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.
Aural
This examination is administered by means of a recording. Before the commencement of the examination candidates will be given a short listening time in order to become familiar with the sound to be used on the examination CD.
Presentation of Written Work
Candidates are encouraged to write neatly and clearly on examination papers.
Marks
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 FOURTH GRADES
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:

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.

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.

Cadences
The nomenclature in Music Craft for describing cadences is the following:
- V – I: Authentic cadence
- Perfect authentic cadence (scale degree 1 is soprano of I)
- Imperfect authentic cadence (scale degree 3 or 5 are the soprano of I)
- IV – I: Plagal cadence
- V – VI: Deceptive cadence
- I – V, II – V, IV – V, VI – V: Half cadence
- iv6 – 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 the 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

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<th>Written</th>
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<td>6</td>
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For Music Craft, both aural and written form the one examination and will be held on the one day.

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 (V7);
- 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

Preliminary is designed as a positive and achievable first experience at Music Craft. 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
guaver (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 1, 2, 3, 4, 5, 6, 7, 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:

<table>
<thead>
<tr>
<th>Terms</th>
<th>Other terms</th>
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</thead>
<tbody>
<tr>
<td>Speed:</td>
<td>staccato and legato</td>
</tr>
<tr>
<td>Dynamic level:</td>
<td>bar lines, and double bar lines</td>
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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.)

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 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 \(\frac{1}{4}\) and \(\frac{3}{4}\) with or without anacrusis (writing the time signature on an unbarred 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♭
  - 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, risueto, 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.)

Triads and 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 minimis (half notes) and crotchets (quarter notes) in 3\(\frac{2}{4}\) or 3\(\frac{3}{4}\) metre. Rests, dotted notes, anacruses 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

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 \( \frac{3}{4} \), \( \frac{9}{8} \) 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: \( E, A \)
Harmonic Minor: \( C, B, F \)
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:
Largo, Vivo, Prestissimo, Largamente, Larghetto, Con moto, Maestoso

Speed modifiers:
Allargando, Più mosso, Meno mosso

Other terms:
sostenuto, sempre, poco, molto, senza, cantabile, leggiero, espressivo, mezzo staccato
grade 2

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 anacruses 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 rallentando 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

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 (demi-semiquavers) 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 \(\frac{4}{4}\).

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 ledger lines above and below the treble staff and above and below the bass staff.
• The names of the lines and spaces up to two ledger 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#
Harmonic minor: C# F
Melodic minor: C# F
Modes:
Plagal 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 (fp)
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, I½, i, í6
  ii, ii½, ii6
  IV, IV½, iv, iv6
  V, V½, v, v6
  and cadential 6
• To identify and name chords and chordal progressions, plagal cadence, half cadence and cadential 4 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, I½, i, í6
  ii, ii½, ii6
  IV, IV½, iv, iv6
  V, V½, v, v6
  and cadential 6

6. Instruments
In addition to the previous grades’ requirements:
Brass instruments
Candidates will be required to be familiar with brass instruments:
• B♭ 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 intervals:
- major second and minor second
- major seventh and minor seventh

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

Melodic dictation
To write from dictation in a piece four bars in length. (No more than 1 test. The test will be played 3 times.)

To recognise and name homorhythmic and polyrhythmic textures

2. Rhythm

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.)

Articulation, dynamics and tempo modification
To write from dictation in minim (half notes) and quavers (eighth notes). Rests, syncopation and anacruses 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 may then be given for the candidate to complete writing;
- The phrase will be played once more for checking.

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., decres., sf, ff, sp, subito p, legato, staccato,
- Phrasing slurs, pizz., arco, pizzicato,
- 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

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:

The phrase will be played once more for checking.

2. Pitches, scales and keys

In addition to the previous grades’ requirements:

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♭, trumpet in B♭, 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, B♭/Gb, C/D♭
- Harmonic minor:
  - B♭, B♭/D♭, A♯/G♭
- Melodic minor:
  - B♭, B♭/D♭, A♯/G♭

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):** Langsam, Mäßig, Lebhaft, Sehr lebhaft, Schnell
- **Speed (French):** Lent, Modéré, Vif
- **Terms relating to performance:**
  - ritardando, accelerando, fortissimo, piano, adagio, allegro, crescendo, diminuendo, staccato, legato
- **Ornamentation:** trills, upper mordents, lower mordents, turns, appoggiatura and acciaccatura.

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
    - 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.
  - To recognise and write V\(^7\) in root position and first inversion (\(\frac{1}{2}\)) 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\(^0\), I\(^6\), I\(^\#\)
    - II, II\(^6\), II\(^\#\)
    - III, III\(^6\), III\(^\#\), iii, iii\(^6\), iii\(^\#\)
    - IV, IV\(^6\), IV\(^\#\)
    - V, V\(^6\), V\(^7\), V\(^\#\)
    - VI, VI\(^6\), VI\(^\#\), vi, vi\(^6\), vi\(^\#\)
    - VII, VII\(^6\), VII\(^\#\) – diminished triads in first inversion only.
  - To recognise and name the following chords in a harmonic progression:
    - I, I\(^0\), I\(^6\), I\(^\#\)
    - II, II\(^6\), II\(^\#\)
    - III, III\(^6\), III\(^\#\), iii, iii\(^6\), iii\(^\#\)
    - IV, IV\(^6\), IV\(^\#\)
    - V, V\(^6\), V\(^7\), V\(^\#\), V\(^°\), V\(^°\)
    - VI, VI\(^6\), VI\(^\#\), vi, vi\(^6\), vi\(^\#\)
    - VII, VII\(^6\), VII\(^\#\) – 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;
- 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**
  - **Elffmann:** 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 anacruses 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 $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ metre. Rests, syncopation and anacruses 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.

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.)