See General Information in the first section of the Manual for preparatory information.

**Recommended reference books**

**FIRST, SECOND, THIRD AND FOURTH GRADES**
- Baker, T. *Dictionary of Musical Terms* (Schirmer).
- Chambers, H.A. *Musical Manuscript* (Curwen).
- Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).
- Long, Harmony and Style, Book I (Chester).
- Lovelock, W. *The Rudiments of Music* (Bell).
- Macpherson, S. *Rudiments of Music* (Williams).
- Morris, R.O. *The Structure of Music* (OUP).
- Spearritt, G.D. *Essential Music Theory, Grades 1, 2, 3 and 4* (All Music Publishing).
- Thiman, E. *A Guide to Elementary Harmony* (Faber).
- Thiman, E. *Practical Free Counterpoint* (Faber).
- Thiman, E. *A Guide to Elementary Harmony* (Faber).
- Thiman, E. *Practical Free Counterpoint* (Faber).

(Additional reference books not mentioned in the text.)

**FIFTH, SIXTH AND SEVENTH GRADES**
- Bach, J.S. *Two-part Inventions*.
- Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).
- Jacob, G. *Orchestrational Technique* (OUP).
- Lovelock, W. *108 Exercises in Harmonisation* (Elkin).
- Lovelock, W. *Elementary Accompaniment Writing* (Bell).
- Lovelock, W. *First Year Harmony* (Elkin).
- Lovelock, W. *Second Year Harmony* (Elkin).
- Morris, R.O. *Introduction to Counterpoint* (OUP).
- Morris, R.O. *The Structure of Music* (OUP).
- Robson, E.M. *Students’ Harmony and Counterpoint* (Nicholson’s).
- Scholes, P. *The Oxford Companion to Music* (OUP).
- Steele, J.A. *Free Counterpoint in Two Parts* (EMI Music Publishing).
- Thiman, E. *A Guide to Elementary Harmony* (Faber).
- Thiman, E. *Practical Free Counterpoint* (Faber).

(Additional reference books not mentioned in the text.)

**Terms required for First Grade**

**SPEED**
- Adagio, slowly.
- Andante, at an easy walking pace.
- Moderato, at a moderate speed.
- Allegro, lively and fast.
- Presto, very fast.

**MODIFICATIONS OF SPEED**
- Accelerando (accel.), gradually becoming faster.
- Rallentando (rall.), gradually becoming slower.
- Ritardando (ritard.) (rit.), gradually becoming slower.
- Ritenuto (riten.) (rit.), immediately slower, or held back.
- A tempo, return to former speed.

**INTENSITY OF SOUND**
- Crescendo (cres.) (cresc.), gradually becoming louder.
- Decrescendo (decres.) (decresc.), gradually becoming softer.
- Diminuendo (dim.), gradually becoming softer.
- Forte (f), loud.
- Pianissimo (pp), soft.

**OTHER TERMS**
- Legato, smoothly, well connected.
- Staccato, detached, short.

**Additional Terms for Second Grade**

**SPEED**
- Lento, slowly.
- Largo, broadly.
- Allegretto, moderately fast.
- Vivace, lively, spirited.
- Vivace, lively, spirited.

**MODIFICATIONS OF SPEED**
- Allargando, becoming broader.
- Più mosso, quicker.
- Meno mosso, slower.

**INTENSITY OF SOUND**
- Più lento, very slow.
- Piu forte (ff), very loud.
- Mezzo forte (mf), moderately loud.
- Mezzo piccante (mp), moderately soft.

**OTHER TERMS**
- Maestoso, majestic.
- Sostenuto, sustained.
- Sempre, always.
Additional Terms for Third Grade

**SPEED**
- Largamente, broadly.
- Larghetto, rather broadly.
- Prestissimo, extremely fast, or as fast as possible.
- Con moto, with movement.

**INTENSITY OF SOUND**
- Calando, getting softer and slower.
- Morendo, dying away.
- Forte-piano (fp), loud then immediately soft.
- Sforzando (sf), a strong accent.

**OTHER TERMS**
- Agitato, with agitation.
- Attacca, go on at once.
- Animato, with animation.
- Tranquillo, calmly.
- Con anima, with feeling.
- Con brio, with spirit.
- Con grazia, with grace.
- Con forza, with force.
- Dolce, soft and sweet.
- Risoluto, with resolution.
- Ben marcato, well marked.
- Main droite (M.D.), right hand.
- Main gauche (M.G.), left hand.
- Una corda, with the soft pedal.
- Tre corde, release the soft pedal.
- Ad libitum, at pleasure, quite freely.
- Opus, a work or group of works.
- Loco, at normal pitch (after an 8° sign).

Additional Terms for Fourth Grade

**SPEED**
- Tempo commodo, at a comfortable speed.
- Tempo giusto, at a consistent speed.
- L’istesso tempo, at the same speed.
- Non troppo, not too much.
- Grave, slow and solemn.

**MODIFICATIONS OF SPEED**
- Rubato, with some freedom in the time.
- Stringendo, pressing on faster.

**INTENSITY OF SOUND**
- Pianissimo, very soft.
- Pianissimo piano, very soft.
- Mezzo piano, moderately soft.
- Mezzo forte, moderately loud.
- Piano, soft.
- Pianissimo, very soft.
- Mezzo piano, moderately soft.
- Mezzo forte, moderately loud.
- Fortissimo, very loud.
- Fortissimo piano, very loud and soft.

**OTHER TERMS**
- Forte-piano (fp), loud then immediately soft.
- Sforzando (sf), a strong accent.

**INTENSITY OF SOUND**
- Crescendo, growing louder.
- Decrescendo, growing softer.
- Diminuendo, diminishing.
- Forte, strong.
- Piano, soft.
- Mezzo forte, moderately strong.
- Mezzo piano, moderately soft.
- Pianissimo, very soft.

**OTHER TERMS**
- Adagio, slowly.
- Andante, at a moderate pace.
- Moderato, moderately.
- Presto, very quickly.

**SIGNS**
- Tie, slur, bar line, double-bar line.
SECOND GRADE

Questions on:

Pitch and Tonality

Keys and Scales
The recognition and writing of scales and their key signatures as for First Grade, with the addition of D and A major, and of A, E, and D minor (harmonic form), through one or two octaves; including the positioning of their tones and semitones.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef.

Chords
Writing the tonic triad in root position in the keys specified for the grade, in the treble clef.

Time and Rhythm
To the time signatures of the previous grade, add:

- In simple time:
- In compound time:
- As it occurs as an anacrusis before the bar line. The semibreve (or whole bar) rest is to be added:

To the time signatures of the previous grade, add with or without anacrusis.

Transposition
Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the required keys for the grade. Only accidentals involving the leading note of the minor key will be introduced.

Terminology
In addition to the terms set for the previous grade, the English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED
Lento, largo, allegretto, vivace, vivo.

MODIFICATIONS OF SPEED
Allargando, più mosso, meno mosso

INTENSITY OF SOUND
Pianissimo, forte, mezzo forte, mezzo piano.

OTHER TERMS RELATING TO PERFORMANCE
Pianissimo, forte, mezzo forte, mezzo piano.

SIGNIFICANTS
As required for First Grade with the addition of the pause, repeat sign and signs for accent.

General Knowledge
(a) To show an understanding of simple duple, triple and quadruple time; and compound duple time.
(b) To recognise the form of a tune as binary or ternary, and to mark its main divisions, using the letters AB or ABA.

Creative
To mark the accentuation in a simple couplet of words by placing an upright line before each accented syllable or word.

THIRD GRADE

Questions on:

Pitch and Tonality

Keys and Scales
The recognition and writing of scales and their key signatures as for the previous grades with the addition of E, B, B, and A minor (harmonic form), through one or two octaves. To show a knowledge of tones and semitones, and the technical names of the degrees of the scales.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, in the treble clef.

Chords
(a) The writing on treble or bass stave of the three primary triads in close position in the keys specified for this and the previous grades, in root position and in their first inversions.
(b) The writing and recognition of the perfect and plagal cadences in these same keys, in four-part vocal styles.

Time and Rhythm
To the note values and rests in the previous grades add:

To the time signatures of the previous grades add with or without anacrusis.

Transposition
Candidates will be given a short melody involving note values specified for this grade, and not more than eight bars in length which they will be asked to transpose into one of the required keys for the grade. Simple accidentals may be involved.

Terminology
In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED
Largamente, larghetto, prestissimo, con moto.

INTENSITY OF SOUND
Calando, morendo, forte, piano, sforzando.

OTHER TERMS RELATING TO PERFORMANCE
Agitato, attacco, animato, tranquillo, con anima, con brio, con grazia, con forza, dolce, risoluto, ben marcato, main droite (M.D.), main gauche (M.G.), una corda, tre corde, ad libitum.

SIGNIFICANTS
As required for the previous grades with the addition of MM., &.

General Knowledge
In addition to the requirements set for the previous grades in this section.
(a) To show an understanding of compound triple time, accidentals, sequence and anacrusis.
(b) To recognise Binary, Ternary and Rondo forms, and to mark their main divisions, using the letters AB, ABA, ABAC, etc.
(c) To show on treble and bass staves, the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.
Creative
(a) To write a suitable rhythmic pattern to a simple couplet of words.
(b) To write a melody of four bars in any major key up to two sharps or two flats, on a given rhythmic pattern. Phrasing should be included.

FOURTH GRADE

Questions on:

Pitch and Tonality

Keys and Scales
The recognition and writing of scales and their key signatures as for the previous grades, with the addition of B, F, D, and G major, and B, F, C, and G minor (harmonic form), through one or two octaves. Use of double sharps and double flats, tones and semitones and the technical names of the degrees of the scales.

Intervals
Recognition and writing of all diatonic intervals and their inversions in the keys specified for the grade, in the treble or bass clef.

Modulation
Recognition in melodies of modulation to the dominant or relative major or minor.

Time and Rhythm
Note values and rests as in the previous grades. Syncopation (crotchet and quaver values only). Barring an unbarred phrase. To the time signatures in the previous grades add 6/4 and 12/8.

Harmony
(a) The recognition of chords on
I, II, IV, V, VI  Major
Ib, Iib, IVb, Vb, VIb  keys
I, IV, V, VI  Minor
Ib, IVb, Vb, VIb  keys
in keys up to four sharps or four flats, in four-part vocal style.
(b) The writing and recognition of the four principal cadences in the same keys, in four-part vocal style.
(c) The harmonisation of a simple melody of not more than six bars, in a major or minor key up to four sharps or four flats, in four-part vocal style using the above vocabulary.

Creative Work
To write a melody to a simple verse couplet, the words to be correctly written below the notes, or to write a balanced melody to a given rhythm of not more than eight bars. Major and minor keys up to two sharps and two flats are required, and modulation is not expected. Phrasing should be included.

Transposition
Candidates will be given a short melody in one of the keys and involving note values specified for this grade, and not more than eight bars in length, which they will be asked to transpose into another of the keys required for the grade: Accidentals will be involved.

Terminology
In addition to the terms set for the previous grades, the English meanings of the following terms, together with their abbreviations and signs where applicable:

SPEED
Tempo commodo, tempo giusto, l’istesso tempo, non troppo, grave.

MODIFICATIONS OF SPEED
Rubato, stringendo.

INTENSITY OF SOUND
Perdendosi, smorzando, rinforzando, pesante.

OTHER TERMS RELATING TO PERFORMANCE
Cantando, tenuto, pizzicato, portamento, dolente, doloroso, sotto voce, giocoso, grazioso, sul ponticello, sul tasto, tremolo, pizzicato, arco, assai, quasi, scherzando, subito.

SIGNS
As required for the previous grades with the addition of the recognition and writing of the signs of the upper mordent ♮, lower mordent ♯, turn ♯, trill ′, acciacatura ″ and appoggiatura ‴. Candidates will not be required to write out the interpretation of these ornaments.

General Knowledge
In addition to the requirements set for the previous grades in this section.
(a) To define and to recognise the following: compound quadruple time, diatonic and chromatic (as applied to semitones and to scales), counterpoint.
(b) To show a general knowledge of the form, time and character of dances included in the keyboard suites of Purcell, Bach and Handel: Allemande, Courante, Sarabande, Gigue, Minuet, Gavotte.
(c) To show a knowledge of the stringed instruments of the symphony orchestra, and their tunings, using the appropriate clefs – violin, viola, violoncello and double bass.