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## THEORY 6

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**ONE PAPER:**

**Time: 3 Hours**

### RECOMMENDED TEXTS

*No one text is complete insofar as these requirements are concerned and, though discrepancies between sources are not unusual, candidates are encouraged to consult a variety of sources. A selective list of theory resource books may be found under the Bibliography section at the end of this syllabus. However, though candidates may choose any text book(s) the following are recommended.*

Aldwell, Schachter & Cadwallar, **Harmony & Voice Leading, 4<sup>th</sup> edition.** (Schirmer / Cengage Learning, 2011) Workbook, CD of musical examples, and supporting internet resources are available.

Schubert and Neidhofer, **Baroque Counterpoint.** (Pearson/ Prentice Hall 2006)

### CO-REQUISITE

Successful completion of Theory 6 is required to obtain a certificate for the Grade 10 Practical Examination.

*Note: Musical terminology as used in either of the recommended texts is acceptable for examination purposes.*

### REQUIREMENTS

Candidates must know all requirements for all grades up to and including Theory 5, AND additional requirements as follows

#### Keys required for this examination

Major	ALL keys
Minor	ALL keys

Candidates are expected to be familiar with the use of the following:

Major, Minor, Diminished Chords (root position and inversions)
Dominant 9 <sup>th</sup> and 13 <sup>th</sup> chords (root position only)
Diatonic 7 <sup>th</sup> chords (root position and inversions)
Secondary (Applied) Dominants (root position and inversions)
Secondary (Applied) Diminished 7 <sup>th</sup> of V (root position and inversions)
Modulation to closely related keys
Non-chord Tones <ul style="list-style-type: none"><li>• passing notes (accented and unaccented)</li><li>• auxiliary (neighbour) notes</li><li>• appoggiatura</li><li>• anticipation notes</li><li>• escape tones</li><li>• suspensions</li></ul>

### **1. Harmony (Chorale Style)**

Provide four-part harmony for SATB in Baroque chorale style, for a given melody or bass (figured or unfigured), observing the accepted rules of voice leading.

- Major and minor keys
- Modulation to closely related keys
- Non-chord tones
- Harmonic analysis using chord symbols and figures may be required

### **2. Harmony (Keyboard Style)**

Harmonize a given melody and/or bass in keyboard style (approximately 8-12 bars in length)

- Major and minor keys
- The first bar will be given complete to indicate the style and period (*i.e.* Baroque, Classical, or Romantic)
- Modulation to closely related keys
- Rhythmic and melodic interest, flow and unity
- Harmonic analysis using chord symbols and figures may be required

### **3. Counterpoint**

Add a second part above or below a given melody in 18<sup>th</sup>-century counterpoint (approximately 8-12 bars in length)

- Give chordal analysis of implied harmony
- Use rhythmic and motivic ideas derived from the example(s) given on the question paper

### **4. Analysis**

Analysis of a short passage in piano or SATB score in Binary, Rounded Binary, or Ternary form

- Identify key
- Trace thematic development
- Mark phrases and cadences
- Identify main key centres, points of modulation, and structural divisions
- Harmonic analysis using chord symbols and figures
- All non-chord tones to be circled and labelled