cents.

Level 3

Identify if the 2nd note is sharper or flatter than the first. Tuning discrepancy will be 10 Cents.

Level 4

Identify if the 2nd note is sharper or flatter than the first. Tuning discrepancy will be 5 Cents.

Level 5

Identify if the 2nd note is sharp or flat, relative to the first - uses intervals of perfect octaves. Tuning discrepancy will be 25 Cents.

Level 6

Identify if the 2nd note is sharp or flat, relative to the first - uses intervals of perfect octaves. Tuning discrepancy will be 15 Cents.

Level 7

Adjust the pitch of the 2nd note so that it is in tune with the 1st. Tuning discrepancy will be 20 Cents.

Level 8

Adjust the pitch of the 2nd note so that it is in tune with the 1st. Tuning discrepancy will be 10 Cents.

Level 9

Adjust the pitch of the 2nd note so that it is in tune with the 1st - uses intervals of perfect and octaves. Tuning discrepancy will be 20 Cents.

Level 10

Adjust the pitch of the 2nd note so that it is in tune with the 1st - uses intervals of perfect octaves. Tuning discrepancy will be 10 Cents.

TWO-PART MELODIC DICTATION

Level 1

Transcribe the upper part of a 2-part excerpt. The excerpt will be based on First Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 2

Transcribe the lower part of a 2-part excerpt. The excerpt will be based on First Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 3

Transcribe both parts of a 2-part excerpt. The excerpt will be based on First Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 4

Transcribe the upper part of a 2-part excerpt. The excerpt will be based on Second Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 5

Transcribe the lower part of a 2-part excerpt. The excerpt will be based on Second Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 6

Transcribe both parts of a 2-part excerpt. The excerpt will be based on Second Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 7

Transcribe the upper part of a 2-part excerpt. The excerpt will be based on Third Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 8

Transcribe the lower part of a 2-part excerpt. The excerpt will be based on Third Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 9

Transcribe both parts of a 2-part excerpt. The excerpt will be based on Third Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 10

Transcribe the upper part of a 2-part excerpt. The excerpt will be based on Fourth Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 11

Transcribe the lower part of a 2-part excerpt. The excerpt will be based on Fourth Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 12

Transcribe both parts of a 2-part excerpt. The excerpt will be based on Fourth Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 13

Transcribe the upper part of a 2-part excerpt. The excerpt will be based on Fifth Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 14

Transcribe the lower part of a 2-part excerpt. The excerpt will be based on Fifth Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 15

Transcribe both parts of a 2-part excerpt. The excerpt will be based on Fifth Species Counterpoint, in a major or minor key and between 6-10 notes in length.

Level 16

Transcribe the upper part of a 2-part excerpt. The excerpt will be in a major or minor key, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 17

Transcribe the lower part of a 2-part excerpt. The excerpt will be in a major or minor key, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 18

Transcribe both parts of a 2-part excerpt. The excerpt will be in a major or minor key, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 19

Transcribe the upper part of a 2-part excerpt. The excerpt will be in a major or minor key, include decorative chromaticism, rhythmic variety in both parts, and be between 4-8 bars in length.

Level 20

Transcribe the lower part of a 2-part excerpt. The excerpt will be in a major or minor key, include decorative chromaticism, rhythmic variety in both parts, and be between 4-8 bars in length.

Level 21

Transcribe both parts of a 2-part excerpt. The excerpt will be in a major or minor key, include decorative chromaticism, rhythmic variety in both parts, and be between 4-8 bars in length.

Level 22

Transcribe the upper part of a 2-part excerpt. The excerpt will be in a major or minor key, include functional chromaticism, rhythmic variety in both parts, and be between 4-8 bars in length.

Level 23

Transcribe the lower part of a 2-part excerpt. The excerpt will be in a major or minor key, include functional chromaticism, rhythmic variety in both parts, and be between 4-8 bars in length.

Level 24

Transcribe both parts of a 2-part excerpt. The excerpt will be in a major or minor key, include functional chromaticism, rhythmic variety in both parts, and be between 4-8 bars in length.

Level 25

Transcribe the upper part of a 2-part excerpt. The excerpt will be in the dorian, phrygian, lydian or mixolydian mode, include rhythmic variety in both parts, and be between 2-4 bars in length.

Level 26

Transcribe the lower part of a 2-part excerpt. The excerpt will be in the dorian, phrygian, lydian or mixolydian mode, include rhythmic variety in both parts, and be between 2-4 bars in length.

Level 27

Transcribe both parts of a 2-part excerpt. The excerpt will be in the dorian, phrygian, lydian or mixolydian mode, include rhythmic variety in both parts, and be between 2-4 bars in length.

Level 28

Transcribe the upper part of a 2-part excerpt. The excerpt will be based on the whole tone or octatonic scale, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 29

Transcribe the lower part of a 2-part excerpt. The excerpt will be based on the whole tone or octatonic scale, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 30

Transcribe both parts of a 2-part excerpt. The excerpt will be based on the whole tone or octatonic scale, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 31

Transcribe the upper part of a 2-part excerpt. The excerpt will be polytonal or twelve tone, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 32

Transcribe the lower part of a 2-part excerpt. The excerpt will be polytonal or twelve tone, include rhythmic variety in both parts, and be between 4-8 bars in length.

Level 33

Transcribe both parts of a 2-part excerpt. The excerpt will be polytonal or twelve tone, include rhythmic variety in both parts, and be between 4-8 bars in length.

TWO-PART RHYTHM DICTATION

Level 1

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4 or 4/4, 4 bars in length, and include rhythmic values down to a crotchet.

Level 2

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4 or 4/4, 4 bars in length, and include rhythmic values down to a crotchet.

Level 3

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4 or 4/4, 4 bars in length, and include rhythmic values down to an quaver.

Level 4

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4 or 4/4, 4 bars in length, and include rhythmic values down to an quaver.

Level 5

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and include dotted crotchets and rhythmic values down to an quaver.

Level 6

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and include dotted crotchets and rhythmic values down to an quaver.

Level 7

Transcribe the rhythm of the upper or lower part of a 2-part melodic excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include an anacrusis, dotted crotchets and rhythmic values down to an quaver.

Level 8

Transcribe the rhythm of both parts of a 2-part melodic excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include an anacrusis, dotted crotchets and rhythmic values down to an quaver.

Level 9

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and include rhythmic values down to a semiquaver.

Level 10

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and include rhythmic values down to a semiquaver.

Level 11

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and include dotted quavers and rhythmic values down to a semiquaver.

Level 12

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and include dotted quavers and rhythmic values down to a semiquaver.

Level 13

Transcribe the rhythm of the upper or lower part of a 2-part melodic excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include an anacrusis, dotted quavers and rhythmic values down to a semiquaver.

Level 14

Transcribe the rhythm of both parts of a 2-part melodic excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include an anacrusis, dotted quavers and rhythmic values down to a semiquaver.

Level 15

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include triplet quavers, syncopation and rhythmic values down to a semiquaver.

Level 16

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include triplet quavers, syncopation and rhythmic values down to a semiquaver.

Level 17

Transcribe the rhythm of the upper or lower part of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include duplets, triplet quavers, triplet crotchets, syncopation and rhythmic values down to a semiquaver.

Level 18

Transcribe the rhythm of both parts of a 2-part percussive excerpt. The excerpt will be in 3/4, 4/4 or 6/8, 4 bars in length, and may include duplets, triplet quavers, triplet crotchets, syncopation and rhythmic values down to a semiquaver.

WORK IDENTIFICATION

Level 1

Identify the played work. Includes the following works: Elgar - Pomp and Circumstance Military Marches - March No. 1, Mozart - Eine kleine Nachtmusik, Mov. I: Allegro, Handel - La Réjouissance, Tchaikovsky - Swan Lake: Act II, Scene 10, Mendelssohn - Wedding March, Handel - Messiah: Hallelujah Chorus, Beethoven - Moonlight Sonata, Pachelbel - Canon in D major.

Level 2

Identify the played work. Includes the following works: Rimsky-Korsakov - Tale of the Tsar Sultan: Flight of the Bumble Bee, Rossini - William Tell: Overture, Tchaikovsky - 1812 Overture, Sousa - The Stars and Stripes Forever, Vivaldi - Spring - Allegro, Verdi - Aida: Grand March, Tchaikovsky - The Nutcracker: Russian Dance, Bach - Air on a G String.