Theory of Music

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

Recommended reference books
GRADE 1, GRADE 2, GRADE 3 & GRADE 4
Baker, T. Dictionary of Musical Terms (Schirmer).
Bishop, J. Master Melodies (EMI Music Publishing).
Chambers, H.A. Musical Manuscript (Curwen).
Chambers, H.A. Practical Transposition (Allans).
Evans, E. and Hind, H.C. The Instruments of the Orchestra (Boosey & Hawkes).
Greenish, A. Dictionary of Musical Terms (Williams).
Hyde, M. Examples in Binary, Ternary and Rondo Form Melodies (EMI Music Publishing).
Leckie, A.J. A Hundred Melodic Tests (Elkin).
Lovelock, W. Hints on Working Rudiments Questions (Elkin).
Lovelock, W. Foundations of Practical Harmony and Counterpoint (Macmillan).
Lovelock, W. The Structure of Music (OUP).
Robson, E.M. Students’ Harmony and Counterpoint (Nicholson’s).
Steele, J.A. Free Counterpoint in Two Parts (EMI Music Publishing).
Steele, J.A. Handbook of Musical Form (EMI Music Publishing).
Thiman, E. A Guide to Elementary Harmony (Faber).
Thiman, E. Practical Free Counterpoint (Faber).

The following is a list of terms required in the grades. The meanings given are those which the Board considers to be satisfactory English equivalents.

Terms required for Grade 1
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.), gradually becoming louder.
Decrescendo (decres.) (decresc.), gradually becoming softer.
Diminuendo (dim.), gradually becoming softer.

Piano (p), soft.

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

Additional Terms for Grade 2
SPEED
Lento, slowly.
Largo, broadly.
Allegretto, moderately fast.
Vivace, lively, spirited.
Vivo, lively, spirited.

MODIFICATIONS OF SPEED
Allargando, becoming broader.
Più mosso, quicker.
Menos mosso, slower.

INTENSITY OF SOUND
Pianissimo (pp), very soft.
Fortissimo (ff), very loud.
Mezzo forte (mf), moderately loud.
Mezzo piano (mp), moderately soft.

OTHER TERMS
Maestoso, majestic.
Sostenuto, sustained.
Sempre, always.
Additional Terms for Grade 3

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

INTENSITY OF SOUND
Calando, getting softer and slower.
Morendo, dying away.
Forte-piano \((f\text{p})\), loud then immediately soft.
Sforzando \((sf\text{f})\) \((sfz\text{f})\), 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.

Additional Terms for Grade 4

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
Ritardando \((r\text{f})\), \((r\text{f})\), reinforcing the tone.
Presante, heavily.

OTHER TERMS
Cantando, in a singing style.
Tenuto, \(\text{ten.}\) held.
Piacerevole, pleasant, agreeable.
Portamento, a smooth gliding from one note to another (as in singing or string playing).
Dolente, sadly, plaintively.
Doloroso, sadly, plaintively.
Sotto voce, softly in an undertone.
Gioioso, gay, merry.
Grazioso, gracefully.
Assai, very.
Quasi, as if, as it were.
Scherzando, playfully.
Subito, \((\text{sub.})\) suddenly.

TERMS REFERRING TO STRING PLAYING
Sul ponticello, \((\text{sul. pont.})\) bow on or near the bridge.
Sul tasto, bow on or near the finger board.
Tremolo, bowing very rapidly (usually on one note at a time), to produce a shimmering or wavering effect.
Pizzicato, \((\text{pizz.})\) pluck the string with the finger (instead of bowing it).

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
(i) The recognition and writing of the scales of C, G and F major over one octave only; their key signatures; and the positioning of their tones and semitones.
(ii) The writing of scale degree numbers under the notes of a tune.

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

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

Time and Rhythm
The following note values and rests:

\[
\begin{array}{c}
\text{\(\text{\textbullet}\)} \\
\text{\(\text{\textbullet\textbullet}\)} \\
\text{\(\text{\textbullet\textbullet\textbullet}\)} \\
\text{\(\text{\textbullet\textbullet\textbullet\textbullet}\)} \\
\end{array}
\]

The following time signatures \(\begin{array}{c} \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \end{array}\) with or without one beat before the first bar-line (anacrusis).

Transposition
Candidates will be given a short melody without accidentals and not more than four bars in length, which they will be asked to transpose into one of the required keys for this grade. Note values will be those specified for the grade.

Terminology
The English meanings of the following terms, together with their abbreviations and signs where applicable.

SPEED
Adagio, andante, moderato, allegro, presto.

MODIFICATIONS OF SPEED
Accelerando, rallentando, ritardando, ritenuto, a tempo.

INTENSITY OF SOUND
Crescendo, decrescendo, diminuendo, forte, piano.

OTHER TERMS RELATING TO PERFORMANCE
Legato, staccato.

SIGNS
Tie, slur, bar line, double-bar line.
Questions on:

Pitch and Tonality

Keys and Scales
The recognition and writing of scales and their key signatures as for Grade 1, 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 (both quality and numerical value required).

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

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

\[
\begin{align*}
&\text{in simple time;} \\
&\text{in compound time;} \\
&\text{as it occurs as an anacrusis before the bar line. The semibreve (or whole bar) rest is to be added:}
\end{align*}
\]
To the time signatures of the previous grade, add \(\frac{3}{4}\) 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, fortissimo, mezzo forte, mezzo piano.

**OTHER TERMS RELATING TO PERFORMANCE**
Maestoso, sostenuto, sempre, poco, molto, senza, cantabile, leggero, dal segno, da capo al fine, mezzo staccato.

**SIGNS**
As required for Grade 1 with the addition of the pause, repeat sign and signs for accents.

**General Knowledge**
(a) To show an understanding of simple duple, triple and quadruple time; and compound 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.

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, E and A major, and of G and C 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 or bass 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:

\[
\begin{align*}
&\text{To the time signatures of the previous grades add:}
\end{align*}
\]

**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, merendo, forte-piano, sforzando.

**OTHER TERMS RELATING TO PERFORMANCE**
Agitato, attacca, 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.

**MISCELLANEOUS**
Opus, loco.

**SIGNS**
As required for the previous grades with the addition of MM., 8\(^\text{vo.}\).

**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. OR
(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.
GRADE 4 0004

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# and C# major, and Bb, F, and C flat major and 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 (crotchet and quaver values only). Barring an unbarred phrase.

Harmony
(a) The recognition of chords on

<table>
<thead>
<tr>
<th>Chord</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Major</td>
</tr>
<tr>
<td>II, IV, V, VI</td>
<td></td>
</tr>
<tr>
<td>Ib, IIb, IVb, Vb, VIb</td>
<td></td>
</tr>
<tr>
<td>I, IV, V, VI</td>
<td>Minor</td>
</tr>
<tr>
<td>Ib, IVb, Vb, VIb</td>
<td></td>
</tr>
</tbody>
</table>

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. Accidents 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, gioco, grazioso, sul ponticello, sul tasto, tremolo, pizzicato, arco, assai, quasi, scherzando, subito.

GRADE 5 0005

Questions on:

Pitch and Tonality

Keys and Scales
The recognition and writing of all the major and minor scales (both forms), and their key signatures.

Intervals
The recognition and writing of all diatonic and chromatic intervals and their inversions, in treble and bass clefs, with or without key signatures.

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

Harmony
(a) To harmonise a melody of no more than eight bars in four-part vocal style using the following vocabulary:

<table>
<thead>
<tr>
<th>Chord</th>
<th>Sign</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, II*</td>
<td>IV V VI</td>
</tr>
<tr>
<td>Ib, IIb</td>
<td>IVb Vb VIb</td>
</tr>
<tr>
<td>Ic (cadential)</td>
<td></td>
</tr>
</tbody>
</table>

in *Major key only*

unaccented passing and auxiliary notes.

(b) In a given melody or unfigured bass, which may modulate to closely related keys, to harmonise cadences in pianoforte or four-part vocal style, preceding each cadence by a suitable chord. First inversions may be included in cadential progressions.

Creative Work
(a) To write a melody in a major or minor key up to three sharps or three flats, to a four-line stanza of poetry. The words to be correctly written below the notes. Phrase marks are to be included. Modulation is optional.

(b) To write a balanced melody of eight bars in a major or minor key up to three sharps or three flats, the first few notes being given. Modulation is optional. Phrasing should be included.

General Knowledge
(a) To show a general knowledge of the following forms, and an acquaintance with examples by the great composers: Minuet
and Trio, Scherzo, Air with variations, Recitative and Aria as in Handel or Mozart.

(b) To show a knowledge of the woodwind instruments of the symphony orchestra (flute, oboe, clarinet in B♭, clarinet in 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 E♭ and contrabassoon will not be examined.

GRADE 6 0006

Harmony

The following vocabulary is to be used:

I II III* IV V VI

(*Major key only)

Ib IIb IIIb IVb Vb VIb VIIb

Ic IVc Vc

V7 V7b V7c V7d

accented and unaccented passing notes and auxiliary notes,
single suspensions, Tierce de Picardie.

Modulation within the six related keys.

(a) To harmonise a melody or an unfigured bass in four vocal parts.

(b) To write a part above or below a given part in simple two-part contrapuntal keyboard style.

Creative Work

(a) To write a balanced melody in a major or minor key up to four sharps or flats, to a four-line stanza, with modulation.

The words to be correctly written below the notes. Phrasing should be included.

OR

(b) To complete a four-phrase vocal melody of which the first phrase is given, including modulation (a maximum of sixteen bars in all). Phrasing should be included.

General Knowledge

(a) To answer general questions on the Sonata, Symphony, Concerto, and Overture, and to refer to examples by great composers, based on the type and range of material in such reference books as the New Harvard Dictionary of Music or publications of similar scope.

(b) To show a knowledge of First Movement or Sonata form, and to refer to a standard movement in this form in the Pianoforte Sonatas of Mozart or early Beethoven. A detailed analysis will not be required but candidates should be able to show their acquaintance with the score and with the musical effect.

(c) To show a knowledge of the brass instruments of the symphony orchestra (horn in F, trumpet in B♭, tenor trombone, tuba in F).

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. horn in B♭, trumpet in D, bass trombone and Wagnerian tuba will not be examined.

Set Work

The first and one other movement from a symphony by Haydn, Mozart, Beethoven or Schubert will be set for study. Candidates will be asked general questions about the music, and should be able to quote main themes and indicate their orchestration.

Work set

BEETHOVEN, Symphony No 3, in E♭ major Op. 55, first and second movements.