

Theory of Music



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).
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).
Johnstone, J. Alfred. *Questions and Exercises on Rudiments of Music* (EMI Music Publishing).
Johnstone, J. Alfred. *Rudiments* (EMI Music Publishing).
Leckie, A.J. *A Hundred Melodic Tests* (EMI Music Publishing).
Leckie, A.J. *Melodies and their Treatment* (EMI Music Publishing).
Long, *Harmony and Style, Book I* (Chester).
Loughlin, G. *Diatonic Harmony* (EMI Music Publishing).
Lovelock, W. *Hints on Working Rudiments Questions* (Elkin).
Lovelock, W. *Melody Writing, Imperial Ed. 974* (EMI Music Publishing).
Lovelock, W. *The Rudiments of Music* (Bell).
Macpherson, S. *Rudiments of Music* (Williams).
Morris, R.O. *The Structure of Music* (OUP).
Peter Pan Series. *Tests in Theory* (J. Albert).
Spearritt, G.D. *Essential Music Theory, Grades 1, 2, 3 and 4* (All Music Publishing).
Stanford and Shaw. *The New National Song Book* (Boosey & Hawkes).
Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).
Steele, J.A. *Harmony for Students* (EMI Music Publishing).
Thiman, E. *Musical Form for Examination Students* (Faber).
- ### FIFTH, SIXTH AND SEVENTH GRADES
- Bach, J.S. *Two-part Inventions*.
Colles, H. *The Growth of Music* (OUP).
Evans, E. and Hind, H.C. *The Instruments of the Orchestra* (Boosey & Hawkes).
Harmony and Style, Book II (Faber and Faber).
Jacob, G. *Orchestral 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).
Lovelock, W. *Two-part Writing, Imperial Ed. 1093* (EMI Music Publishing).
Morris, R.O. *Foundations of Practical Harmony and Counterpoint* (Macmillan).
Morris, R.O. *Introduction to Counterpoint* (OUP).
Morris, R.O. *The Structure of Music* (OUP).
Robson, E.M. *Students' Harmony and Counterpoint* (Nicholsons).
Scholes, P. *The Oxford Companion to Music* (OUP).

Spearritt, G.D. *Essential Music Theory Grades 5 and 6* (All Music Publishing).

Steele, J.A. *Free Counterpoint in Two Parts* (EMI Music Publishing).

Steele, J.A. *Handbook of Musical Form* (EMI Music Publishing).

Steele, J.A. *Harmony for Students* (EMI Music Publishing).

Thiman, E. *A Guide to Elementary Harmony* (Faber).

Thiman, E. *Practical Free Counterpoint* (Faber).

(In addition, the previously recommended books on the Rudiments of Music, and Melody Construction).

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 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.

Ritenuito (*riten.*) (*rit.*), immediately slower, or held back.

A tempo, return to former speed.

INTENSITY OF SOUND

Crescendo (*cres.*) (*cresc.*), gradually becoming louder.

Decrescendo (*deces.*) (*decesc.*), gradually becoming softer.

Diminuendo (*dim.*), gradually becoming softer.

Forte (*f*), loud.

Piano (*p*), 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.

Vivo, lively, spirited.

MODIFICATIONS OF SPEED

Allargando, becoming broader.

Più mosso, quicker.

Meno 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.

Poco, a little.
Molto, very.
Senza, without.
Cantabile, in a singing style.
Leggiero, lightly.
Dal segno, from the sign.
Da capo al fine, from the beginning to the word *fine*.
Mezzo staccato, moderately short and detached.

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*) (*sfz*), 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^{va} sign).

Additional Terms for Fourth Grade

SPEED

Tempo comodo, 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

Perdendosi, fading away.
Smorzando, dying away.
Rinforzando, (*rfz*), (*rf*) reinforcing the tone.
Pesante, heavily.

OTHER TERMS

Cantando, in a singing style.
Tenuto, (*ten.*) held.
Piacevole, 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.

Giocosso, gay, merry.
Grazioso, gracefully.
Assai, very.
Quasi, as if, as it were.
Scherzando, playfully.
Subito, (*sub.*) suddenly.
TERMS REFERRING TO STRING PLAYING
Sul ponticello, (*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, (*pizz.*) pluck the string with the finger (instead of bowing it).
Arco, with the bow (used after a *pizz.* sign).

FIRST GRADE

0001

The paper may comprise questions on:

Pitch and Tonality

The treble and bass clefs, the names of the lines and spaces, including two leger lines above and below each staff. The sharp, flat and natural.

Keys and Scales

- 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.
- 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:



The following time signatures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, (C) 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.

SECOND GRADE

0002

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 (both quality and numerical value required).


Chords

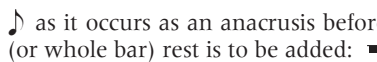
Writing the tonic triad in root position in the keys specified for the grade, in the treble or bass clef.

Time and Rhythm

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

 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 $\frac{6}{8}$ 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, leggiero, dal segno, da capo al fine, mezzo staccato.

SIGNS

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.