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

GRADE 1

The paper may comprise questions on:

Pitch and Tonality
The treble and bass clefs, the names of the lines and spaces, including two ledger lines above and below each stave. The sharp, flat and natural.

Keys and Scales
The recognition and writing of the scales of C, G, D and F major, and A, E and D harmonic minor and of their key signatures on treble and bass staves, using the resources of pitch and tonality of this grade. One octave only will be required. The positioning of the tones and semitones. Writing the scale degree numbers (or sol-fa [moveable doh] if the candidate prefers) under the notes of a tune.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on the treble and bass staves (by number only, not quality).

Chords
Writing the tonic triad in root position in the keys specified for the grade on the treble and bass staves.

Time and Rhythm
The following note values and rests:

- \( \text{o} \), \( \text{j} \), \( \text{™} \), \( \text{™} \), \( \text{™} \), \( \text{™} \)

The following time signatures \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \) and \( \text{c} \), with or without a one beat anacrusis.

Transposition
A short phrase will be set for transposition, either an octave higher or lower, or at the same pitch, possibly using another clef.

Terms required for Grade 1
The English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED
Andante, at an easy walking pace.
Moderato, at a moderate speed.
Allegro, lively and fast.
Allegretto, moderately fast.
MODIFICATIONS OF SPEED
Rallentando (rall.), gradually becoming slower.
Ritardando (ritard.) (rit.), gradually becoming slower.
A tempo, return to former speed.

INTENSITY OF SOUND
Crescendo (cres.) (cresc.), gradually becoming louder.
Diminuendo (dim.), gradually becoming softer.
Forte (f), loud.
Piano (p), soft.
Mezzo forte (mf), moderately loud.
Mezzo piano (mp), moderately soft.

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

SIGNS
Tie, slur, bar line, double-bar line.

Rhythmic Invention
To place an upright line before the accented words or syllables in a line of poetry.

GRADE 2

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of the following major and harmonic minor scales and their key signatures: C, G, D, A, E, B and F, through one or two octaves. Pitch to include three ledger lines above or below treble and bass staves. Positioning of tones and semitones in the keys specified for the grade. A knowledge of scale degrees – tonic, supertonic, etc.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for the grade, on treble and bass staves (both quality and numerical value required).

Chords
The writing and recognition of tonic (I), subdominant (IV) and dominant (V) triads in root position, in the keys specified for the grade, on treble and bass staves.

Time and Rhythm
To the time values and rests in the previous grade add:

- \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \)

in simple time, and

- \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \), \( \text{FFF} \)

in compound time, with

as it occurs as an anacrusis before the bar line. To the time signatures of the previous grade add\( \frac{3}{8}, \frac{6}{8}, \frac{8}{8} \)

Transposition
A short phrase in a major key of approximately six to eight bars will be set for transposition up or down a tone, within the range of keys specified for this grade. In addition, to write the scale degree numbers (or sol-fa if the candidate prefers) under the notes of this tune.

Terms required for Grade 2
In addition to the words set for the previous grade the English meanings of the following terms, together with their abbreviations and signs where applicable:
SPEED
Lento, slowly.
Vivace, lively, spirited.
MODIFICATIONS OF SPEED
Accelerando (accel.), gradually becoming faster.
Più mosso, quicker.
Meno mosso, slower.
INTENSITY OF SOUND
Decrescendo (decresc.), gradually becoming softer.
Pianissimo (pp), very soft.
Fortissimo (fff), very loud.
OTHER TERMS
Maestoso, majestic.
Sostenuto, sustained.
Sempre, always.
Poco, a little.
Molto, very.
Senza, without.
Mezzo stacato, moderately short and detached.

SIGNS
Pause, repeat, signs for accent.
(=, ∙)

General Knowledge
(a) To show an understanding of simple duple, triple and quadruple times, and compound duple time.
(b) The recognition in a four-bar melody of a modulation from a major key to its dominant, subdominant or relative minor key. The tonic key of the given melody will be limited to one of the following major keys: C, G or D.

Rhythmic Invention
To place an upright line before the accented words or syllables in a couplet, and to write on a staff a rhythmic pattern to the words, the time signature being given. The words are to be correctly written under the pattern.

GRADE 3

The paper may comprise questions on:

Pitch, Tonality, Keys and Scales
The recognition and writing of scales and their key signatures as for the previous grades with the addition of the major and harmonic minor scales of Fb and G, and the scales of Bb, Eb and Ab.

Intervals
Recognition and writing of all diatonic intervals above the tonic in the keys specified for this grade, using treble and bass staves, and the inversion of these intervals with their names.

Chords
(a) The writing and recognition on treble or bass staves of the triads on I, IV and V 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 Perfect and Imperfect cadences, using only root position chords, in the keys specified for this grade, in four-part vocal style, e.g.

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

To the time signatures of previous grades add: $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{5}{8}$.

Terms required for Grade 3

SPEED
Adagio, slowly.
Presto, very fast.
Con moto, with movement.

INTENSITY OF SOUND
Sforzando (sf), a strong accent.

OTHER TERMS
Cantabile, in a singing style.
Leggiero, lightly.
Dal segno, from the sign.
Da capo al fine, from the beginning to the word fine.
Con grazia, with grace.
Dolce, soft and sweet.
Ben marcato, well marked.
Una corda, with the soft pedal.
Tre corde, release the soft pedal.
Tenuto, (ten.) held.
Scherzando, playfully.

SIGNS
MM. 8ⁿ.

General Knowledge
(a) To show an understanding of sequence as it occurs in a melody.
(b) To recognise binary and ternary forms and to mark their main divisions in a melody provided, using the letters AB or ABA.
(c) To show on the treble and bass staves the approximate compass of soprano, alto, tenor and bass voices as used in normal choral writing.
(d) The recognition in an eight bar melody of simple modulations to dominant, subdominant or relative major or minor keys. Keys will be limited to those with not more than four sharps or four flats.

Rhythmic Invention and Melody
(a) To write on a staff a suitable rhythmic pattern to a simple couplet of words, the words being correctly written below the notes.
(b) To write a melody of four bars in any major key up to four sharps or four flats on a given rhythmic pattern.

GRADE 4

(A) Aural Section – 30 minutes

1. Pitch
(a) To recognise and name the scale forms of major and harmonic minor played twice ascending and descending. (2 tests)
(b) Given the keynote of a major scale with not more than four sharps or flats, to write with a key signature any note of the scale within the limits of an octave, played three times melodically. (3 tests)
(c) To distinguish between major and minor triads in root position played three times in close position. (2 tests)
(d) To recognise similar, contrary and oblique motion between two parts in a progression of not more than four intervals played twice. (2 tests)
(e) To distinguish between Perfect and Imperfect cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)
2. Time and Rhythm
(a) To recognise the time of a phrase as simple duple, simple triple or compound duple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
(b) To write from dictation the rhythm of a three-bar melodic phrase of minimis, crotchets and quavers in a simple time. A semibreve or a dotted minim may be included. The time signature and the speed of the pulse will be given. The phrase will be played six times and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Expression and Mood
To mark the principal cadences with a bracket, and to indicate the variations of tone and touch, in a melody of approximately eight bars played three times, a copy of the melody being provided. The opening degree of tone will be given. The candidate may also be asked to describe in two or three words the character of the melody (e.g. slow and quiet, or quick and like a march). (1 test)

4. Form and History
(a) To recognise binary and ternary forms in melodies either (i) played twice, OR (ii) from a printed copy, the candidate to mark the main divisions. (1 test)

(B) Written Section – 1 hour
Form and History
(a) To discuss briefly the form, time and character of the following dances from the standard keyboard suite of Bach: Allemande, Courante, Sarabande, Minuet and Gigue. (2 questions).
(b) To give short answers to a series of general questions or to write a short paragraph on the life and work of Bach, Handel and Purcell. Essay-type answers will not be expected. (4 questions)

5. Melody
To write a balanced melody of eight bars in simple time in a major key of not more than four sharps or flats. Phrasing should be included. The rhythm of the first four bars will be given. Modulation is not expected, but the melody must show a feeling for phrasing and tonality.

6. Harmony
In a given melody or unfigured bass in a major key of not more than four sharps or flats to harmonise perfect, imperfect and interrupted cadences in pianoforte style. (2 cadences)

7. Rudiments
The recognition and writing of all major and harmonic minor scales, and their key signatures. Double sharps and double flats, tones and semitones. (2 questions)

GRADE 5

(A) Aural Section – 40 minutes
1. Pitch
(a) To recognise and name the following scale forms: major and minor (both forms) played twice ascending and descending. (2 tests)
(b) Given the keynote C (one octave above middle C) to write on the treble staff any note of the major scale played melodically three times, within the limits of the lower octave. (3 tests)
(c) To distinguish between major and minor triads in root position or inversion played three times in close position. (2 tests)
(d) Melodic dictation: The key and the keynote being given, a short melodic phrase of six crotchets in a major key of not more than two sharps or two flats, beginning on the keynote and keeping to the limits of one octave, will be played six times. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)
(e) To distinguish between perfect, imperfect and interrupted cadences in major keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

2. Time and Rhythm
(a) To recognise the time of a phrase as simple or compound, duple or triple, after it has been played three times, and to write the time signature. The beat value will be given. (1 test)
(b) To write from dictation the rhythm of a four-bar melodic phrase of minimis and crotchets (dotted or undotted) and quavers in simple duple or simple triple time. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context
To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections of the work will be played and the candidate will be expected to state the name and section of the work from which the excerpt comes. Examples will generally be from 15 to 30 bars in length and may be taken from any section of any of the set works. Each will be played twice.

(B) Written Section – 1 hour 30 minutes
4. Form, History and Instruments
(a) To give short answers to a series of questions on (i) Lieder, (ii) art song and (iii) chamber music for strings. In preparing these topics particular reference should be given to the Lieder of Schubert; to English art song in the first half of the twentieth century by such British composers as Britten, Finzi, Gurney, Holst, Ireland, Parry, Quiller, Stanford, Vaughan Williams and Warlock; and to the string chamber music of Haydn, Mozart and Schubert. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period and some acquaintance with the several styles of composition of the composers mentioned. To be able to answer such general questions on this aspect of the examination with confidence it is suggested that in addition to the set works, students should be acquainted with at least four contrasted Schubert Lieder, two art songs (one from each of two different composers) and one complete string chamber work. Questions requiring specific details will be restricted to the set works.

Set Works
SCHUBERT, Erlkönig D 328 (any edition in G minor).
VAUGHAN WILLIAMS, The Vagabond.
MOZART, String quintet K 614, first movement.

(b) 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. (2 questions)

5. Melody
To write a balanced melody to a simple verse couplet, the words to be correctly written below the notes. Credit will be given for sensitive treatment of the poetry. Phrasing should be included.

6. Harmony
Vocabulary – chords I, II, IV, V and VI in root position and first inversion, and tonic chord in second inversion, major keys only.
(a) In a given melody of eight bars in simple duple or simple triple time, the candidate will be required to write four-part harmonies in vocal style for the opening chord, for the cadence in each phrase, and for a chord leading into each cadence. In addition, the candidate will write a bass part for the remainder of the melody, showing an appropriate harmonic basis.

(b) To a given bass, moving in even crochets, and limited to four bars of simple time in a major key, the candidate is to add a simple melody. The added part may include unessential notes.

7. Rudiments
   The recognition and writing of all major and minor scales (both harmonic and melodic), and their key signatures. (2 questions)

GRADE 6

(A) Aural Section – 40 minutes

1. Pitch
   (a) Given the keynote of a major or a minor scale with not more than four sharps or flats to write with a key signature any note of the major or harmonic minor scale within the limits of an octave, played three times above or below the keynote. (3 tests)

   (b) To distinguish between major and minor triads in root position or inversion, and the diminished triad in root position, played three times. (3 tests)

   (c) Melodic dictation: The key, the keynote and the time signature being given, a short melodic phrase of eight notes in simple time, in a major key of not more than two sharps or two flats, beginning on the keynote, will be played six times. The phrase will consist of minims and crotchets only keeping within the limits of an octave. The candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

   (d) To distinguish between perfect, imperfect and interrupted cadences in major and minor keys. The key will be established and a short melodic phrase with the last two cadence notes fully harmonised will be played. The test will be played twice. (2 tests)

   (e) To recognise modulations from a major key to its dominant or relative minor key. The original key will be stated and the test played three times. (1 test)

2. Rhythm
   To write from dictation the rhythm of a four-bar melodic phrase in compound duple time, using dotted minims, crotchets and quavers (dotted or undotted) and semiquavers. The time signature and the speed of the pulse will be given. The phrase will be played six times, and the candidate may begin writing at any time. One minute will then be given for the candidate to complete writing after which the phrase will be played once more for checking over. (1 test)

3. Context
   To recognise the main themes from any sections of the works selected for study in Q.4 below. Three short sections will be played and the candidate will be expected to state the section or movement from which the excerpt comes. Examples will generally be from 15 to 30 bars in length, and may be taken from any of the movements actually set for study. Each will be played twice.

(B) Written Section – 2 hours 30 minutes

4. Form, History and Instruments
   To give short answers to a series of questions or to write a short paragraph on (i) Chamber music for strings and piano (possibly including woodwind) and (ii) Piano music. Particular reference should be paid to the chamber music of nineteenth century composers and to the piano music of Chopin, Schumann and Debussy.

   It is important to note that only questions of a very general nature are required in this section. Candidates are not expected to have detailed knowledge of particular works, but to have some idea of the range of the literature of the period, and some acquaintance with the several styles of composition of the composers mentioned. Examples of types of questions that candidates should ask themselves in this general background area referring to the piano music of Chopin, Schumann and Debussy are: What types of pieces did these composers write? What forms did they favour? What periods of composition do they represent? What are some of the characteristics of their style of composing? With regard to the section on chamber music of the nineteenth century for strings and piano (possibly including woodwind), types of questions to cover this field should include: Which composers wrote such works? What forms are usually used for various movements? What are some of the stylistic traits of the main composers of such works? An overview is thus required. Detailed knowledge of particular pieces should be restricted to the set works. (iii) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B♭ and A, bassoon).

   A knowledge of the ranges of these instruments and the clefs used by these instruments in orchestral playing is also expected.

   Auxiliary instruments and instruments pitched in other keys e.g. piccolo, cor anglais, bass clarinet, clarinet in Eb and contrabassoon, will not be examined. (2 questions)

Set Works
   DEBUSSY, Préludes 1–6 from Préludes Book 1.
   BRAHMS, Piano quartet in C minor Op. 60, first movement.

5. Melody
   To write a balanced melody in a major or a minor key up to three sharps or three flats, to a four-line stanza of poetry. Credit will be given for sensitive treatment of the poetry. Phrasing should be included. The melody will be given for the first line of the poem, but if candidates prefer, they may choose to compose an original melody for the whole stanza. Modulation to related keys is desirable.

6. Harmony
   Vocabulary – all major and minor chords and their inversions, and diminished chords in their first inversions, in major or minor keys; unaccented passing and auxiliary notes.

   (a) To harmonise a given melody or bass of approximately eight bars in a major or minor key in simple time, and in four-part vocal style. Modulations will not be required.

   (b) To add a part to a given melody or bass of not more than eight bars in a major or minor key, using unaccented passing and auxiliary notes. Modulation will not be required.