



Australian
Music
Examinations
Board

2022

Music Craft Syllabus



MUSIC SYLLABUSES

**FOR
THE
♥ OF
MUSIC**

Music Craft

GENERAL REQUIREMENTS – WRITTEN EXAMINATIONS

Introduction

The *Music Craft* syllabus is available for examination in the theoretical and aural aspects of music. *Music Craft* provides a graded series of examinations from Preliminary to Grade 6.

Online Examinations (Preliminary to Grade 4)

Candidates may complete written examinations online from www.exams.ameb.edu.au. Online examinations use the same syllabus as the written examination papers. The aural component is administered through the computer's speakers within the exam and the aural and written components are combined.

Written Examinations (Grade 5 and Grade 6)

The aural component of written examinations is administered by means of a recording. Before the commencement of the written examination candidates will be given a short listening time in order to become familiar with the sounds to be used on the examination CD. When undertaking a written exam, candidates are encouraged to write neatly and clearly on examination papers. For the guidance of candidates, the maximum number of marks allotted to each question is shown on the examination paper.

AMEB Publications

The following are available and may be used in conjunction with this syllabus:

1. Student Workbooks
 - Music Craft Student Workbooks (Preliminary to Grade 4)
2. Teacher's Guides
 - Music Craft Teacher's Guides (Preliminary to Grade 4)
3. Essential Exercises Grade 5
 - Essential Exercises Grade 6

LEVEL 1

BEGINNING
PRELIMINARY TO GRADE 4

Terminology

Note and rest values

Music Craft will refer to note and rest values using both the traditional British/Australian terms – semibreve, minim, crotchet, quaver etc. and the corresponding American terms – whole note, half note, quarter note, eighth note etc.

Other terms

There is a similar flexibility in relation to other significant regional differences, for example the use of the term 'passing tone' as opposed to 'passing note', 'voice leading' as opposed to 'part writing', 'neighbour tone' as opposed to 'auxiliary', 'leger line' or 'ledger line'.

Pitch – specific pitch naming

The system of octave recognition used in *Music Craft* is based on the Helmholtz Pitch Notation System as follows:

'middle c'

Great C small c
Great B small g

Scale degrees

The method of writing scale degree numbers in *Music Craft* is as follows:

- Scale degree numbers above the notes of the scale or melody
- Carets (^) to be written over scale degree numbers.

Example:

Harmonisation nomenclature

The nomenclature in *Music Craft* for describing tonal harmonic materials is a mixed notation consisting of figured bass and Roman numerals (upper case for major triads; lower case for minor). *Example 1* shows a style which is not acceptable for use with the *Music Craft* syllabus. *Example 2* shows mixed notation consisting of figured bass and Roman numerals, the notation for *Music Craft*.

Example 1 Not acceptable with the *Music Craft* syllabus.

Example 2 Correct nomenclature with the *Music Craft* syllabus.

Cadences

The nomenclature in *Music Craft* for describing cadences is the following:

V – I	Authentic cadence
	Perfect authentic cadence (scale degree $\hat{1}$ is soprano of I)
	Imperfect authentic cadence (scale degree $\hat{3}$ or $\hat{5}$ are the soprano of I)
IV – I	Plagal cadence
V – VI	Deceptive cadence
I – V, II – V, IV – V, VI – V	Half cadence
iv ⁶ – V	Phrygian cadence

Set Works and Integrated Questions

Set Works will be assigned to each grade level from Grade 1 onwards. The Set Works will be included in each *Student Workbook*, covering a wide range of music including diatonic or modal folk songs, contemporary popular music and melodic extracts from late 18th and early 19th century concert works. These works will track with the scale types and the harmony content of the grade. They will provide the stimulus for a series of questions that will integrate skill and knowledge areas as stipulated for the grade. Students should familiarise themselves with these pieces by singing and playing them and by seeking out the various musical features pertinent to the requirements of their grade level. For Grades 1 and 2, the pieces will be melodies only. Two-staff pieces and extracts will begin to appear in Grades 3 and 4 as harmonic materials assume greater importance. Extended works in Grades 5 and 6 are intended to help build an understanding of form and the contrapuntal models enrich the candidate's conception of usual contrapuntal practice.

AMEB Music Craft Study Packages

Study packages for each grade in Level 1, consisting of a *Teacher's Guide* and *Student Workbook* and interactive aural materials have been developed by AMEB. Thorough preparation using these materials will promote successful outcomes in the exam and help students to 'own' the knowledge and skills acquired.

Grades 5 and 6 are supported through AMEB's publications, *Essential Exercises Grade 5* and *Essential Exercises Grade 6*.

Length of Examinations

Grade	Aural	Written
Preliminary	15 minutes	30 minutes
1	20 minutes	30 minutes
2	20 minutes	40 minutes
3	30 minutes	60 minutes
4	30 minutes	90 minutes
5	40 minutes	120 minutes
6	40 minutes	150 minutes

Learning Outcomes by the completion of Level 1

1. Aural Work

Students will be able to recognise and write:

- all major and minor scale forms and several modal scale forms
- all diatonic intervals
- triads and their inversions
- authentic, plagal, deceptive, Phrygian and half cadences
- instrumental timbres

In addition, students will be able to:

- notate simple rhythms and short melodies in dictation
- recognise and differentiate register, texture, and timbre in music
- recognise and notate standard articulation and dynamic markings.

2. Rudiments of Music

Students will have a strong foundation in music notation rudiments related to elements of:

- pitch and rhythm notation
- metrical organisation
- scales (including tonal and several modal scales)
- the cycle of fifths in major and minor keys up to and including seven sharps and flats
- tempo
- expression
- articulation
- basic musical forms and structures
- standard presentation of music manuscript conventions
- concepts of diatonic, chromatic and enharmonic.

3. Melody, Harmony and Voice Leading

Students will be able to:

- recognise (visually) modulations to the dominant and relative major keys;
- realise figured basses and harmonise four-bar melodies using diatonic root position and first inversion triads, the dominant 7th and its first inversion (V_7^6);
- demonstrate convincing linear relationships between each chord in a progression or short piece;
- recognise standard non-chord tones in a four-voiced progression.

4. Musical Instruments

Students will be able to recognise all standard orchestral instruments and instruments familiar in contemporary music practice, and the standard ensemble categories in which those instruments are used.

They will be able to:

- use many of the music notation conventions for these instruments (including clefs and transposition)
- classify them according to their usual registers and families

Lastly, students will be able to integrate and synthesise the elements of these four learning areas through their musical understanding of the Set Works.

List of Recommended References

- Adler, S. *The Study of Orchestration*, 3rd edition. New York: Norton, 2002.
- Aldwell, E. and Schachter, C. *Harmony and Voice Leading*, 3rd edition. Belmont: Wadsworth, 2002.
- Gauldin, R. *Harmonic Practice in Tonal Music*, 2nd edition. New York: Norton, 2004.
- Herrold, R.M. *Mastering the Fundamentals of Music*, Upper Saddle River: Prentice Hall, 1997.
- Hindemith, P. *A Concentrated Course in Traditional Harmony: Book 1*. New York: Schott Music, 1968.
- Karpinski, G. *Aural Skills Acquisition: the Development of Listening, Reading, and Performing Skills in College Level Musicians*. New York: Oxford University Press, 2000.
- Kennan, K. and Grantham, D. *The Technique of Orchestration*, 6th edition. Upper Saddle River: Prentice Hall, 2002.
- Kennedy, M. *The Oxford Dictionary of Music*, 2nd edition. Oxford: Oxford University Press, 1994.
- Piston, W. *Harmony*. New York: Norton, 1987.
- Pratt, G. *The Dynamics of Harmony: Principles and Practice*. Milton Keynes: Open University Press, 1984.

- Pratt, G. *Aural Awareness: Principles and Practice*. Philadelphia: Open University Press, 1990.
- Randel, D.M. (Ed.) *The New Harvard Dictionary of Music*. Cambridge: Belnap Press, 1986.
- Siegmeister, E. *Harmony and Melody*, Volumes 1 and 2. Belmont: Wadsworth, 1966.
- Sturman, P. *Harmony, Melody & Composition*. Burnt Hill: Longman, 1983.
- Turek, R. *The Elements of Music*, Volumes 1 and 2. New York: McGraw-Hill, 1996.

PRELIMINARY

1540

Preliminary is designed as a positive and achievable first experience at Music Craft exams. The aural course and examination allow candidates to demonstrate their ability in hearing changes and differences in pitch, rhythm, dynamic levels and instrumental timbre. The written test covers simple skills in music rudiments and writing.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Preliminary Book A and Book B
Music Craft Teacher's Guide Preliminary Book A and Book B

Candidates will be asked questions on any of the following:

Written Section (30 minutes)**1. Rhythm and metre****Rhythm**

To recognise and write the note values and rests:

- semibreve (whole note),
- minim (half note),
- crotchet (quarter note) and
- quaver (eighth note).

To recognise and write the note value of:

- dotted minim (dotted half note).

Metre

- To recognise, write and use the time signatures $\frac{2}{4}$ and $\frac{3}{4}$ (without anacrusis);
- To recognise the difference and/or the similarity between two short notated melodies.

2. Pitches, scales and keys**Pitch notation**

- To recognise and write the treble clef;
- To recognise and write the names of the notes occupying the lines and spaces of the treble staff, extending to one leger line below the staff;
- To recognise and write the sharp and flat.

Scales

To recognise and write scales and key signatures of the following:

Major: C, G, F

Candidates are required to:

- Recognise and write scales in the treble clef;
- Write scales in one octave ascending only;
- Mark scale degrees with carets *above* the notes $\hat{1}$, $\hat{2}$, $\hat{3}$, $\hat{4}$, $\hat{5}$, $\hat{6}$, $\hat{7}$, $\hat{1}(\hat{8})$;
- Recognise and write the key signatures of the scales for Preliminary; and
- Understand the concept of diatonic.

3. Triads and intervals**Intervals**

To recognise and write with or without key signature the following intervals by number only:

- Major third and minor third
- Perfect fourth, perfect fifth and perfect octave

Triads

To recognise and write the root position tonic (I) triads on treble staff with or without key signature of:

Major: C, G and F

4. Terms

Candidates are required to recognise and write the English meanings of the following terms with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	<i>Adagio</i> , <i>Andante</i> , <i>Moderato</i> and <i>Allegro</i>
Dynamic level:	<i>pianissimo</i> (pp), <i>piano</i> (p), <i>mezzo forte</i> (mf), <i>forte</i> (f)
Other terms:	<i>staccato</i> and <i>legato</i>
Signs:	bar lines, and double bar lines

5. Instruments

The major orchestral families:

- string,
- woodwind,
- brass,
- percussion; and
- keyboard instruments (piano, harpsichord and pipe organ).

The candidate will be required to identify, from a picture of an instrument, the family to which the instrument belongs.

Aural Section (15 minutes)**1. Pitch****Higher/lower**

To distinguish the higher and lower of two pitches. (No more than 2 tests. Each test will be played 3 times.)

Pitch range

To recognise pitches as high-, mid-, or low-range sounds by writing high, mid or low as appropriate. (No more than 1 test. The test will be played 3 times.)

2. Rhythm

To choose the correct rhythm from a selection of rhythms of two bars' length. The rhythm will consist of minims (half notes) and crotchets (quarter notes) in either $\frac{2}{4}$ or $\frac{3}{4}$ metre. (No more than 2 tests. Each test will be played 4 times.)

3. Dynamics

To indicate *loud* and *soft* by writing the signs **f** and **p** on a melody of approximately four bars, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

4. Articulation

To write the word *staccato* or *legato* on a given musical phrase. (No more than 1 test. The test will be played 3 times.)

5. Timbre

A short phrase will be played in which an instrument from the string, wind, brass, percussion or keyboard family will be featured. Candidates to identify the instrument family from which the featured instrument comes. (No more than 1 test. The test will be played 3 times.)

GRADE 1

1541

Grade 1 builds on the firm foundation for elementary music studies begun in Preliminary. Significant developments in this grade include recognising scales and intervals, simple rhythmic dictation, triads on tonic and dominant, and an introduction to woodwind instruments. In addition to activities focusing on individual elements from the list below, there will be collections of questions based on a piece of music selected from the Set Works for the Grade.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 1 Book A and Book B
Music Craft Teacher's Guide Grade 1 Book A and Book B

In addition to the previous grade's requirements, candidates will be required to answer questions on any of the following:

Written Section (30 minutes)

1. Rhythm and metre

In addition to the previous grade's requirements:

Rhythm

- To recognise and write correct groupings of quavers (eighth notes) and rests according to the metre given;
- To recognise and write the dotted crotchet (quarter note);
- To recognise and indicate syncopation within the bar.

Metre

To recognise, write and use the time signatures $\frac{4}{4}$ and $\frac{6}{8}$ with or without anacrusis (writing the time signature on a barred melody, or adding bar lines to an unbarred melody with time signature, or adding notes or rests to complete a bar).

2. Pitches, scales and keys

In addition to the previous grade's requirements:

Pitch notation

- To recognise and write the bass clef;
- To recognise and write the names of the notes occupying the lines and spaces, including one leger line above and below the treble staff, and one leger line above and below the bass staff;
- To understand the concepts: enharmonic, and chromatic; and
- To recognise and write the sharp, flat and natural signs.

Scales

In addition to the previous grade's requirements:

To recognise and write scales and key signatures of the following:

Major: C, G, D, F, B \flat

Harmonic minor: A, E, D, G

Candidates are required to:

- Recognise and write scales on treble and/or bass staves
- Recognise and write scales through one octave ascending and/or descending
- To mark the position of tones, semitones and tone-and-a-half on the scales of the keys specified for the grade.

3. Triads and intervals

In addition to the previous grade's requirements:

Intervals

To recognise and write (by number only) all diatonic intervals within the range of an octave, with or without key signatures on both the treble and bass staves.

Triads

To recognise and write, on both the treble and bass staves with or without key signatures the following triads for the major and minor keys specified for this grade.

The root position of: I(i) tonic, and
V dominant.

4. Terms

In addition to the previous grade's requirements:

Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed: *Lento*, *Allegretto*, *Vivace* and *Presto*

Speed modifiers: *accelerando*, *rallentando*, *ritardando*,
ritenuto, *a tempo*

Intensity of sound: *mezzo piano (mp)*, *fortissimo (ff)*,
crescendo (cresc.), *decrescendo (decresc.)*

Accents: *sf (sforzando)*, *rf (rinforzando)*

Candidates will recognise and write the following:

- Accents, phrasing signs, slurs and ties; and
- Repeat signs.

To recognise and mark *repetition* and *contrast* in:

- a previously unseen written melody of eight bars; and
- the Set Works for the grade.

5. Instruments

In addition to the previous grade's requirements:

Woodwind instruments

Candidates will be required to be familiar with the woodwind instruments:

- flute,
- oboe,
- clarinet, and
- bassoon.

Candidates will be required to describe:

- How the instrument produces its sound (i.e. single reed, double reed or embouchure hole); and
- The instrument as capable of high-, mid-, or low-range sounds.

6. Set Works

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 1

Bailey: *Scoobie du wup*

Mozart: *Birdcatcher's song* (from *Die Zauberflöte*)

Traditional: *Sleep, baby, sleep*

Traditional: *Botany Bay*

Traditional: *Jamaican rumba*

Aural Section (20 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grade:

1. Pitch

Higher/lower

To recognise and identify as either 'higher' or 'lower' from a short phrase that will be played at two different octave placements. (No more than 2 tests. Each test will be played 3 times.)

Scales

To recognise and name scale forms of major and harmonic minor, one octave ascending and descending. (No more than 1 test. The test will be played 3 times.)

Intervals

To distinguish between major and minor thirds. (No more than 1 test. The test will be played 3 times.)

2. Rhythm and metre

Rhythm

To write from dictation a two-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$ or $\frac{3}{4}$ metre. Rests, dotted notes, anacrusis and syncopation will not be used.

The examination process will be as follows:

- The time signature and the speed of the pulse will be given
- The phrase will be played four times and the candidate may begin writing at any time
- One minute will then be given for the candidate to complete writing
- The phrase will be played once more for checking. (No more than 2 tests. Each test will be played 5 times.)

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple or simple triple. (No more than 1 test. The test will be played 4 times.)

3. Melodic contour

To make a simple line drawing reflecting the high and low points of a melodic contour the student will hear. (No more than 1 test. The test will be played 4 times.)

4. High-, mid- and low-range sounds

To recognise high-, mid- and low-range sounds. After hearing a short phrase comprising high-, mid- and/or low-range sounds, the candidate will identify those sounds as high-, mid- and low-range (No more than 1 test. The test will be played 3 times.)

5. Dynamics and tempo**Dynamics**

To indicate dynamics by writing *f* and *p*, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

Tempo

To indicate tempo as either *allegro* or *adagio* by writing the appropriate speed direction on a short melody up to eight bars in length, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

6. Phrasing and articulation

To mark on a melody up to eight bars in length the following articulation signs: slurs over two and three notes and *staccato*. (No more than 1 test. The test will be played 4 times.)

7. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 1 test. The test will be played 3 times.)

- flute
- oboe
- clarinet
- bassoon

8. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 2

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Grade 2 increases knowledge and skill in musical rudiments. An important feature of this grade is the introduction of basic harmony skills, including writing triads I, ii, IV and V in the keys of the grade, adapting those triads to individual four-voice SATB chords. Many of the categories below will be tested in a series of questions based on the Set Works for the grade.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 2 Book A and Book B
Music Craft Teacher's Guide Grade 2 Book A and Book B

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (40 minutes)**1. Rhythm and metre**

In addition to the previous grades' requirements:

Rhythm

- To recognise and write correct groupings of semiquavers (sixteenth notes) and their rests according to the metre given;
- To recognise and write the note values and rest values of triplets and duplets.

Metre

- To recognise, write and use the time signatures of $\frac{3}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- To recognise and write the notes up to three leger lines above and below the treble staff, and up to three leger lines above and below the bass staff;
- To recognise and write the alto clef and the names of the notes occupying the lines and spaces, including one leger line above and below the staff.

Transposition

A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade. Candidates will write the scale degrees over the notes of this tune.

Candidates will then:

- Transpose the melody into another major key required for this grade.

Candidates may also be asked to:

- Transcribe the melody from treble clef to bass clef or vice versa.

Scales

To recognise and write scales and key signatures of the following:

Major:	E \flat , A
Harmonic Minor:	C, B, F \sharp
Major pentatonic scale:	on C and G
Mode:	Mixolydian scale beginning on G (one octave only)

Candidates are required to recognise and write scales through two octaves ascending and/or descending.

3. Triads and intervals

In addition to the previous grades' requirements:

Intervals

To recognise and write the following intervals on treble and bass staves:

- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth.

To identify the intervals as either consonant or dissonant.

Triads

To recognise and write above a given note, on the treble and bass staves, in the keys specified for this grade the following major and minor triads in root position and first inversion:

I (i), ii, IV (iv), V

To recognise and write triads in root position and first inversion in the keys set for the grade, labelling with Roman numerals and figured bass:

- tonic (I or i),
- supertonic (ii),
- subdominant (IV or iv), and
- dominant (V).

Harmony

To recognise and write four-part vocal style chord progressions in root position with appropriate spacing and doubling based on:

- tonic (I or i),
- subdominant (IV or iv), and
- dominant (V).

Cadence

To recognise and write an authentic cadence (V – I or V – i) in four voices using a common retained note in one of the voices.

4. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Speed:	<i>Largo, Vivo, Prestissimo, Largamente, Larghetto, Con moto, Maestoso</i>
Speed modifiers:	<i>Allargando, Più mosso, Meno mosso</i>
Other terms:	<i>sostenuto, sempre, poco, molto, senza, cantabile, leggero, espressivo, mezzo staccato</i>
Signs indicating octave displacement:	<i>8^a, 8th, and loco</i>
Other terms relating to performance:	<i>first/second time bars, dal segno, al fine, da capo, arco, pizzicato</i>

Motion

To recognise and name similar, contrary and oblique motion between two parts.

Form

- The definition of phrase and motif.
- To recognise binary and ternary form and to mark the main divisions in a provided melody using the letters A and B.

5. Instruments

In addition to the previous grades' requirements:

Bowed instruments and the human voice

Candidates will be required to be familiar with bowed instruments, and the human voice.

Bowed instruments

To write the approximate range using the appropriate clefs of:

- violin,
- viola,
- violoncello, and
- double bass

To describe the violin, viola, violoncello and double bass as capable of high-, mid- or low-range sounds.

Human voice

To write the approximate range using treble or bass clefs of the four main human voice categories:

- soprano,
- alto,
- tenor, and
- bass.

6. Set Works

In addition to the previous grades' requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 2

Mozart: Theme from 1st movement of *Sonata K331*

Williams: *Star wars*

Traditional: *Green bushes*

Traditional: *Slane*

Traditional: *Little David, play on your harp*

Aural Section (20 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch

Scales

To recognise and name the following scales: major and/or harmonic minor scale, major pentatonic scale, one octave ascending

and descending. (No more than 2 tests. Each test will be played 3 times.)

Intervals

To recognise and name intervals of a major third and minor third, perfect fourth and perfect fifth. These intervals will be played within a limit of 4 octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads

To recognise and name major and minor triads in root position. (No more than 2 tests. Each test will be played 3 times.)

Melodic dictation

To write from dictation a two-bar melody in $\frac{4}{4}$ metre of crotchets (quarter notes) and minims (half notes). Melodic movement up to and including a third will be used. Rests, dotted notes, and syncopation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The key signature, first note, and the pulse will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm and metre

Rhythm

To write from dictation a three-bar rhythm of minims (half notes) and crotchets (quarter notes) in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$. Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given.
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

Metre

To recognise and write the time signature of a given rhythmic phrase between two and four bars' length as simple duple, simple triple, compound duple, or compound triple metre.

3. Motion

To recognise similar, contrary and oblique motion between two parts. (No more than 2 tests. Each test will be played 3 times.)

4. Dynamics and tempo modification

Dynamics

To indicate dynamics by writing *f* and *p*, *crescendo* and *diminuendo* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

Tempo

To indicate tempo modifications by writing *accelerando* or *ralentando* on a four-bar melody, a copy of the melody being provided. (No more than 1 test. The test will be played 3 times.)

5. Phrasing and articulation

To indicate the articulations *staccato*, accents, two-note slurs and phrase marks by writing on a given four-bar melody. A copy of the melody will be provided. (No more than 1 test. The test will be played 4 times.)

6. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- violin
- violoncello
- double bass
- acoustic guitar
- electric guitar

To identify the difference between *pizzicato* and *arco* on a stringed instrument from a short melody. (No more than 1 test. The test will be played 3 times.)

7. Aural recognition of Set Works

To recognise and name any two of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 3

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In Grade 3 more emphasis is given to creative use of melodic and harmonic materials in the written section of the exam. Studies of musical rudiments also continue.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 3 Book A and Book B
Music Craft Teacher's Guide Grade 3 Book A and Book B

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (60 minutes)

1. Rhythm and metre

In addition to the previous grades' requirements:

To recognise and write the following:

Rhythm

Note values and rests of 32nds (demisemiquavers) and breves (double whole notes). The dot of augmentation is examinable for all note values.

Metre

To recognise, write and use the time signatures of $\frac{2}{2}$, $\frac{3}{2}$ and $\frac{4}{2}$.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- The names of the notes on the lines and spaces up to four leger lines above and below the treble staff and above and below the bass staff.
- The names of the lines and spaces up to two leger lines above and below the alto staff.

Transposition

A six- to eight-bar melody in a major key will be set for transposition within the range of keys specified for this grade.

Candidates will be required to:

- Transpose the melody into another required key for this grade; and/or

Candidates may also be asked to:

- Transcribe the melody from alto clef to either treble clef or bass clef, or vice versa.

Scales

To recognise and write scales and key signatures of the following:

Major: E, A \flat

Harmonic minor: C \sharp , F

Melodic minor: C \sharp , F

Modes: Phrygian on E
Mixolydian on G

Candidates are required to:

- Recognise and write scales and modes in treble clef, bass clef or alto clef;
- Write scales and modes through one or two octaves, ascending and/or descending (or both) as required;
- Mark scale degrees over the notes as for the previous grades, and

- Mark the positions of tones, and/or semitones and/or the tone-and-half as required.

3. Triads and intervals

In addition to the previous grades' requirements:

Intervals

To recognise and write the following intervals on treble and/or bass staves in the keys specified for the grade with or without key signature:

- all diatonic intervals and their inversions, and
- the augmented 4th and diminished 5th.

Triads

To recognise and write:

- major and minor triads in root position and all inversions,
- diminished triads in root position and first inversion, and
- augmented triads in root position.

4. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms, with their abbreviations and signs where applicable, or to supply the correct Italian term for a given English meaning:

Intensity of sound: *calando*, *morendo*, *forte-piano* (*f**p*)

Speed: *rubato*, *stringendo*

Relating to performance: *pesante*, *subito* *p*

Form

To show an understanding of the function of authentic and half cadences in articulating phrases and periods in music.

5. Harmony and voice leading

Harmony

- To harmonise and figure cadential progressions in four-part vocal style of not more than two bars in length, using the following:

I, I⁶, i, i⁶

ii, ii⁶, ii^{o6}

IV, IV⁶, iv, iv⁶

V, V⁶

and cadential $\frac{6}{4}$

- To identify and name chords and chordal progressions, plagal cadence, half cadence and cadential $\frac{6}{4} - \frac{5}{3}$ in a given four-bar harmonic progression using mixed Roman numerals and figured bass.
- To complete a four-bar melody based on a given harmonic framework consisting of chords using the following:

I, I⁶, i, i⁶

ii, ii⁶, ii^{o6}

IV, IV⁶, iv, iv⁶

V, V⁶

and cadential $\frac{6}{4}$

6. Instruments

In addition to the previous grades' requirements:

Brass instruments

Candidates will be required to be familiar with brass instruments:

- B \flat trumpet,
- F horn,
- tenor trombone,
- bass trombone and
- tuba.

Candidates are to:

- Recognise and write the approximate range using the appropriate clefs;
- Describe each of the above instruments as capable of high-, mid, and/or low-range sounds.

7. Set Works

In addition to the previous grades' requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 3

Beethoven: Opening of the 2nd movement of *Sonata* Op. 14, No 1

Pezold: *Minuet*

Traditional: *Down by the Salley Gardens*

Traditional: *Pange lingua*

Traditional: *The crabfish*

Aural Section (30 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades.

1. Pitch

Scales

To recognise and name the following scales: major, harmonic minor and melodic minor scales, one octave ascending and descending. (No more than 3 tests. Each test will be played 3 times.)

Intervals

To recognise and name the following dissonant intervals:

- major second and minor second
- major seventh and minor seventh
- tritone

Intervals to be played within a limit of four octaves from C. (No more than 3 tests. Each test will be played 3 times.)

Triads

To recognise and name major, minor and diminished triads in root position. (No more than 3 tests. Each test will be played 3 times.)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 3 may be used. (No more than 1 test. The test will be played 5 times.)

Melodic dictation

To write from dictation in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ a two- to four-bar melody, including intervals of up to a sixth, using crotchets (quarter notes), minims (half notes) and quavers (eighth notes). Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The key signature, time signature, first note, pulse, and a notated version of the rhythm will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

- To write from dictation the rhythm of a two to four-bar phrase in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes), dotted crotchets (dotted quarter notes) and quavers (eighth notes). Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking over.

3. Texture

To recognise and name homorhythmic and polyrhythmic textures in a piece four bars in length. (No more than 1 test. The test will be played 3 times.)

4. Articulation, dynamics and tempo modification

To indicate the variations in tone, dynamic, articulation and tempo in a melody of approximately eight bars, a copy of the melody being provided. (No more than 1 test. The test will be played 4 times.)

The following will be examined:

p, *f*, *cresc.*, *decresc.*, *sf*/*sfz*, *fp*, *subito p*, *legato*, *staccato*,
Phrasing slurs, *pizz.*, *arco*, *pesante*,
Largo, *Adagio*, *Moderato*, *Allegro*, *Presto*,
Accel., *a tempo*, *ritardando*, *morendo*, *tempo rubato*

5. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- trumpet
- horn
- trombone
- tuba

6. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

GRADE 4

1544

By the end of Grade 4, successful candidates demonstrate their awareness and skill in the basics of music theory and aural perception according to the objectives of Level 1. This will include a working understanding of many elements of diatonic harmony and the cycle of fifths.

The following are available and may be used in conjunction with this grade:

Music Craft Student Workbook Grade 4 Book A and Book B

Music Craft Teacher's Guide Grade 4 Book A and Book B

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (90 minutes)

1. Rhythm and metre

In addition to the previous grades' requirements:

To recognise and write the following:

Metre

To recognise, write and use time signatures as for the previous grades with the addition of $\frac{5}{4}$ and $\frac{7}{8}$ metre.

2. Pitches, scales and keys

In addition to the previous grades' requirements:

Pitch

- To recognise, write and use double flats and double sharps, and to be able to cancel them.

Transposition

A four- to eight-bar melody in a major or minor key will be set for transposition within the range of keys specified for this grade. Candidates will be required:

- To transpose the melody from one clef to another clef (treble, alto, bass).

Candidates may also be asked to:

- transpose the melody for clarinet in B \flat , trumpet in B \flat , or horn in F.

Scales

To recognise and write on treble, alto, and bass staves, scales and their key signatures as for the previous grades with the addition of:

Major:	B, F \sharp /G \flat , C \sharp /D \flat
Harmonic minor:	B \flat , E \flat /D \sharp , A \flat /G \sharp
Melodic minor:	B \flat , E \flat /D \sharp , A \flat /G \sharp
Modes:	Lydian mode beginning on F Æolian mode beginning on A

Candidates are required to:

- Recognise and write Lydian and Æolian modes through one octave; and
- Recognise and write the major pentatonic scale through one octave.

3. Terms

In addition to the previous grades' requirements:

Candidates will be required to recognise and write the English meanings of the following terms together with their abbreviations and signs, where applicable, or to supply the correct German and/or French term for a given English meaning:

Speed (German):	<i>Langsam, Mäßig, Lebhaft, Sehr lebhaft, Schnell</i>
Speed (French):	<i>Lent, Modéré, Vif</i>
Terms relating to performance:	<i>agitato, attacca, animato, tranquillo, con brio, con grazia, con forza, con fuoco, dolce, risoluto, ad libitum, tenuto, sotto voce, scherzando</i>
Ornamentation:	trills, upper mordents, lower mordents, turns, <i>appoggiatura</i> and <i>acciaccatura</i> . Candidates will not be required to write out realisations of ornaments.

Form

- To recognise and describe motif, phrase and period and the role of repetition, variation and contrast.
- To know and describe the ways musical material is varied in variation form and to be prepared to discuss some of the principal ways in which this occurs.
- To know and describe the principal variation forms (chaconne, passacaglia, variation sets, etc).

4. Harmony and voice leading

In addition to the previous grades' requirements:

Intervals

To recognise and write all intervals studied from the previous grades:

- major second and minor second
- major third and minor third
- major sixth and minor sixth
- major seventh and minor seventh
- perfect unison, perfect octave, perfect fourth and perfect fifth
- augmented fourth and diminished fifth

To identify the intervals as consonant or dissonant.

Triads

To recognise and write the dominant 7th in all inversions, with figuring.

Harmony

- To recognise and write V⁷ in root position and first inversion (⁶) resolving to I (i) in four voices;
- To harmonise and figure a partially completed figured bass in root position and first inversion chords, using the following:

I, I ⁶ , i, i ⁶
ii, ii ⁶ , ii ^{o6}
III, III ⁶ , iii, iii ⁶
IV, IV ⁶ , iv, iv ⁶
V, V ⁶ , V ⁷
VI, VI ⁶ , vi, vi ⁶
vii ^{o6}
(ii ^o , vii ^o – diminished triads in first inversion only).

- To recognise and name the following chords in a given harmonic progression:

I, I ⁶ , i, i ⁶
ii, ii ⁶ , ii ^{o6}
III, III ⁶ , iii, iii ⁶
IV, IV ⁶ , iv, iv ⁶
V, V ⁶ , V ⁷ , V ⁶ , V ⁵ , V ⁴ , V ⁴
VI, VI ⁶ , vi, vi ⁶
vii ^{o6}

(ii^o, vii^o – diminished triads in first inversion only).

- To recognise and name the following non-chord tones: passing tones, auxiliaries (or neighbour tones) and properly prepared and resolved suspensions, escape tones, and *appoggiature*;
- To recognise, label and write authentic, half, deceptive, plagal and Phrygian cadences; and
- To recognise and label modulation to the dominant or relative major/minor key.

5. Instruments

In addition to the previous grades' requirements:

Percussion instruments

Candidates will be required to be familiar with percussion instruments:

- timpani
- bass drum
- snare drum
- cymbals
- triangle
- tambourine
- glockenspiel
- xylophone
- gong
- tam-tam

Candidates are:

- To differentiate percussion instruments into those of definite and those of indefinite pitch; and
- To write the ranges of definite pitch percussion instruments using appropriate clefs.

6. Questions on Set Works

In addition to the previous grades' requirements:

There will be a section based on the Set Works for the grade. Questions set in this section will cover the categories listed for the grade. These questions will demonstrate the practical application of music theory knowledge.

Set Works for Grade 4

Elfman: *The Simpsons*

Joplin: *The entertainer*

Schubert: *Heidenröslein*

Traditional: *The ladies of Brisbane*

Traditional: *While shepherds watched*

Aural Section (30 minutes)

Candidates may be asked questions on the following topics in addition to topics set in the previous grades:

1. Pitch**Scales and modes**

To recognise and name the following scales: major, harmonic and melodic minor scales and Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (No more than 5 tests. Each test will be played 3 times.)

Intervals

To recognise and name within the range of an octave all diatonic intervals and the tritone. Intervals to be played within a limit of four octaves from C. (No more than 5 tests. Each test will be played 3 times.)

Triads

To recognise and name major and minor triads in root position and first inversions and diminished and augmented triads in root position only. (No more than 5 tests. Each test will be played 2 times.)

Cadences

To recognise and name the cadence that concludes a four-bar phrase as:

- Authentic (or perfect authentic),
- Plagal,
- Half,
- Deceptive,
- Phrygian.

(No more than 2 tests. Each test will be played 3 times.)

Antecedent and Consequent

An eight-bar melody comprising a four-bar antecedent and a four-bar consequent phrase will be played. The candidate will then hear either the antecedent or the consequent and will be required to identify the heard or missing phrase as antecedent or consequent. (No more than 1 test. The test will be played 2 times.)

Form

To recognise and indicate by use of A and B, the melodic repetition and contrast in a sixteen-bar four-phrase melody. Extracts from Set Works for Grade 4 may be used. (No more than 1 test. The test will be played 5 times.)

Dictation

To write from dictation a two- to four-bar melody in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ consisting of minims (half notes), crotchets (quarter notes), quavers (eighth notes), and dotted notes. Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The first note and the tonic chord, with root note on top, will be given;
- The phrase will be played four times and the candidate may begin writing at any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

2. Rhythm

To write from dictation a two to four-bar rhythm of minims (half notes), crotchets (quarter notes), quavers (eighth notes), and dotted notes, in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ metre. Rests, syncopation and anacrusis will not be used. (No more than 2 tests. Each test will be played 5 times.)

The examination process will be as follows:

- The time signature and the speed of the pulse will be given;
- The phrase will be played four times and the candidate may begin writing any time;
- One minute will then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

3. Texture

To recognise and name either the presence or the absence of canon and imitation in a four-bar, two-part phrase. (No more than 2 tests. Each test will be played 3 times.)

4. Timbre

To identify and name the following instruments heard in a short phrase that features that instrument. The phrase may feature the instrument in a solo, orchestral, or ensemble context. (No more than 2 tests. Each test will be played 3 times.)

- timpani
- bass drum
- snare drum
- cymbals
- triangle

- tambourine
- glockenspiel
- xylophone
- gong

To identify and name any instrumental timbre covered in any grade up to and including Grade 4. (No more than 4 tests. Each test will be played 3 times.)

5. Aural recognition of Set Works

To recognise and name any of the Set Works for the grade. (No more than 2 tests. Each test will be played 3 times.)

LEVEL 2

GRADE 5

1545

Grade 5 consolidates the harmonic and structural materials introduced in Grade 4 and develops some areas that are introduced in rudimentary form in Grade 4 (e.g. the dominant seventh chord, modulation, etc).

The following is available and may be used in conjunction with this grade:

Music Craft Essential Exercises Grade 5

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (120 minutes – 60 marks)

1. Rhythm and metre

Rhythm

- To recognise, write and demonstrate an understanding of duplets, triplets, quintuplets and septuplets;
- to recognise hemiola.

Metre

To recognise, write and use time signatures as for the previous grade with the addition of the recognition of mixed metre.

2. Pitches, scales and keys

Candidates will:

- recognise and write all major, harmonic minor and melodic minor scales in the treble, alto, tenor and bass clefs;
- display an understanding of the harmonic series;
- display an understanding of the cycle of fifths;
- recognise and write all of the following in any transposition: Dorian, Æolian, Ionian, Phrygian, Lydian, Mixolydian;
- recognise and write the chromatic scale; and
- recognise and write 'major' and 'minor' forms of the pentatonic scale.

3. Form

Candidates will display an understanding of:

- binary form,
- ternary form,
- rondo form,
- ritornello form,
- 32-bar song form, and
- sectional variations form (theme and variations).

4. Harmony and voice leading

Candidates will be able to:

- recognise, construct and demonstrate appropriate voice leading for any diatonic chord in root position and first inversion;
- recognise, construct and demonstrate appropriate voice leading for the cadential $\frac{6}{4}$;

- recognise, construct and demonstrate appropriate voice leading for the dominant seventh chord in root position and all inversions;
- recognise, construct and demonstrate an understanding of the quality of the following seventh chords:
 - major 7th
 - minor 7th
 - dominant 7th
 - diminished 7th
 - half-diminished 7th
 - augmented 7th
 - minor-major 7th
- recognise, construct and demonstrate appropriate voice leading for:
 - ii⁷, ii^{♭7} (half-diminished 7th), ii₅⁶, ii^{♭6}₅ (half-diminished 7th),
 - IV⁷, iv⁷
- analyse melodic figuration; and
- recognise modulation to the subdominant, dominant, relative major and relative minor.

5. Species counterpoint

Candidates will be able to:

- write a first-, second- or fourth-species counterpoint to a given cantus firmus; and
- analyse a fourth-species counterpoint in two parts by indicating preparation, dissonance, resolution and the intervals between the parts.

6. Instruments

Voice

Candidates will be required:

- To show a general knowledge of the human voice as a solo and ensemble instrument in art song, opera and popular song;
- To distinguish between recitative and aria; and
- To describe the structure of popular song form.

7. Set Works and contrapuntal models

The following works are prescribed for study. Candidates will be required to demonstrate the practical application of music theory knowledge by answering questions relating to the Set Works.

Set Works for Grade 5

Ludwig van Beethoven, *Rondo* from *Sonata facile* Op. 49 No 1
 George Frideric Handel, *Air and variations* ('The harmonious blacksmith') from *Suite* No 5 in E major HWV 430
 Claudio Monteverdi, *Io la Musica son* (Ritornello from the Prologue) from *L'Orfeo*

Jack Strachey and Harry Link, *These foolish things*

Contrapuntal models for Grade 5

Johann Fux: Exercises in first-, second- and fourth-species counterpoint in two parts

Heinrich Schenker: Exercises in first-, second- and fourth-species counterpoint in two parts

Aural Section (40 minutes – 40 marks)

1. Pitch

Scales and modes

Candidates will be required to recognise and name the following: major, harmonic minor and melodic minor scales and Dorian, Phrygian, Lydian and Mixolydian modes, one octave ascending and descending. (No more than 5 tests. Each test will be played twice.)

Triads

Candidates will be required to recognise and name:

- major and minor triads in all positions,
- diminished triads in root position or first inversion, and
- augmented triads in root position.

(No more than 5 tests. Each test will be played twice.)

Chord progressions

Candidates will be required to identify the chords in a progression of five chords, where the first chord is given, using the following harmonic vocabulary:

I, I⁶, i, i⁶,
 ii, ii⁶, ii^{♭6},
 IV, IV⁶, iv, iv⁶,
 V, V⁶, and
 cadential $\frac{6}{4}$

Candidates will also identify by name the cadence that occurs at the end of this five-chord progression. (No more than 2 tests. Each test will be played 5 times.)

Dictation

Candidates will be required to write from dictation a four- to six-bar diatonic melody in a major or minor key (both forms of the minor scale may be examined) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$, consisting of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes). The melody may feature dotted notes on any note value apart from the semibreve (whole note) and semiquaver (sixteenth note). If the melody features an anacrusis, the pitch and rhythmic duration of the anacrusis will be given. Rests and syncopation will not be used. (No more than 2 tests. Each test will be played 5 times.)

The first note and the tonic chord, with the root note on top, will be given prior to the first playing.

2. Rhythm

Candidates will be required to write from dictation a four- to eight-bar rhythm of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes) and dotted notes on any note values except the semiquaver (sixteenth note) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$ metre. Triplets, duplets, anacrusis and syncopation within the bar may be used. Rests and syncopation featuring semiquavers will not be used. (No more than 2 tests. The test will be played 5 times.)

The time signature and the speed of the pulse will be given.

3. Form

Candidates will be required to recognise repetition and contrast in a 16- to 32-bar melody. Excerpts from the Set Works or melodies that the candidates have not heard before may be used as the basis for this question. (No more than 1 test. The test will be played 5 times.)

4. Aural recognition of Set Works

Candidates will be required to recognise, name and describe significant features of the Set Works for the grade. (No more than 4 tests. Each test will be played 3 times.)

GRADE 6

1546

The following is available and may be used in conjunction with this grade:

Music Craft Essential Exercises Grade 6

In addition to the previous grades' requirements, candidates will be required to answer questions on any of the following:

Written Section (150 minutes – 70 marks)

1. Harmony and voice leading

Candidates will use all the harmonic vocabulary of previous grades and be able to:

- recognise, construct and demonstrate appropriate voice leading for the leading-tone seventh chord (vii^{♭7} and vii^{♭7} – half-diminished and diminished 7ths) in all positions;

- recognise, construct and demonstrate appropriate voice leading for all second inversion triads;
- recognise, construct and demonstrate appropriate voice leading for ii^7 , $ii^{\circ 7}$, IV^7 and iv^7 in all positions;
- write and analyse modulation to the subdominant, dominant and the relative major/minor keys;
- analyse and write melodic figuration.

Candidates will be required to undertake exercises such as harmonising a melody in four voices, realising a figured bass in four voices or in a simple exercise such as (but not limited to) the accompaniment of a Handel recitative, devising melodic figuration over a harmonic scaffold, and harmonic analysis.

2. Species counterpoint

Candidates will be able to:

- write a third-species counterpoint of three or four notes to every one note of a given cantus firmus;
- analyse a third-species counterpoint in two parts by indicating passing tones, neighbour tones, changing notes, double neighbours and the intervals between the parts;
- write a fifth-species counterpoint to a given cantus firmus;
- analyse a fifth-species counterpoint in two parts by indicating passing tones, neighbour tones, syncopations, anticipations, changing notes, double neighbours and the intervals between the parts; and
- analyse the harmonic basis of contrapuntal writing in two parts by using Roman numerals and figures.

3. Analysis and Form

Candidates will be able to show an understanding of:

- sonata form,
- continuous variation form (chaconne, passacaglia and ground bass),
- contrapuntal works for keyboard in two parts (i.e. the two-part inventions of Bach).

Candidates will be required to demonstrate their understanding of these forms through questions based on the Set Works and on previously unseen works.

4. Set Works and contrapuntal models

The following works are prescribed for study. Candidates will be required to demonstrate the practical application of music theory knowledge by answering questions relating to the Set Works.

Set Works for Grade 6

Johann Sebastian Bach, *Passacaglia* in C minor BWV 582 (excluding fugue)

Johann Sebastian Bach, *Two-part invention* No 1 (C major, BWV 772), No 7 (E minor, BWV 778) and No 13 (A minor, BWV 784)

Ludwig van Beethoven, First movement from *Symphony No 2* Op. 36

Henry Purcell, *When I am laid in earth* from *Dido and Aeneas*

Igor Stravinsky, First movement from *Symphony of psalms*

Contrapuntal models for Grade 6

Johann Fux: Exercises in two-part fifth species counterpoint

Heinrich Schenker: Exercises in two-part fifth species counterpoint

Aural Section (40 minutes – 30 marks)

1. Pitch

Triads and seventh chords

Candidates will be required to identify:

- major and minor triads in all positions,
- diminished triads in root position or first inversion,
- augmented triads in root position,

- the major 7th, minor 7th, diminished 7th, half-diminished 7th and dominant 7th in root position.

Chords may be examined in either open or closed position. (No more than 6 tests. Each test will be played twice.)

Chord progressions

Candidates will be required to identify the chords in a progression of up to seven chords, where the first chord is given, using the following harmonic vocabulary:

I, I^6 , i, i^6 ,
ii, ii^6 , $ii^{\circ 6}$,
III, III^6 , iii, iii^6 ,
IV, IV^6 , iv, iv^6 ,
V, V^6 ,
VI, VI^6 , vi, vi^6 ,
 $vii^{\circ 6}$, and
cadential 6_4

Candidates will also identify by name the cadence that occurs at the end of this progression of up to seven chords. (No more than 2 tests. Each test will be played 5 times.)

Candidates will also be required to identify modulation to the dominant and relative major/minor keys in a short passage of music. (No more than 2 tests. Each test will be played 3 times.)

Dictation

Candidates will be required to write from dictation a six- to eight-bar diatonic melody in a major or minor key (both forms of the minor scale may be examined) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$ or $\frac{12}{8}$, consisting of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes). The melody may feature dotted notes on any note value apart from the semiquaver (sixteenth note). The melody may feature syncopation, an anacrusis, triplets and duplets. Rests will not be used. (No more than 2 tests. Each test will be played 5 times.)

The first note and the tonic chord, with the root note on top, will be given prior to the first playing.

Lower part dictation

Candidates will be required to write from dictation the lower part of a two-part diatonic exercise that is up to four bars in length. The melody may be in a major or minor key, feature a time signature of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ and consist of semibreves (whole notes), minims (half notes), crotchets (quarter notes) and quavers (eighth notes). The melody may feature dotted notes on any note value apart from the semibreve (whole note) and quaver (eighth note). Rests, an anacrusis and syncopation will not be used. (No more than 1 test. The test will be played 5 times.)

The first notes and the tonic chord, with the root note on top, will be given prior to the first playing.

2. Rhythm

Candidates will be required to write from dictation a four- to eight-bar rhythm of semibreves (whole notes), minims (half notes), crotchets (quarter notes), quavers (eighth notes) and semiquavers (sixteenth notes) and dotted notes on any note values except the semiquaver (sixteenth note) in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{7}{8}$ or $\frac{5}{4}$ metre. Triplets, duplets, anacrusis and syncopation on any note value may be used. Rests will not be used. Mixed metre is examinable at this grade but the time signature changes will be given to the candidate. (No more than 2 tests. Each test will be played 5 times.)

The time signature(s) and the speed of the pulse will be given.

3. Aural recognition of Set Works

Candidates will be required to recognise, name and describe significant features of the Set Works for the grade. (No more than 4 tests. Each test will be played 3 times.)