

# Theory of Music Syllabus

---

Written exams Grades 1-8  
from 2009

Trinity College London  
89 Albert Embankment  
London SE1 7TP UK  
T +44 (0)20 7820 6100  
F +44 (0)20 7820 6161  
E [music@trinitycollege.co.uk](mailto:music@trinitycollege.co.uk)  
[www.trinitycollege.co.uk](http://www.trinitycollege.co.uk)

**Charity number** 1014792

**Patron** HRH The Duke of Kent KC

**Chief Executive** Sarah Kemp

Copyright © 2010 Trinity College London  
Published by Trinity College London  
Fourth impression, March 2014

# Contents

Introduction .....	3
Regulations .....	4
Exam requirements .....	6
<b>Theory of Music – Grade by Grade</b>	
Grade 1 .....	9
Grade 2 .....	10
Grade 3 .....	11
Grade 4 .....	12
Grade 5 .....	14
Grade 6 .....	15
Grade 7 .....	17
Grade 8 .....	19
Trinity College London publications .....	inside back cover

## Acknowledgements

Trinity College London gratefully acknowledges the work of the many contributors to this syllabus and in particular to Naomi Yandell, Natasha Witts and Moira Roach.

Their expertise, wisdom and patience have been invaluable.

# Theory of Music Syllabus from 2009

## Introduction

This syllabus contains full details of Trinity College London's ('Trinity') graded exams in Theory of Music (Music Literacy). It is valid until further notice. A separate syllabus is available covering written music Diploma exams.

This syllabus for Grades 1-8 responds to modern teaching and learning styles, with Theory of Music Workbooks presenting the study of musical theory in bright and practical formats, attractive both to the student and teacher. Specimen papers, which can be worked by students approaching their exam, are also available (see inside back cover).

The eight Grade exams provide a comprehensive and incremental approach to the technical language of music, supported by approachable workbooks. Theoretical musical knowledge enhances and supports the student's practical studies. Having completed the grades, the student should be well-equipped to apply the tools of music to take advantage of a wide variety of further and higher educational and creative opportunities, including progression to Trinity's written diplomas.

All of the qualifications described have received accreditation from the Office of Qualifications and Examinations Regulation (Ofqual) in England, and the respective regulatory bodies for Wales and Northern Ireland.

A Pass at Grades 6-8 in Theory entitles students applying for UK university courses to UCAS points, in addition to those awarded for practical exams.

---

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Government (WG), and the Northern Ireland Council for the Curriculum Examinations and Assessment (CCEA). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

# Regulations

---

The following regulations are specific to written exams. For full details of entry procedures and exam regulations please consult the booklet *Information & Regulations* which is available directly from Trinity's London office, Local Area Representatives or from our website [www.trinitycollege.co.uk](http://www.trinitycollege.co.uk). This booklet is updated annually and candidates should ensure that they consult the current version of this document for the year of entry.

**Entry for an exam should not be made without first consulting this document.**

The Trinity College London website [www.trinitycollege.co.uk](http://www.trinitycollege.co.uk) should be referred to for the latest edition of this, or any other syllabus.

## Exam centres

Written exams are conducted at designated local public centres and at pre-registered centres.

## Exam dates

There are two sessions of Theory exams each year, in May and in November, on dates and at times set by Trinity College London. The dates of written exams at public centres are published in advance, and are available on Trinity's website.

## Regulations for written exams

Candidates are not allowed to bring books, music or papers into the exam room. Bags must be left at the back of the exam room – they may not be taken to candidates' desks.

Candidates must not communicate in any way with each other during the exam. A candidate may ask a question of the supervisor on exam procedure, but not on the content of a question paper. Both question and answer must be spoken aloud.

Candidates who are late are permitted to enter the exam room and begin answering questions if they arrive up to 25 minutes after the starting time (9.30am or 1.30pm). Late arrivals will not be given any extra time in which to complete their answers.

Candidates are not permitted to leave the exam room until 30 minutes after the starting time of the exam. If a candidate leaves the exam room, he/she will not be allowed to return.

Neither rough work nor the question paper may be taken out of the exam room.

If a candidate is absent, the representative will mark him/her 'Absent' on the attendance report form. Under no circumstances may another person be substituted for an absent candidate.

Errors, such as an entry for the wrong grade or diploma, cannot be put right in the exam room. If any errors become apparent, the candidate should alert the supervisor.

## Marks, results and certificates

Candidates for written exams receive a mark summary.

Grade exams are marked out of a total of 100.

For Grades 1-8 the marks are allocated as follows:

87-100 marks	=	Pass with distinction
75-86 marks	=	Pass with merit
60-74 marks	=	Pass

### Appeals procedure

Candidates, teachers and exam centres are advised to check the details of current appeals procedures at [www.trinitycollege.co.uk/appeals](http://www.trinitycollege.co.uk/appeals), or to contact Trinity's London office.

### Duration of exam

Grade	Duration
Grade 1	2 hours
Grade 2	2 hours
Grade 3	2 hours
Grade 4	2 hours
Grade 5	3 hours
Grade 6	3 hours
Grade 7	3 hours
Grade 8	3 hours

# Exam requirements

---

## Aims and objectives of Grade exams

Grade exams in Theory of Music aim to provide a solid foundation in music literacy: the conventions of Western music notation, melody, rhythm and harmony. At the higher levels, these qualifications also assess basic knowledge of musical history, form and instrumental capabilities (e.g. range).

## Requirements for prior learning

There is no formal prerequisite for entry to exams in Theory of Music, at any grade level. Before taking Grade 1, however, candidates are recommended to have had some practical experience of using music notation. Candidates are also expected to be able to read and write in English to a level commensurate with at least Key Stage 1 in the UK National Curriculum. While candidates are not required to have passed lower Grade exams before taking the next grade up, it is expected that the knowledge and skills required will have been absorbed.

## Levels of achievement

### Grades 1-3

At Grade 1, candidates will typically be able to write pitches neatly and correctly on treble and bass staves according to normal notational conventions, so that the intended pitch is clear and unambiguous. They will have a concept of ostinato, major scale, arpeggio, interval and tonic chord and be able to identify and write these in basic keys. They will have a concept of both Roman numeral and chord symbol labelling of the tonic chord. They will understand the concept of rhythmic notation and metre, rhythmic relationship between note values and the conventional grouping of notes within simple time signatures. They will demonstrate a knowledge of a range of basic English and Italian terms. They will be able to apply this knowledge by writing or correcting bars, using simple note values, and by analysis of a short piece.

At Grades 2 and 3, candidates will typically be able to identify and write a wider range of pitches on treble and bass staves, and apply them to writing sequences, major and minor scales, arpeggios, broken chords, intervals and triads up to two sharps and flats. They will have a concept of tonic and dominant (labelled both as Roman numeral and chord symbol) and be able to demonstrate this by writing and identifying these triads in the major and minor keys given. They will be able to transpose up or down an octave (in the same clef, or other). They will demonstrate a knowledge of a range of English and Italian terms, an awareness of vocal range and show basic knowledge of certain instruments (families and ranges). Candidates will write musical notation neatly and correctly with increasing control and facility. They will be able to apply their knowledge for the grades by writing or correcting bars, using simple and compound note values, and by analysis of a piece.

### Grades 4 and 5

Candidates will typically be able to use their knowledge, skills and understanding of theoretical concepts to support simple creative work (e.g. word-setting, and harmonisation of chords for SATB). They will have a concept of supertonic, subdominant, dominant seventh chords (labelled both as Roman numeral and chord symbol). They will be able to write a tune or a bass line to a given chord progression with an understanding of parallel octaves and fifths. They will be able to transpose and to identify forms and cadences. They will be able to read and write in alto and tenor clefs. They will demonstrate an awareness of vocal range and show knowledge of a wider number of instruments (ranges and families). Candidates will use conventional musical notation accurately, and will be able to apply their knowledge for the grades by writing or correcting bars, and by more detailed analysis of a longer piece.

## Grades 6-8

Candidates will typically be able to integrate their knowledge, skills and understanding of theoretical concepts in analysis of Baroque (Grade 6), Baroque and Classical (Grade 7) and Baroque, Classical and Romantic (Grade 8) styles. They will demonstrate understanding of form (including folk ballads), instrumentation, texture and orchestration related to these periods of study. They will also have an understanding of the range and characteristics of instruments and will be able to write correctly for them (e.g. transposing parts and writing idiomatically).

They will understand the concept of modulation and be able to use and identify methods by which composers modulate from one key to another. They will be able to recognise and use chromatic chords and secondary sevenths. They will be able to harmonise chorale phrases in the style of J S Bach.

They will be able to write an original diatonic or non-diatonic melody (including serial, Grade 8). They will also be able to write a 12-bar blues progression and piano accompaniment. Candidates will use all aspects of conventional musical notation fluently and accurately to communicate their creative intentions, and will be able to offer short written notes coherently and appropriately.

### Examiner expectations

A report is written annually, reinforcing the guidance given to candidates in Trinity College London's published Theory of Music Workbooks. This report indicates what examiners' specific expectations were in relation to each exam paper and indicates the mark scheme.

Copies of the report are available from Local Area Representatives free of charge or to download from Trinity's website.

At all grades, examiners will expect neat and unambiguous writing of musical notation, although some allowance will be given at Grades 1-3. All normal conventions must be observed – e.g. stems must be on the correct side of the note, and positioned correctly up or down; accidentals must be on the correct side of note-heads; time signatures must be written correctly as  $\frac{2}{4}$  and not  $\frac{2}{4}$  etc. At Grades 1-3, accuracy is the prime consideration in all questions.

In harmony-based exercises at all levels, normal rules of harmony must be observed, including those covering parallel fifths, octaves, doubling and chord-spacing.

In creative work at Grades 4-8, accuracy and consistency are more important than originality, which is not credited per se. Consistency of style in pastiche exercises at Grades 6-8 is likewise less important than considerations of good melodic/harmonic writing appropriate to the context, but candidates' workings will not attract pass marks in the higher bands unless there is good stylistic awareness as well.

Short notes (rather than extended essay-type responses) are always permissible in history questions.

Poor English is not penalised if the meaning of the answer is clear, but where the writing is unintelligible the candidate is unlikely to be able to gain very many marks. The prime consideration here is a correct and relevant answer to the question posed. Credit is given for appropriate and accurate musical examples used to illustrate the answer.

## Assessment criteria

### Creative tasks

These criteria apply in tasks which require candidates to complete a musical exercise from given material or to write an essay or short notes in response to a given stimulus.

<b>Distinction</b>	No errors of substance; minor blemishes of detail Convincing management of resources Assured awareness of technique, style and character in the task Authoritative and clear written communication
<b>Merit</b>	Substantially correct; occasional errors of detail or substance Secure management of resources Generally accurate awareness of technique, style and character in the task Convincing and generally clear written communication
<b>Pass</b>	Generally correct; errors of detail or substance not persistent, or of an elementary nature Sustainable management of resources Adequate and consistent awareness of technique, style and character in the task Satisfactory clear written communication; corrections unambiguous
<b>Below Pass</b>	Frequent errors of detail or substance, including those which are persistent or of an elementary nature Unconvincing management of resources Poor awareness of technique, style and character in the task Unsatisfactory and/or unclear written communication; ambiguous corrections

No marks will be awarded if no work is offered for any particular task. Any completed attempt which addresses the task will attract at least one third of the marks.

### Reactive tasks

These criteria apply in tasks which require candidates to provide a direct response to a factual question, whether or not there is a unique correct response to that question.

<b>Distinction</b>	Accurate responses Responses expressed with assurance and conviction
<b>Merit</b>	Substantially accurate responses Responses generally expressed with assurance and conviction
<b>Pass</b>	Accurate responses to two-thirds of the questions Occasional ambiguity or lack of clarity
<b>Below Pass</b>	Inaccurate responses in more than one-third of the questions Frequent ambiguity or lack of clarity

No marks will be awarded if no work is offered for any particular task.



## Grade 1 (2 hours)

Section 1	General multiple choice – 20 questions	(20 marks)
Section 2	Writing scales and arpeggios	(20 marks)
Section 3	Correcting mistakes	(15 marks)
Section 4	Answering a given rhythm	(15 marks)
Section 5	Ostinato	(10 marks)
Section 6	Analysis – 10 questions	(20 marks)

### Questions and tasks may cover:

#### Rhythm

- Note values of semibreves, dotted minims, minims, crotchets and quavers (beamed in 2s, 4s or 6s only) using English terms (with an option to use American terms, e.g. minim or half note)
- Rest values of semibreves (including semibreve rests showing a whole bar's rest in any time signature), minims and crotchets using English terms (with an option to use American terms, e.g. minim or half note rest)
- Time signatures of  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  and **C** (common time)
- Grouping note and rest values above within  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$  or **C** (common time)

#### Pitch

- Naming and using notes in treble or bass clefs (to one ledger line above or below the staff)
- Accidentals (the flat, the natural, the sharp)
- Tones and semitones
- C, F and G major keys, their scales, key signatures, one-octave arpeggios and tonic triads (root position)
- Identifying the key of a piece in C, F or G major
- Concept of numbers 1-8 being used to name degrees of the major scale
- 1st degree of the scale being known as the tonic or doh
- Degrees of the scale can be at different registers
- Tonic triad labelled:
  - as a chord symbol above the music (e.g. C in the key of C major)
  - as a Roman numeral below the music (e.g. I in the key of C major)
- Intervals (as a number only – unison, 2nd, 3rd, 4th, 5th and octave above C, F or G)
- Circle of 5ths relating to the keys above
- Ostinato

#### Musical words and symbols

##### Dynamic and articulation marks

*Pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo*, accents, *crescendo, diminuendo, legato*, slurs, *staccato* (and signs and abbreviations for these where appropriate)

##### Tempo marks and other signs



*Andante, allegro, moderato*, repeat marks, *ritenuto* (and signs and abbreviations for these where appropriate)

## Grade 2 (2 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios and broken chords	(20 marks)
Section 3	Correcting mistakes	(10 marks)
Section 4	Sequence	(10 marks)
Section 5	Transposition	(15 marks)
Section 6	Writing a tune to a given rhythm	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

Questions and tasks may cover all matters specified in Grade 1 and also the following:

### Rhythm

1. Note values of dotted crotchets, single quavers and semiquavers (beamed in 4s only) using English terms (with an option to use American terms, e.g. minim or half note)
2. Rest values of dotted crotchets, single quavers using English terms (with an option to use American terms, e.g. minim or half note rest)
3. Time signatures of  $\frac{3}{8}$ ,  $\frac{2}{2}$ , or  $\text{C}$ , and  $\frac{3}{2}$
4. Grouping note and rest values above within  $\frac{3}{8}$ ,  $\frac{2}{2}$  (split or cut common time) or  $\frac{3}{2}$  (excluding semiquavers except where grouped in 4s)
5. Tied notes
6. Concept of slow and fast beats being possible in different time signatures (e.g.  $\frac{3}{8}$  can be slow and  $\frac{2}{2}$  can be fast) as shown by tempo indications and metronome markings
7. Syncopation [ and/or  patterns only]

### Pitch

1. Naming and using notes in treble or bass clefs (to two ledger lines above or below the staff)
2. Related keys, major/minor and vice versa
3. A, D and E minor keys, their natural (Aeolian mode) and harmonic minor scales, key signatures, one-octave arpeggios and tonic triads
4. First inversions of major and minor tonic triads of keys covered so far (and an understanding of the terms root position and first inversion)
5. Identifying the key of a piece in A, D or E minor
6. Concept of numbers 1-8 being used to name degrees of the minor scale
7. 1st degree of the minor scale being known as the tonic
8. Degrees of the minor scale can be at different registers
9. Minor tonic triad labelled:
  - as a chord symbol above the music (e.g. Am in the key of A minor)
  - as a Roman numeral below the music (e.g. i in the key of A minor)
10. Intervals (unison, major/minor 2nd, major/minor 3rd, perfect 4ths, 5ths and octaves above any tonic for the grade)
11. Circle of 5ths relating to the keys above
12. Broken chords

13. Sequences
14. Ranges of soprano, alto, tenor and bass voices
15. Transposing a tune up or down an octave within a clef (treble or bass)

### Musical words and symbols

#### Dynamic and articulation marks

*Decrescendo*, phrase marks, *tenuto* (and signs and abbreviations for these where appropriate)

#### Tempo, expression marks and other words and signs

*Adagio*, *allegretto*, *cantabile*, *espressivo*, first and second time bars, *grazioso*, metronome marks, *molto*, octave signs, pause mark (fermata), *vivace* (and signs and abbreviations for these where appropriate)

## Grade 3 (2 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios, broken chords	(15 marks)
Section 3	Correcting mistakes	(10 marks)
Section 4	Transposition	(15 marks)
Section 5	4-part chords for SATB	(15 marks)
Section 6	Adding a bass line to a tune or vice versa	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

Questions and tasks may cover all matters specified in previous grades and also the following:

### Rhythm

1. Compound time (time signatures of  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$ )
2. Grouping semiquavers and semiquaver rests in simple and compound time
3. Dotted quavers and dotted quaver rests in simple and compound time
4. Rules for grouping note and rest values within  $\frac{6}{8}$ ,  $\frac{9}{8}$  and  $\frac{12}{8}$  time signatures
5. Quaver triplets
6. Anacrusis
7. Ties using new note values

### Pitch

1. Naming and using notes in treble or bass clefs (to three ledger lines above or below the staff)
2. B $\flat$  and D major keys (for all major keys for the grade: scales, key signatures, one-octave arpeggios, broken chords and tonic triads (root or first inversion))
3. G and B minor keys (for all minor keys for the grade: scales – natural (Aeolian mode) and harmonic and melodic, key signatures, one-octave arpeggios, broken chords and tonic triads (root or first inversion))
4. Second inversions of major and minor tonic triads of keys covered so far
5. Identifying the key of a piece in B $\flat$  or D major and G or B minor
6. 5th degree of the major/minor scale being known as the dominant or soh (major keys only)
7. Dominant triads for all keys covered so far

8. Major/minor dominant triad labelled:
  - as a chord symbol above the music (e.g. G in the key of C major or Em (E where the 7th degree is raised) in the key of A minor)
  - as a Roman numeral below the music (e.g. V in the key of C major or v (V where the 7th degree is raised) in the key of A minor)
9. 7th degree of the major/minor scale being known as the leading note
10. Understanding the term 'chord progression'
11. Recognising a perfect cadence in the home key (major or minor)
12. Intervals (major/minor 6th, major/minor 7th above any tonic for the grade)
13. Writing tonic chords in root position in any key for the grade as well-balanced 4-part chords for SATB
14. Real and tonal sequences
15. Similar and contrary motion
16. Transposing a tune up or down an octave from treble clef to bass clef and vice versa
17. Ranges of violin, flute, cello, bassoon, as defined in the workbook
18. Knowing that violin and cello are string instruments, flute and bassoon are woodwind instruments

### Musical words and symbols

#### Dynamic and articulation marks

*Marcato*, *semi-staccato* (and signs and abbreviations for these where appropriate)

#### Tempo, expression marks and other words and signs

*Al, alla, a tempo, con, da Capo al Fine, dolce*, down-bow, *e, ed, leggiero, ma, marziale, meno, mosso, moto, non, più, poco, tranquillo, troppo*, up-bow, *vivo* (and signs and abbreviations for these where appropriate)

---

## Grade 4 (2 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios, broken chords	(15 marks)
Section 3	Correcting mistakes	(10 marks)
Section 4	Transposition	(15 marks)
Section 5	4-part chords for SATB	(15 marks)
Section 6	Adding a bass line to a tune or vice versa	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

Questions and tasks may cover all matters specified in previous grades and also the following:

### Rhythm and form

1. Time signatures of  $\frac{5}{8}$ ,  $\frac{7}{8}$  and  $\frac{5}{4}$
2. Rules for grouping note and rest values within  $\frac{5}{8}$ ,  $\frac{7}{8}$  and  $\frac{5}{4}$  (including grouping indications at the beginning of bars or scores, e.g. 2,3 or 3,2)
3. Harmonic rhythm (how fast chords change and whether regular or irregular)
4. Writing a rhythm to fit with words, writing words under a tune, and correcting mistakes in word setting (based on the rule that important words (or syllables) should be placed on the main beats of a bar)
5. Saying how many sections there are in a piece (form)

## Pitch

1. Naming and using notes in alto clef
2. E $\flat$  and A major keys (for all major keys for the grade: scales, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
3. C and F $\sharp$  minor keys (for all minor keys for the grade: scales – natural (Aeolian mode) and harmonic and melodic, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
4. Inversions of tonic triads. Labelled:
  - as a chord symbol above the music (e.g. C, C/E and C/G in the key of C major or Am, Am/C and Am/E in the key of A minor)
  - as a Roman numeral below the music (e.g. I, Ib and Ic in the key of C major or i, ib and ic in the key of A minor)
5. Identifying the key of a piece in E $\flat$  or A major and C or F $\sharp$  minor
6. 4th degree of the major/minor scale being known as the subdominant or fa (major keys only)
7. Subdominant triads for all keys covered so far
8. Major/minor subdominant and dominant triads labelled:
  - as a chord symbol above the music (e.g. for subdominant, F in the key of C major or Dm (or D where the 6th degree is raised) in the key of A minor)
  - as a Roman numeral below the music (e.g. for subdominant IV in the key of C major or iv (or IV where the 6th degree is raised) in the key of A minor)
9. Recognising a plagal cadence in the home key (major or minor)
10. Enharmonic equivalents
11. Recognising chromatic scales or passages from chromatic scales
12. Intervals (augmented 4ths and diminished 5ths)
13. Concept of compound intervals
14. Understanding parallel 5ths and octaves
15. Dominant seventh chords of all keys covered so far
16. Dominant seventh chords labelled:
  - as a chord symbol above the music (e.g. G $^7$  in the key of C major or E $^7$  in the key of A minor)
  - as a Roman numeral below the music (e.g. V $^7$  in the key of C major or V $^7$  in the key of A minor)
17. Writing subdominant or dominant chords in root position in any key for the grade as well-balanced 4-part chords for SATB
18. Transposing a tune up or down a perfect 4th or 5th (within the keys for the grade) or for a transposing instrument for the grade
19. Recognising and writing unaccented passing notes
20. Ranges (and transposing intervals where appropriate) of French horn, descant recorder, oboe, viola, double bass and guitar as defined in the workbook
21. Knowing which families the above instruments come from (brass, woodwind, string)

## Musical words and symbols

### Dynamic and articulation marks

*Fortepiano*, *sforzando* (and signs and abbreviations for these where appropriate)

### Tempo, expression marks and other words and signs

*Accelerando*, *animato*, *assai*, *con moto*, *ben*, *brio*, *giocoso*, *largo*, *l'istesso*, *maestoso*, *pesante*, *primo*, *sempre*, *senza*, *simile*, *subito*, *troppo*, *ma non troppo*

## Grade 5 (3 hours)

Section 1	General multiple choice – 10 questions	(10 marks)
Section 2	Writing scales, arpeggios, broken chords	(15 marks)
Section 3	Correcting mistakes or setting words to a rhythm	(10 marks)
Section 4	Transposition	(15 marks)
Section 5	4-part chords for SATB	(15 marks)
Section 6	Adding a bass line to a tune or vice versa	(15 marks)
Section 7	Analysis – 10 questions	(20 marks)

Questions and tasks may cover all matters specified in previous grades and also the following:

### Rhythm and form

1. Time signatures of  $\frac{4}{2}$ ,  $\frac{6}{4}$  and  $\frac{7}{4}$
2. Time signature changes within an extract
3. Rules for grouping note and rest values within new time signatures (including grouping indications at the beginning of bars or scores, e.g. 2,3 or 3,2)
4. Grouping demisemiquavers in simple and compound time
5. Semiquaver triplets
6. The breve
7. Strophic, Verse and Refrain (or Chorus) and binary forms

### Pitch

1. Naming and using notes in tenor clef
2. Ab, Db, E and B major keys (for all major keys for the grade: scales, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
3. F, Bb, C# and G# minor keys (for all minor keys for the grade: scales – natural (Aeolian mode) and harmonic and melodic, key signatures, one-octave arpeggios, broken chords and tonic triads (root, first or second inversion))
4. Identifying the key of a piece in Ab, Db, E or B major, and F, Bb, C# or G# minor
5. 2nd degree of the major/minor scale being known as the supertonic or re (major keys only)
6. Supertonic triads for all keys covered so far
7. Major/minor supertonic triad labelled:
  - as a chord symbol above the music (e.g. Dm in the key of C major or B dim (or B<sup>o</sup>) in the key of A minor
  - as a Roman numeral below the music (e.g. ii in the key of C major or ii<sup>o</sup> (dim) in the key of A minor)
8. Recognising some imperfect cadences
9. Double sharps and double flats and general enharmonic equivalents
10. Recognising and writing C and G pentatonic major scales
11. Inversions of all intervals covered in Grades 1-4 within an octave
12. Recognising and writing accented passing notes and understanding acciaccatura, appoggiatura, upper and lower mordents and trills
13. Understanding upper and lower auxiliary notes

14. Writing tonic, supertonic, subdominant, dominant or dominant 7th chords in root, first or second inversions in any key for the grade as well-balanced 4-part chords for SATB
15. Transposing a tune up or down any major, minor or perfect interval within an octave (within the keys for the grade) or for transposing instruments for the grade
16. Ranges of the alto saxophone in E $\flat$  and trumpet and clarinet in B $\flat$  as defined in the workbook
17. Concept of modulation
18. Identifying a modulation to the dominant or the relative major/minor keys

### Musical words and symbols

#### Dynamic and articulation marks

Pedal signs for piano/keyboard, *sotto voce*, *una corda*, (and signs and abbreviations for these where appropriate)

#### Tempo, expression marks and other words and signs

*Agitato*, *arpeggiando*, *con forza*, *energico*, *grave*, *larghetto*, *appassionata*, *fuoco*, *morendo*, *niente*, *quasi*, *risoluto*, *rubato*, *scherzando*, *secondo*, *stringendo*, *tempo giusto*

## Grade 6 (3 hours)

- |           |   |            |
|-----------|---|------------|
| Section 1 | 10 questions  | (10 marks) |
| Section 2 | Writing scales, arpeggios, broken chords, transposition   | (15 marks) |
| Section 3 | Writing an 8-bar melody (using notes from major, minor, pentatonic major, pentatonic minor or blues scales or from the Aeolian mode).<br>Clef, time signature, instrument and tonality are prescribed and an optional start is given. | (15 marks) |
| Section 4 | Harmonic sequence   | (15 marks) |
| Section 5 | 4-part chords for SATB or transferring a short extract of a hymn/chorale from close to open score or vice versa   | (10 marks) |
| Section 6 | Labelling the chords of a phrase of a hymn/chorale with Roman numerals and chord symbols and completing it with an appropriate two-chord cadence (bass line given)  | (15 marks) |
| Section 7 | Analysis – 10 questions   | (20 marks) |

Questions and tasks may cover all matters specified in previous grades and also the following:

### Rhythm, texture and form

1. Demisemiquaver triplets
2. Double dotted notes and rests
3. Duplets
4. Hemiola
5. Swung quavers (writing quavers to be played swing)
6. Understand and identify textures (homophonic, polyphonic, imitative, thick or dense, thin or transparent)
7. Understand the terms movement and Prelude

8. Binary form with reference particularly to Baroque sonatas (da camera and da chiesa) and dance suites (Allemande, Bourrée, Italian Corrente, French Courante, Italian Giga, French Gigue, Gavotte, Minuet and Sarabande – definitions for each as defined in the workbook)
9. Ternary form with reference particularly to Baroque dance suites (Bourrée I and II, Gavotte I and II and Minuet and Trio)
10. Air with variations
11. Chorale
12. Folk ballad

### Composers

Composers of particular relevance to this grade are those writing in the Baroque period (approximately 1600-1750), e.g. J S Bach, Corelli, Couperin, Handel, Marcello, Rameau, A and D Scarlatti, Telemann and Vivaldi

### Pitch

1. All major keys (for all major keys: scales, key signatures, arpeggios, broken chords, broken chords of the dominant 7th, and tonic triads (root, first or second inversion))
2. All minor keys (for all minor keys: scales – natural (Aeolian mode) and harmonic and melodic minor, key signatures, arpeggios, broken chords, broken chords of the dominant 7th, and tonic triads (root, first or second inversion))
3. 3rd, 6th and 7th degrees of the major/minor scale being known as mediant, submediant and leading note respectively
4. Recognising and writing diminished 7th chords (with an understanding of correct spelling and their enharmonic equivalents)
5. Broken chords of all diminished 7th chords
6. Writing and labelling chords on every degree of the scale (harmonic and melodic minors) in any key as well-balanced 4-part chords for SATB in root, first or second inversions (plus third inversions for dominant 7ths and diminished 7ths), using Roman numerals or chord symbols
7. Recognising and writing figured bass for all major and minor chords for the grade in root, first or second inversion
8. Recognising and writing augmented chords
9. Recognition of all intervals including compound intervals
10. Recognising pedal points on the tonic and dominant degrees of the scale
11. Recognising and writing harmonic sequences and identifying the keys that they travel through
12. Recognising and writing perfect, plagal, imperfect and interrupted cadences
13. Labelling the chords of a phrase of a chorale/hymn in Roman numerals and chord symbols, and completing it with an appropriate two-chord cadence (bass line given)
14. Writing a short extract from close to open score for SATB (chorale/hymn phrase), or vice versa
15. Recognising and writing C, D, F or G pentatonic major scales, A, B, D or E pentatonic minor and A, B, D or E blues scales
16. Concept of modes with reference particularly to Aeolian mode (the natural minor)
17. Identifying music written using the Aeolian mode (natural minor)
18. Writing an 8-bar melody using notes from the major, minor, pentatonic major, pentatonic minor, blues scales or using notes from the Aeolian mode



19. Transposing a melody for any transposing instrument for the grade (transposing interval to be known for descant recorder, clarinet in B $\flat$ , alto saxophone in E $\flat$ , tenor saxophone in B $\flat$ , trumpet in B $\flat$ , French horn in F, double bass and classical guitar)
20. Ranges of clarinet in A, treble recorder, saxophones (tenor in B $\flat$  and baritone in E $\flat$ ) as defined in the workbook
21. Identifying variation/decoration (harmonic, melodic, dynamic and textural)

### General knowledge

Baroque period as defined in the workbook

### Musical words and symbols

#### Instrument-specific words (bowed strings)

*Arco*, *con sordino*, natural harmonics, open strings, *pizz.*, double stopping, chords

#### Instrument names/terms in Italian

*Basso continuo* (or *continuo*), *contrabasso*, *corno*, *fagotto*, *flauto*, *flauto dolce*, *oboe*, *tromba*, *viola*, *violino*, *violoncello*

## Grade 7 (3 hours)

- |           |   |            |
|-----------|---|------------|
| Section 1 | 10 questions  | (20 marks) |
| Section 2 | Transposition of a 12-bar blues chord progression or for a transposing instrument   | (10 marks) |
| Section 3 | Writing an 8-bar melody (using notes from major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or from the Aeolian or Dorian mode. Clef, time signature, instrument and tonality are prescribed and an optional start is given. | (15 marks) |
| Section 4 | Harmonic sequence with suspensions  | (10 marks) |
| Section 5 | Transferring a short extract for string quartet from close to open score or vice versa  | (10 marks) |
| Section 6 | Labelling the chords of a phrase of a hymn/chorale with Roman numerals and chord symbols and completing it with an appropriate three-chord progression (bass line given)  | (15 marks) |
| Section 7 | Analysis – 10 questions   | (20 marks) |

Questions and tasks may cover all matters specified in previous grades and also the following:

### Rhythm and form

1. Irregular rhythmic groupings (e.g. quintuplets, 5:4)
2. Unusual time signatures –  $\frac{9}{4}$ ,  $\frac{12}{4}$ ,  $\frac{2}{8}$ ,  $\frac{4}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{16}$ ,  $\frac{12}{16}$  and  $\frac{16}{32}$
3. Notational shorthand
4. Rondo and sonata rondo forms
5. Coda
6. Scherzo and trio
7. Sonata form
8. Sonatina

9. The number and type of movements likely to be found in Classical sonatas, string quartets and symphonies – definitions for each as defined in the workbook
10. 12-bar blues

### Composers

Composers of particular relevance to this grade are those writing in the Classical period (approximately 1750-1830), e.g. the early works of Beethoven, and works by J Haydn and W A Mozart

### Pitch

1. Transferring a short extract from close to open score for string quartet, or vice versa
2. Recognising and writing all pentatonic major, pentatonic minor, and blues scales
3. Recognising and writing Dorian mode scales starting on C, D, F or G
4. Identifying an extract written using Dorian mode
5. Recognising and writing whole-tone scales
6. Writing an 8-bar melody using notes from the major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or using notes from the Aeolian or Dorian mode
7. Identifying modulation turning points through pivot notes, pivot chords and diminished 7th or dominant 7th chords
8. Recognising and writing secondary 7ths
9. Recognising and writing pre-cadential chord progressions
10. Recognising and writing suspensions in a harmonic sequence
11. Labelling the chords of a phrase of a chorale/hymn in Roman numerals and chord symbols, and completing it with an appropriate 3-chord progression (bass line given)
12. Recognising and writing Tierce de Picardie and inverted cadences - including ivb-V (Phrygian cadence)
13. Transposing a simple 12-bar blues chord progression (I I I I IV IV I I V IV I V) and writing an accompaniment using it in piano style (block chords or vamping)
14. Recognising Alberti bass and other features in Classical piano/string composition
15. Inversion of pedal points and melodies
16. Transposing a melody for any transposing instrument for the grade (transposing intervals to be known include those for Grade 6 and also treble recorder, clarinet in A, soprano saxophone in B $\flat$ , baritone saxophone in E $\flat$ , tenor horn in E $\flat$ ), also understanding the way Baroque/Classical composers notated music for brass/timpani in orchestral scores
17. Ranges of timpani, tenor horn in E $\flat$ , trombone (tenor and bass), as defined in the workbook

### General knowledge

Classical period as defined in the workbook

Layout of Classical scores (for orchestra and string quartet) as defined in the workbook

Blues style as defined in the workbook

### Musical words and symbols

Bridge passage, development, exposition, recapitulation, transition and shorthand signs used in the workbook

## Grade 8 (3 hours)

- Section 1 10 questions (30 marks)
- Section 2 Writing a melody of 12 or 16 bars in length using notes from major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or from the Aeolian, Dorian or Mixolydian modes or a serial tone row. Clef, time signature, instrument and tonality/serial row are prescribed and an optional start is given. (15 marks)
- Section 3 Re-writing a short extract from a Romantic orchestral work as a score in C (wind, brass or percussion sections) (15 marks)
- Section 4 Harmonising two phrases of a chorale in the style of J S Bach (no bass line given and modulation will normally be necessary) (20 marks)
- Section 5 Analysis – 10 questions (20 marks)

**Questions and tasks may cover all matters specified in previous grades and also the following:**

### Form

1. The concerto – the number and type of movements likely to be found in Baroque, Classical and Romantic concertos – definitions for each as defined in the workbook
2. The cadenza
3. Étude
4. Nocturne/Song without words
5. The Lied
6. Mazurka
7. Prelude
8. Waltz

### Composers

Composers of particular relevance to this grade are those writing in the Romantic period (approximately 1830-1900), e.g. the later works of Beethoven and works by Brahms, Chopin, Mendelssohn, Schubert and Schumann

### Pitch

1. Recognising and writing all Dorian mode and whole-tone scales
2. Recognising and writing all Mixolydian mode scales
3. Identifying an extract written using Mixolydian mode
4. Recognising and writing serial tone rows (and their retrogrades)
5. Writing a melody of 12 or 16 bars in length using notes from the major, minor, pentatonic major, pentatonic minor, blues or whole-tone scales or using notes from the Aeolian, Dorian or Mixolydian mode or a serial tone row
6. Writing an effective modulation through a pivot chord
7. Recognising and writing passing  $\frac{6}{3}$  and  $\frac{6}{4}$
8. Recognising and writing chromatic chords – the Neapolitan 6th, augmented 6th chords (Italian, French and German), secondary dominants, borrowed chords from the tonic minor key
9. Recognising and writing suspensions
10. Harmonising two phrases of a chorale in an appropriate style (no bass line given and modulation will normally be necessary)

11. Recognising features of Romantic piano/orchestral composition as defined in the workbook
12. Transposing music for any transposing instruments for the grade (transposing interval to be known include those for Grades 6 and 7 and also piccolo, cor anglais, cornet in B $\flat$ , xylophone and glockenspiel)
13. Ranges of piccolo, cor anglais, cornet in B $\flat$ , tuba, xylophone, glockenspiel, as defined in the workbook

**General knowledge**

Romantic period as defined in the workbook

Serial technique as defined in the workbook

**Musical words and symbols**

Layout of Romantic scores (for orchestra/concertos) as defined in the workbook

English, Italian, French and German words given in the workbook