
THEORY 7(A)

HARMONY & COUNTERPOINT

(Associate Diploma)

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, 4th 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 7(A) is required to obtain the ASSOCIATE DIPLOMA.

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 6, 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, Augmented, Diminished Chords (root position and inversions)
Advanced use of Secondary (Applied) Dominant chords (root position and inversions)
Advanced use of Secondary (Applied) Diminished 7 th of V (root position and inversions)
Altered Chords <ul style="list-style-type: none">• Neapolitan 6th chord• Augmented 6th chords
All Non-chord tones
Modulation to any key

1. Harmony (Chorale Style)

Harmonize for SATB in chorale style, a melody and/or bass (figured or unfigured), observing the accepted rules of voice leading, and using

- Modulation to any key
- Neapolitan chords
- Augmented 6th chords
- Suspensions, and non-harmonic notes
- The question will provide a portion already completed to indicate style and period (i.e. Baroque, Classical, or Romantic)
- Harmonic analysis may be required

2. Harmony (Keyboard Style)

Continue a keyboard accompaniment for a given solo line (for either voice or instrument) for approximately 8-12 bars in a similar style. The opening portion of the accompaniment will be given to indicate the style. The answer should include

- Modulation to any key and return to the tonic
- A rhythm and harmony of musical interest, flow, and unity
- Harmonic analysis may be required

3. Counterpoint

The candidate may choose

EITHER

To extend a given opening to create a two-part contrapuntal composition of 16-20 bars in length in the style of a Baroque Invention.

- Include points of imitation and show motivic unity
- Include modulations consistent with the period
- Give chordal analysis of implied harmony

OR

TWO fugal subjects will be given. The candidate will provide an Answer (real or tonal) for each subject. The candidate will then provide a countersubject in invertible counterpoint for either ONE of the subjects.

- Include a modulatory link (or bridge) between the subject and answer, if necessary
- Give chordal analysis of implied harmony

NOTE: A study of the following works (any edition) will assist candidates in preparing for the examination:

Bach, J.S.	<i>Two-part Inventions</i>
Bach, J.S.	<i>Well-Tempered Clavier, Vols. I and II</i>
Bach, J.S.	<i>The Art of Fugue</i>
Riemenschneider, A (ed.)	<i>371 Harmonized Chorales (Schirmer)</i>

And also a selection of Lieder representing Schubert, Schumann, Brahms, and Wolf.