

SYLLABUS LIST

REPORT SELECTIONS

Syllabus: Western Australia

SYLLABUS WESTERN AUSTRALIA

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	YES	UK Rhythm Terminology	YES

CADENCES

2A

Identify perfect, plagal, imperfect, and interrupted cadences in major and minor keys.

2B

Identify perfect, plagal, imperfect, and interrupted cadences in major and minor keys.

3A

Identify perfect, plagal, imperfect, and interrupted cadences in major and minor keys.

3B

Identify perfect, plagal, imperfect, and interrupted cadences in major and minor keys.

CHORD IMITATION

2A

Imitate major, minor, and dominant 7th (root position) chords.

2B

Imitate major, minor, and dominant 7th (root position) chords.

3A

Imitate major and minor (root position, 1st inversion), and dominant 7th (root position) chords.

3B

Imitate major, minor and dominant 7th (root position, 1st and 2nd inversion) chords.

CHORD PROGRESSIONS

2A

Transcribe the played chord progressions, including : Major Keys - I, IV, V, V7 and vi, Minor keys - i, iv, V, and V7

2B

Transcribe the played chord progressions, including : Major Keys - I, ii, IV, V, V7 and vi, Minor keys - i, iv, V, and V7

3A

Transcribe the played chord progressions, including : Major Keys - I, Ib/I6, Ic/I64, ii, IV, V, V7 and vi, Minor keys - i, iv, V, V7 and VI

3B

Transcribe the played chord progressions, including : Major Keys - I, Ib/I6, Ic/I64, ii, IV, V, V7 and vi, Minor keys - i, iv, V, V7 and VI

CHORD RECOGNITION

2A

Identify major, minor and dominant 7th (root position) chords, on the treble or bass clef.

2B

Identify major, minor and dominant 7th (root position) chords, on the treble or bass clef.

3A

Identify major and minor (root position, 1st inversion), and dominant 7th (root position) chords, on the treble or bass clef.

3B

Identify major, minor and dominant 7th (root position, 1st and 2nd inversion) chords, on the treble or bass clef.

CHORD SINGING

2A

Sing major, minor and dominant 7th (root position) chords.

2B

Sing major, minor and dominant 7th (root position) chords.

3A

Sing major and minor (root position, 1st inversion), and dominant 7th (root position) chords.

3B

Sing major, minor and dominant 7th (root position, 1st and 2nd inversion) chords.

FORMS

2A

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

2B

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

3A

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

3B

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

INTERVAL IMITATION

2A

Sing the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths. Interval played melodically ascending or harmonically.

2B

Sing the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths. Interval played melodically ascending or harmonically.

3A

Sing the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, plus diminished 5ths and augmented 4ths. Interval played melodically ascending & decending, or harmonically.

3B

Sing the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, plus diminished 5ths and augmented 4ths. Interval played melodically ascending & descending, or harmonically.

INTERVAL RECOGNITION

2A

Identify the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths. Interval played melodically ascending or harmonically.

2B

Identify the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths. Interval played melodically ascending or harmonically.

3A

Identify the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, plus diminished 5ths and augmented 4ths. Interval played melodically ascending & descending, or harmonically.

3B

Identify the played interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, plus diminished 5ths and augmented 4ths. Interval played melodically ascending & descending, or harmonically.

INTERVAL SINGING

2A

Sing the interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, ascending only.

2B

Sing the interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, ascending only.

3A

Sing the interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, plus diminished 5ths and augmented 4ths.

3B

Sing the interval. Includes Perfect - 4ths, 5ths, 8ves, Major - 2nds, 3rds, 6ths, 7ths, Minor - 3rds, 6ths, 7ths, plus diminished 5ths and augmented 4ths.

MELODIC COMPARISON

2A

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 3/2 rhythmic values will be used. Key signatures with up to 2 #s and bs.

2B

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 3/2 rhythmic values will be used. Key signatures with up to 2 #s and bs.

3A

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 3/2 rhythmic values will be used. Key signatures with up to 3 #s and bs.

3B

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 3/2 rhythmic values will be used. Key signatures with up to 3 #s and bs.

MELODIC DICTATION

2A

Transcribe a 4 bar melody in a major or minor key with up to 2 #s or 2 bs, containing scale degrees -7 to +1, with a maximum interval of a perfect 5th. The melody will be in 3/4, 4/4, or 6/8 time, with durations from rhythm levels 3 and 2, and the answer will be entered into the treble or bass clef. The first note will be displayed.

2B

Transcribe a 4 bar melody in a major or minor key with up to 2 #s or 2 bs, containing scale degrees -7 to +1, with a maximum interval of a perfect 5th. The melody will be in 3/4, 4/4, or 6/8 time, with durations from rhythm levels 3 and 2, and the answer will be entered into the treble or bass clef. The first note will be displayed.

3A

Transcribe a 4 bar melody in a major or minor key with up to 3 #s or 3 bs, containing scale degrees -7 to +1, with a maximum interval of a perfect 5th. The melody will be in 3/4, 4/4, or 6/8 time, with durations from rhythm levels 3 and 2, and the answer will be entered into the treble or bass clef. The first note will be displayed.

3B

Transcribe a 4 bar melody in a major or minor key with up to 3 #s or 3 bs, containing scale degrees -7 to +1, with a maximum interval of a perfect 5th. The melody will be in 3/4, 4/4, or 6/8 time, with durations from rhythm levels 3 and 2, and the answer will be entered into the treble or bass clef. The first note will be displayed.

METER RECOGNITION

2A

Identify the time signature of the played extract. Included meters are 3/4, 4/4, 6/8. Extracts will be 8 bars in length and include the following values : half notes, quarter notes, eighth notes, sixteenth notes, plus some rest and dotted values.

2B

Identify the time signature of the played extract. Included meters are 3/4, 4/4, 6/8, 12/8. Extracts will be 8 bars in length and include the following values : half notes, quarter notes, eighth notes, sixteenth notes, plus some rest and dotted values.

3A

Identify the time signature of the played extract. Included meters are 3/4, 4/4, 5/4, 7/4, 6/8, 9/8, 12/8. Extracts will be 8 bars in length and include the following values : half notes, quarter notes, eighth notes, sixteenth notes, plus some rest and dotted values.

3B

Identify the time signature of the played extract. Included meters are 3/4, 4/4, 5/4, 7/4, 5/8, 6/8, 7/8, 9/8, 12/8. Extracts will be 8 bars in length and include the following values : half notes, quarter notes, eighth notes, sixteenth notes, plus some rest and dotted values.

MODULATION

2A

Select the modulation type or identify the new key center. Minor Tonic - Relative Major, Major Tonic - Relative Minor. Starting key - up to 2 #s or bs.

2B

Select the modulation type or identify the new key center. Major Tonic - Dominant, Minor Tonic - Relative Major, Major Tonic - Relative Minor. Starting key - up to 2 #s or bs.

3A

Select the modulation type or identify the new key center. Major Tonic - Dominant, Minor Tonic - Relative Major, Major Tonic - Relative Minor. Starting key - up to 3 #s or bs.

3B

Select the modulation type or identify new key center. Major Tonic - Dominant, Major Tonic - Subdominant, Minor Tonic - Relative Major, Major Tonic - Relative Minor. Starting key - up to 3 #s or bs.

RHYTHM COMPARISON

2A

Highlight the altered rhythmic values. Extracts will be 4 bars in length in 2/4, 3/4, 4/4, or 6/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes. 2 bars of the extract will be rhythmically altered.

2B

Highlight the altered rhythmic values. Extracts will be 4 bars in length in 2/4, 3/4, 4/4, 6/8, or 12/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes. 2 bars of the extract will be rhythmically altered.

3A

Highlight the altered rhythmic values. Extracts will be 4 bars in length in 2/4, 3/4, 4/4, 5/4, 7/4, 6/8, 9/8 or 12/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, plus rests. 2 bars of the extract will be rhythmically altered.

3B

Highlight the altered rhythmic values. Extracts will be 4 bars in length in 2/4, 3/4, 4/4, 5/4, 7/4, 5/8, 6/8, 7/8, 9/8 or 12/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, plus rests. 2 bars of the extract will be rhythmically altered.

RHYTHM DICTATION

2A

Notate the played rhythm. Extracts will be 4-8 bars in length in 2/4, 3/4, 4/4, or 6/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, plus rests. Tempo = 90/60

2B

Notate the played rhythm. Extracts will be 4-8 bars in length in 2/4, 3/4, 4/4, 6/8 or 12/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, plus rests. Tempo = 90/60

3A

Notate the played rhythm. Extracts will be 4-8 bars in length in 2/4, 3/4, 4/4, 5/4, 7/4, 6/8, 9/8 or 12/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, plus rests. Tempo = 90/60

3B

Notate the played rhythm. Extracts will be 4-8 bars in length in 2/4, 3/4, 4/4, 5/4, 7/4, 5/8, 6/8, 7/8, 9/8 or 12/8 time, played melodically, and contain quarter notes, eighth notes, sixteenth notes, dotted quarter notes, dotted eighth notes, plus rests. Tempo = 90/60

RHYTHM IMITATION

2A

Imitating 1-2 bar melodic extracts in 2/4, 3/4, 4/4, 6/8, and 12/8, containing half notes, quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, triplets and sixteenth notes.

2B

Imitating 1-2 bar melodic extracts in 2/4, 3/4, 4/4, 6/8, and 12/8, containing half notes, quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, triplets and sixteenth notes.

3A

Imitating 1-2 bar melodic extracts in 2/4, 3/4, 4/4, 5/4, 7/4, 6/8, 9/8 and 12/8, containing half notes, quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, triplets and sixteenth notes.

3B

Imitating 1-2 bar melodic extracts in 2/4, 3/4, 4/4, 5/4, 5/8, 6/8, 7/8, 9/8 and 12/8, containing half notes, quarter notes, dotted quarter notes, eighth notes, dotted eighth notes, triplets and sixteenth notes.

SCALES

2A

Major, major pentatonic, minor pentatonic, harmonic minor, and aeolian scales - ascending and descending, or just ascending.

2B

Major, major pentatonic, minor pentatonic, harmonic minor, and aeolian scales - ascending and descending, or just ascending.

3A

Major, major pentatonic, minor pentatonic, harmonic minor, aeolian, chromatic, melodic minor, and mixolydian scales - ascending and descending, or just ascending.

3B

Major, major pentatonic, minor pentatonic, harmonic minor, aeolian, chromatic, melodic minor, mixolydian and dorian scales - ascending and descending, or just ascending.

SIGHT SINGING

2A

Sing 6 note melodies notated on the treble or bass clef, in major or minor keys with up to 2 #s and bs. Includes all scale degrees with a maximum interval of a perfect 5th.

2B

Sing 6 note melodies notated on the treble or bass clef, in major or minor keys with up to 2 #s and bs. Includes all scale degrees with a maximum interval of a perfect 5th.

3A

Sing 8 note melodies notated on the treble or bass clef, in major or minor keys with up to 3 #s and bs. Includes all scale degrees with a maximum interval of a perfect 5th.

3B

Sing 8 note melodies notated on the treble or bass clef, in major or minor keys with up to 3 #s and bs. Includes all scale degrees with a maximum interval of a perfect 5th.