

Theory GRADE 4

As in preceding grades, with the addition of:

- 1 All simple and compound duple, triple and quadruple time signatures, and the grouping of notes and rests within these times. The breve and its equivalent rest. Double-dotted notes and rests. Duplets. Questions will include the composition of a four-bar rhythm *or* (at candidate's choice) the composition of a rhythm to given words.
- 2 Alto clef (C clef centred on 3rd line). The identification of notes in the alto clef in any of the keys set for this grade (see below), and the transcription at the same pitch of a simple melody from the treble or the bass clef to the alto clef, and vice versa. Double sharp and double flat signs, and their cancellation. Enharmonic equivalents.
- 3 Scales and key signatures of all major and minor keys up to and including five sharps and flats, with both forms of minor scales. Technical names for the notes of the diatonic scale (tonic, supertonic, etc.). Construction of the chromatic scale. All intervals, not exceeding an octave, between any two diatonic notes in any of the keys set for this grade.
- 4 The identification and writing of triads (root position) on the tonic, subdominant and dominant notes in any of the keys set for this grade. The recognition of $\frac{5}{3}$ (root position) chords on the tonic, subdominant and dominant notes in any of the keys set for this grade (the harmonic form of the scale will be used in minor keys).
- 5 More terms and signs, including the recognition and naming (but not writing out) of the trill, turn, upper and lower mordent, acciaccatura and appoggiatura. Questions about a passage of music will include simple related questions about standard orchestral instruments.

Theory GRADE 5

As in preceding grades, with the addition of:

- 1 Irregular time signatures of $\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ and the grouping of notes and rests within these times. Irregular divisions of simple time values.
- 2 Tenor clef (C clef centred on 4th line). The identification of notes in the four clefs in any of the keys set for this grade (see below), and the transposition at the octave of a simple melody from any clef to another. The writing at concert pitch of a melody notated for an instrument in B \flat , A or F, and vice versa (the interval of transposition up or down will be given). The writing in open score, using treble and bass clefs, of a passage for SATB written on two staves, and vice versa.
- 3 Scales and key signatures of all major and minor keys up to and including six sharps and flats. All simple and compound intervals from any note.
- 4 The identification of the $\frac{5}{3}$ $\frac{6}{3}$ and $\frac{6}{4}$ forms of the tonic, supertonic, subdominant and dominant chords in any of the keys set for this grade. The identification of the progression $\frac{6}{4}$ $\frac{5}{3}$ (Ic-V) on the dominant note in any of the keys set for this grade. The choice of suitable chords, using any recognized method of notation, at cadential points of a simple melody in the major key of C, G, D or F.
- 5 The composition of a simple melody of not more than eight bars, using a given opening and writing for a specific instrument (some choice will be given) *or*, at the candidate's choice, the composition of a melody to given words. Appropriate performing directions relating to tempo, dynamics and articulation will be required.
- 6 More terms and signs. The recognition of ornaments, including the replacement of written-out ornamentation with the appropriate signs, but not vice versa. Questions about a passage of music written for voices or instruments appropriate to the grade will include questions on the types of voice and names of instruments, the clefs they use, instrument family groups and the basic way by which they produce sound, as well as points of general musical observation designed to test the candidate's ability to apply theoretical knowledge to actual music.