

	Theory Grade 5	Musicianship Grade 5	Music Craft Grade 5
Pitch			Understanding of harmonic series
Keys	<ol style="list-style-type: none"> 1. Recognise and write all major and melodic and harmonic minor scales and their key signatures. 2. Recognise modulation to dominant, sub-dominant or relative major or minor in given melodies 	Same scales as Grade 5 Theory.	<ol style="list-style-type: none"> 1. Major, harmonic & melodic minor scales in treble, alto, tenor & bass clefs 2. Understand cycle of 5ths 3. Dorian, Aeolian, ionlian, Phrygian, Lydian, Mixolydian, modes in any transposition 4. Chromatic scale 5. Major & minor forms of pentatonic scale 6. Recognise modulation to subdominant, dominant, relative major & relative minor
Intervals	Identify & write all diatonic & chromatic intervals, incl. inversions in treble & bass		
Triads			Major 7 th , minor 7 th , dom 7 th , dim 7 th , half-dim 7 th , aug 7 th , minor-major 7 th
Transposition			
Harmony	<ol style="list-style-type: none"> 1. Harmonise melody up to 8 bars in 4-part vocal style. Use I, II, IV, V, VI in root position & 1st inversion, cadential 6-4, unaccented passing & auxiliary notes. 2. Harmonise a melody or unfigured bass in pianoforte or 4-part vocal style. Precede each cadence with appt. chord. 	<ol style="list-style-type: none"> 1. Harmonise opening chord, cadences and chord preceding cadences in an 8-bar melody in 4 part vocal style. Complete and label bass line. 2. Add a melody to a 4-bar bass line in a major key, can incl. unessential notes. <p>Harmonic vocab same as for Theory Grade 5.</p>	<ol style="list-style-type: none"> 1. Identify/construct/show correct voice leading for: <ol style="list-style-type: none"> a) Any diatonic chord in root position & 1st inversion b) Cadential 6-4 c) Dom 7th chord in all inversions d) Chords ii7, ii half dim 7 both in root & 1st inversion, IV7 & iv7 2. Analyse melodic figuration 3. SPECIES COUNTERPOINT <ol style="list-style-type: none"> a) Compose a 1st-, 2nd- or 4th- species counterpoint to a cantus firmus b) Analyse a 4th-species counterpoint in 2 parts showing preparation, dissonance, resolution & intervals between parts

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Form			Binary, ternary, rondo, ritornellos, 32-bar song, 'sectional variations form' (theme & variations). Popular song form.
Rhythm			1. Identify/write duplets, triplets, quintuplets, septuplets 2. Recognise hemiola
Time sigs			All time signatures of previous grades with addition of mixed metre.
Concepts	Minuet & Trio, Scherzo, Air with variations, Recitative & Aria as in Handel or Mozart. Give examples of these by composers.	Knowledge of lieder, art song and chamber music for strings. Examples by relevant composers.	
Aural		YES	YES
Instruments	Clefs and ranges of orchestral woodwind.	Clefs, ranges and tunings of orchestral strings.	Voice as solo & ensemble in art song, opera & popular song. Distinguish between recitative & aria, and describe structure of popular song form (as above).
Creative	Option 1: Compose major or minor melody up to 3 sharps or flats, to a 4-line stanza of poetry. Words & phrasing incl. Option 2: Compose balanced 8-bar major or minor melody up to 3 sharps or flats, first few notes provided. Phrasing incl.	Compose a balanced melody to poetry, write words below notes. Incl. phrasing.	
Set works		Schubert <i>Erlkönig</i> D 328 (G minor), Vaughan Williams <i>The Vagabond</i> , Mozart <i>String Quartet</i> K 614, 1 st movt.	Set works: Beethoven <i>Rondo</i> from <i>Sonata facile</i> op. 49 no. 1; Handel <i>Air & Variations</i> from <i>Suite</i> no. 5 in E Major HWV 430; Monteverdi <i>Io la Musica son</i> from <i>L'Orfeo</i> ; Strachey & Link <i>These foolish things</i> . Contrapuntal models: Fux <i>Exercises in 1st-, 2nd- and 4th- species counterpoint in two parts</i> ; Schenker <i>Exercises in 1st-, 2nd- and 4th- species counterpoint in two parts</i>

	Theory Grade 6	Musicianship Grade 6	Music Craft Grade 6
Modulation	Modulation within the six related keys.		Modulation to subdominant, dominant, relative major and minor keys.
Harmony	<p>Harmonic vocab same as Grade 5 but add: III, IIIb, VIIb, IVc, Vc, V7, V7b, V7c, V7d, accented passing notes, single suspensions, Tierce di Picardie.</p> <ol style="list-style-type: none"> 1. Harmonise a melody or unfigured bass in 4-part vocal style 2. Write a part above or below a given part in 2-part contrapuntal keyboard style 	<p>Harmonic vocab incl. all major and minor chords and their inversions and diminished chords in first inversions in major and minor keys, unaccented passing and auxiliary notes.</p> <ol style="list-style-type: none"> 1. Harmonise a melody or bass of approx. 8 bars in a major or minor key in simple time, 4-part vocal style. Modulations not required. 2. Write a part above or below a given part in 2-part contrapuntal keyboard style, up to 8 bars, major or minor, use unaccented passing and auxiliary notes. Modulation not required. 	<p>Harmonic vocab of all previous grades</p> <ol style="list-style-type: none"> 1. Recognise, construct & demo voice leading for: <ol style="list-style-type: none"> a) vii diminished and half-diminished 7ths in all positions b) all 2nd inversion triads c) ii7, ii half diminished 7, IV7 and iv7 in all positions 2. Analyse & write melodic figuration 3. Exercises incl. harmonise melody in 4-part vocal style, realise figured-bass in 4-part vocal style, compose accomp. to existing pieces, write melodic figurations, harmonic analysis. <p>SPECIES COUNTERPOINT</p> <ol style="list-style-type: none"> 1. Write 3rd- species counterpoint- 3 or 4 notes to every note of a cantus firmus 2. Analyse a 3rd-species counterpoint in 2 parts through bours & intervals between parts 3. Write 5th- species counterpoint to a cantus firmus 4. Analyse a 5th- species counterpoint in 2 parts through passing tones, neighbour tones, syncopations, anticipations, changing notes, double neighbours and intervals between parts 5. Analyse harmonic basis of contrapuntal writing in 2 parts using Roman numerals /figures

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Form	First Movement or Sonata form, use examples from piano works of Mozart or early Beethoven.		Sonata form, continuous variation form (chaconne, passacaglia and ground bass), contrapuntal works for keyboard in 2 parts. Qs based on set works and unseen works.
Concepts	Sonata, symphony, concerto, overture, use examples by relevant composers.	Focus on 19 th century. Chamber music for strings and piano, may incl. woodwind, piano music. Note favoured forms, characteristics of style. Chopin, Schumann & Debussy.	
Aural		YES	YES
Instruments	Clefs and range of orchestral brass.	Clefs and ranges of orchestral woodwind.	
Creative	Option 1: Same as Grade 5 Theory but up to 4 sharps or flats, with modulation. Option 2: Same as Grade 5 but 4 phrase (16 bar) melody of which first phrase provided, with modulation.	Compose major or minor melody up to 3 sharps or flats to a 4-line stanza of poetry. Melody provided for first line of poem but alternatively can opt to write own melody from start to finish. Modulation desirable.	
Set works	Beethoven <i>Symphony</i> No. 3 in E flat, op. 55 1 st and 2 nd mvts. Quote main themes, indicate orchestration and answer general questions about the piece.	Debussy <i>Preludes</i> 1-6 from <i>Preludes</i> book 1; Brahms <i>Piano Quartet</i> in C minor, op. 60, 1 st mvt.	Set works: Bach <i>Passacaglia</i> in C minor BWV 582 (excl. Fugue); Bach <i>Two-part inventions</i> no. 1, no. 7, no. 13; Beethoven <i>Symphony</i> no. 2 op. 36, 1 st mvt; Purcell <i>When I am Laid in Earth</i> from <i>Dido & Aeneas</i> ; Stravinsky <i>Symphony of Psalms</i> 1 st mvt. Contrapuntal models: Fux <i>Exercises in two-part fifth-species counterpoint</i> ; Schenker <i>Exercises in two-part fifth-species counterpoint</i>

NB. All Music Craft grades are cumulative. I.e. all of the above material is *in addition* to the previous grades' requirements.