

UNISA

THEORY OF MUSIC SYLLABUSES

PREGRADE 1 – GRADE 5

2015 (until further notice)

Directorate Music
University of South Africa
PRETORIA

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GENERAL

A Language medium

Theory of Music syllabuses and question papers are drawn up in English and Afrikaans. Syllabuses and question papers for the initial grades are also available in Sotho, Zulu and Xhosa.

B Examination periods

First examination period: The first week in **June** – Pregrade 1 to Grade 6.

Second examination period: The first half of **October** – Pregrade 1 to Grade 8.

The precise dates will be fixed from year to year according to the number of entries, and the persons concerned will be notified about them in good time.

C Stationery for theory examinations

The University provides manuscript paper on which candidates may do rough work before writing their final answers on the examination paper.

Pencilled answers will be accepted, provided they are **clear and legible** as, for example, when a **B** or **HB** pencil is used.

D Re-marking, Report of Marks and Examiner's Report

D.1 Re-marking of scripts

The script of candidates who failed a theory examination can be remarked on payment of a fee equal to 50% of the entry fee for the examination in question. This fee is not refundable.

D.2 Issuing of report of marks

A report indicating the marks obtained by a candidate for individual questions in the theory examination may be issued on payment of the prescribed fee.

D.3 Issuing of examiner's report

An examiner's report on a candidate's theory examination may be requested at a fee equal to the full entry fee for the examination in question.

*In all cases referred to in D.1, D.2 and D.3, the application, together with the prescribed fee, should reach the University by **20 August** (for the **first session**) and **20 January** (for the **second session** of the **previous** calendar year). After these two dates the examination scripts are destroyed.*

NOTES REGARDING SOLFA NOTATION: PREGRADE 1 – GRADE 3

A PITCH

- Seven solfa syllables are used to indicate pitch. These syllables are abbreviated in a score and small letters are used to indicate them. The letters are written on one level:

d r m f s l t (d¹)

- In solfa notation the key (key note / tonic) is indicated at the beginning of a piece:

Doh is C*

Doh is G*

* In South Africa the moveable doh, instead of the fixed doh is used. The doh could be on any pitch.

- To distinguish between the different register placements of a specific solfa syllable a number or comma is used as a:

superscript: d¹ of d' to indicate a higher pitch (an octave higher)

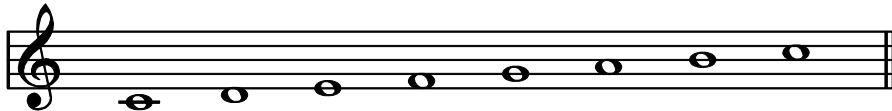
subscript: d₁ of d, to indicate a lower pitch (an octave lower)

Examples

Solfa notation

Doh is C: d r m f s l t d¹

Staff notation

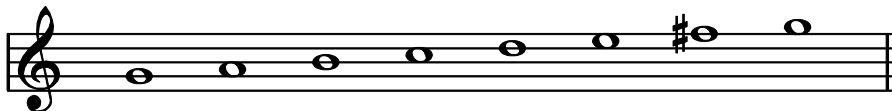


C major

Solfa notation

Doh is G: d r m f s l t d¹

Staff notation



G major

B TIME SIGNATURES AND NOTE VALUES (DURATION)

- **Barlines are indicated by vertical lines:**

Solfa notation



Staff notation

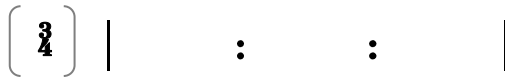
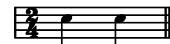


- **Beats (the main division of the bar) are divided by a colon (:):**

Time signatures in Solfa notation



Staff notation



* a shorter vertical line divides the bar into two halves

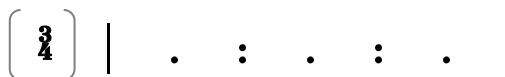
** a colon divides the two halves into quarters

- **Subdivision of crotchet beats is divided by full stops (.) :**

Solfa notation



Staff notation



- **Held, tied and dotted values:**

Minims and dotted minims are indicated by a dash (-)

Solfa notation

Doh is C

| d : - |

| d : - : d |

| d : - : - |

| d : - | d : - |

| d : - | - : d |

| d¹ : d¹ | - : d¹ |

| d¹ : - : d¹ | - : d¹ : d¹ |

| d¹ : - | - : d¹ | - : d¹ | d¹ : - |

Staff notation

C major



• **Rests:**

Rests are indicated by a blank/empty space

Solfa notation

Staff notation

Crotchet rest

Doh is G

G major

| d : | s : |

| m : : r | d : - : |

| d¹ : | m : r | d : - | - : |

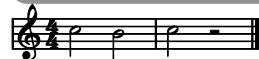


Minim rest

Doh is C

C major

| d¹ : - | t : - | d¹ : - | : |



Quaver rest

Doh is G

G major

| m . : r . | d . : . |

| d . : m . | s : | d¹ : - | d¹ : - |



EXAMPLE:

Question – (Grade 3)

Notate the following two-bar phrase from solfa notation to staff notation.

Doh is G

| d : r . m | d : m . s | d¹ : m . r | d : - |

Answer



PREGRADE 1 [TV1-S]

- Number of examination papers : 1
- Duration : 1 hour
- Maximum marks : 100
 - Roll of Honour : 95
 - Distinction : 80
 - Merit : 70
 - Pass : 50

Pregrade 1

SYLLABUS

1 CLEFS AND COMPASS

1.1 Clefs

G clef (treble clef) and F clef (bass clef)

1.2 Compass in which written notes are to be recognised and used



2 NOTE VALUES AND RESTS

2.1 Note Values:



2.2 Rests:



3 TIME SIGNATURES AND GROUPING

3.1 Simple time signatures



3.2 Grouping

Correct grouping of prescribed note values and rests in prescribed time signatures (syncopation excluded).

4 KEY SIGNATURES, SCALES AND TONE DEGREES

4.1 Key signatures

The writing and identification of the key signatures of C, G and F major in both clefs.

4.2 Scales

The writing and identification of C, G and F major scales, without key signature, in semibreves, ascending from the tonic, in both clefs. Semitones to be indicated by slurs. Compass one octave.

4.3 Tone degrees

The writing and identification of the tonic, subdominant and dominant degrees of the prescribed scales, without key signature in both clefs. Technical names to be used.

5 INTERVALS

The writing and identification of a third and a fifth interval above the tonic of the prescribed scales in both clefs.

6 TERMS AND SIGNS

The meaning and application of:

6.1 Dynamics

forte, *f* (I)*; mezzo forte, *mf* (I); mezzo piano, *mp* (I); piano, *p* (I); crescendo, *cresc.* (I); < decrescendo, *decresc.* > (I); diminuendo, *dim.* or *dimin.* (I)

6.2 Tempo

allegro (I); allegretto (I); andante (I); moderato (I); ritardando, *rit.* or *ritard.* (I).

6.3 Articulation

legato (I); staccato, *stacc.* (I)

6.4 Sign



7 SOLFA NOTATION

Names of the seven basic solfa syllables and abbreviations thereof:

Solfa syllables

doh ray mi fah soh lah ti (doh)

Abbreviations

d r m f s l t (d)

* I = Italian

GRADE 1 [T10–8]

- Number of examination papers : 1
- Duration : 1 hour
- Maximum marks : 100
 - Roll of Honour : 95
 - Distinction : 80
 - Merit : 70
 - Pass : 50

Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, ie candidates should be familiar with the content of syllabuses of all previous grades.

SYLLABUS

1 CLEFS AND COMPASS

1.1 Clefs

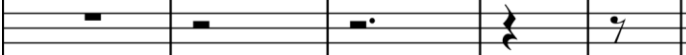
G clef (treble clef) and F clef (bass clef)

1.2 Compass in which written notes are to be recognised and used



2 NOTE VALUES AND RESTS

2.1 Note Values: 

2.2 Rests: 

3 TIME SIGNATURES AND GROUPING

3.1 Simple time signatures

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C

3.2 Grouping

Correct grouping of prescribed note values and rests in above-mentioned time signatures (syncopation excluded).

4 KEY SIGNATURES, SCALES AND TONE DEGREES

4.1 Key signatures

The writing and identification of major key signatures up to and including two sharps and two flats, and the tonic minor of A major, ie **a minor**.

Grade 1

4.2 Scales

The writing and identification of major scales up to and including two sharps and two flats, and the tonic harmonic minor of A major, ie a harmonic minor with as well as without key signature, in semibreves, ascending and/or descending from the tonic, in both clefs. Semitones to be indicated by slurs. Compass one octave.

4.3 Tone degrees

The writing and identification of the tonic, subdominant and dominant degrees of the prescribed scales, with as well as without key signature, in both clefs. Technical names to be used.

5 INTERVALS

The writing and identification of a third and a fifth, above the tonic of the prescribed keys, with as well as without key signature, in both clefs.

6 TRIADS

The writing and identification* (figuring/chord symbols) of the tonic (I/i), subdominant (IV/iv) and dominant triad (V) (primary triads) of the prescribed keys in root position and in close structure, with as well as without key signature, in both clefs.

Examples: three-part in close structure on one staff.

Major keys
without key signature

Major keys
with key signature



D: I*

B \flat : IV

D: I

B \flat ** : IV

Minor keys
with and without key signature



a: i*

a: iv

a** : V

* Figure triads with Roman numerals: D: I; a: i

** Major keys are indicated by capital letters and minor keys by small letters.

7 TERMS AND SIGNS

The meaning and application of:

7.1 Dynamics

fortissimo, *ff* (I)*; pianissimo, *pp* (I);

7.2 Tempo

adagio (I); andantino (I); presto (I); rallentando, *rall.* (I); ritenuto, (I); accelerando, *accel.* (I); a tempo (I)

7.3 Character

cantabile (I); semplice (I)

7.4 Articulation

accent 

7.5 Terms and signs

da capo, *D.C.* (I); fine (I); dal segno, *D.S.*  (I); anacrusis (upbeat); fermate (pause) 



8 SOLFA NOTATION

Knowledge of the following aspects in solfa notation:

- Solfa syllables

- Time signatures: $\frac{2}{4}$ $\frac{3}{4}$

- Note values:   

* I = Italian

Grade 1

- **Transcription:**

Transcribing a two-bar phrase from solfa notation to staff notation

Keys: C, G and F majors (Doh can either be C, G or F)

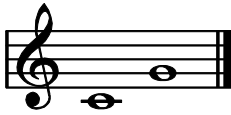
Clef: G clef

Compass: a fifth

Example:

Doh is C d-s (doh – soh)

C: middle c-g



GRADE 2 [T20–A]

- Number of examination papers : 1
- Duration : 1½ hours
- Maximum marks : 100
 - Roll of Honour : 95
 - Distinction : 80
 - Merit : 70
 - Pass : 50

Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, ie candidates should be familiar with the content of syllabuses of all previous grades.

Grade 2

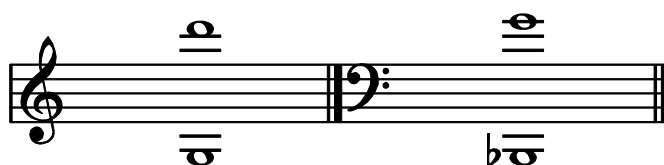
SYLLABUS

1 CLEFS AND COMPASS

1.1 Clefs

G clef (treble clef) and F clef (bass clef)

1.2 Compass in which written notes are to be recognised and used



2 NOTE VALUES, RESTS AND TIED NOTES

2.1 Note Values:



2.2 Rests:



Knowledge of ties (tied notes) will be required.

3 TIME SIGNATURES AND GROUPING

3.1 Time signatures

- *Simple time*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C

- *Compound time*

$\frac{6}{8}$ $\frac{9}{8}$

3.2 Grouping

Correct grouping of prescribed note values and rests in above-mentioned time signatures (syncopation excluded).

4 KEY SIGNATURES, SCALES AND TONE DEGREES

4.1 Key signatures

The writing and identification of major and minor key signatures up to and including three sharps and three flats. A knowledge of related major and minor keys with the same key signature is required.

4.2 Scales

The writing and identification of major and harmonic minor scales up to and including three sharps and three flats, with as well as without key signature, in semibreves, ascending and/or descending from the tonic, in both clefs. Semitones to be indicated by slurs. Compass one octave.

4.3 Tone degrees

The writing and identification of all tone degrees of the prescribed major and harmonic minor scales, with as well as without key signature, in both clefs. Technical names to be used.

5 TRANSPOSITION

Transposition of a given passage, with as well as without key signature, an octave higher or lower, from the bass to the treble clef or *vice versa*.

6 INTERVALS

The writing and identification of all simple diatonic intervals, above the tonic of the prescribed scales, with as well as without key signature, in both clefs. Intervals must only be written above a given note.

7 TRIADS

The writing and identification (figuring/chord symbols) of the tonic (I/i), subdominant (IV/iv) and dominant triads (V) (primary triads) of the prescribed keys in root position. Triads must be written in close structure on a single staff, with as well as without key signature.

8 PREPARATION FOR MELODY WRITING

The addition of two answering bars of rhythm to a given opening rhythm of two bars.

Grade 2

9 TERMS AND SIGNS

The meaning and application of:

9.1 Dynamics

fortepiano *fp* (I)*


9.2 Tempo

allargando (I); langsam, (G)**; larghetto (I); largo (I); lento (I); mosso (I);
 rasch (G); schnell (G); tempo primo (I)

9.3 Character

alla marcia (I); delicato (I); espressivo, *espr.* (I); fröhlich (G); grazioso (I);
 leggero (I); lustig (G); ruhig (G); scherzando (I); tempo di minuetto (I)


9.4 Articulation

mezzo staccato,  (I); portato (I); tenuto (I)

9.5 Words which combine with terms

con (I); ma non troppo (I); meno (I); mezzo (I); molto (I); senza (I)

9.6 Other terms and signs

da capo al segno (*D.C. al* ); *da capo al fine* (I); opus, op (L)***

10 SOLFA NOTATION

Knowledge of the following aspects in solfa notation:

- Solfa syllables

- Time signatures: $\frac{2}{4}$ $\frac{3}{4}$

* I = Italian

** G = German

*** L = Latin

- **Note values and the corresponding rests:**



- **Transcription**

Transcribing a two-bar phrase from solfa notation to staff notation

Keys: C, G, D, F and B \flat majors (Doh can be either C, G, D, F or B \flat)

Clef: G clef

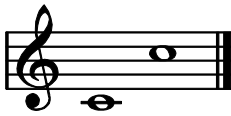
Compass: an octave

Example:

Doh is C

d-d¹ (doh – doh¹)

C: middle c-c (octave higher)



GRADE 3 [T30–C]

COMPULSORY WRITTEN EXAMINATION FOR ANY GRADE 4 PRACTICAL EXAMINATION

- Number of examination papers : 1
- Duration : 1½hours
- Maximum marks : 100
 - Roll of Honour : 90
 - Distinction : 80
 - Merit : 70
 - Pass : 50

Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, ie candidates should be familiar with the content of syllabuses of all previous grades.

SYLLABUS

1 CLEFS AND COMPASS

1.1 Clefs

G clef (treble clef) and F clef (bass clef)

1.2 Compass

A knowledge of all leger lines above and below the staff will be required.

2 NOTE VALUES AND RESTS

2.1 Note Values:



2.2 Rests:



3 TIME SIGNATURES AND GROUPING

3.1 Time signatures

- *Simple time*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ C

$\frac{2}{2}$ C $\frac{3}{2}$ $\frac{4}{2}$

- *Compound time*

$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

3.2 Grouping

Correct grouping of note values and rests up to and including semiquavers in the prescribed time signatures.

Grade 3

4 KEY SIGNATURES, SCALES AND TONE DEGREES

4.1 Key signatures

The writing and identification of major and minor key signatures up to and including four sharps and four flats in the prescribed clefs. A knowledge of related major and minor keys with the same key signature is required.

4.2 Scales

The writing and identification of major, harmonic and the melodic* minor scales up to and including four sharps and four flats, with as well as without key signature, ascending and/or descending from the tonic, in both clefs, using given note values/rhythmic patterns. Semitones to be indicated by slurs. Compass one octave.

4.3 Tone degrees

The writing and identification of all tone degrees of prescribed major and harmonic minor scales, with as well as without key signature, in both clefs. Technical names to be used.

5 TRANSCRIPTION

Transcription (retaining the same pitch) of a given passage, with as well as without key signature, from the bass to the treble clef, or *vice versa*.

6 INTERVALS

The writing and identification of all simple diatonic intervals, above the tonic, of prescribed major and harmonic minor scales, with as well as without key signature, in both or between clefs.

Intervals must be written above as well as below a given note.

7 PREPARATION FOR HARMONY PRIMARY AND SECONDARY TRIADS/CHORDS

7.1 Three-part in close structure (spacing) with key signature

The identification (figuring) of the undermentioned single triads in root position, in prescribed major and minor keys.

* The descending melodic minor scale is also known as the pure minor scale or Aeolian mode.

Major keysPrimary triads
(root position)I^{*}; IV; VSecondary triads
(root position)ii^{*}; iii; vi; vii^{o*}**Minor keys**Primary triads
(root position)

i; iv; V

Secondary triads
(root position)ii^o; III⁺*; VI; vii^o

Examples:

C: I^{*} C: ii^{*} C: vii^o * c: III⁺ *

7.2 Four-part (SATB) in close as well as open structure (spacing) on two staves with key signature

The writing and identification (figuring) of primary chords (I(i), IV(iv), V) in root position in prescribed major and minor keys, with doubled root and correct spacing. The soprano (root, third or fifth) or bass note (root) will be given.

Examples:

Close structure (spacing)			Open structure (spacing)		
(3)**	(5)**	(1)**	(5)**	(3)**	(1)**
C: I	I	I	C: I	I	I

* Use the following chord symbols and key indications:

major triad: I minor triad: ii

diminished triad: vii^o augmented triad: III⁺

Major keys: C (capital letter) Minor keys: c (small letter)

** Third, fifth or root in soprano

Grade 3

7.3 Harmonic analysis

The harmonic analysis (figuring/chord symbols) of suitable given extracts of music. Keys up to and including four sharps and four flats are applicable.

8 COMPLETION OF A MELODY

The addition of two bars of rhythmical melodic content in answer to a given two bar opening in C, G, D, F and B \flat majors in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$

9 TERMS AND SIGNS

The meaning and application of:

9.1 Dynamics

con forza (I)*; marcato, (I); rinforzando, *rf*, *rfz* or *rinf.* (I); sforzando, sforzato, *sf*, *sfz* (I); sforzando-piano, *sfp* (I); smorzando, (I);

9.2 Tempo

con moto (I); lebhaft (G)**; mässig (G); stringendo (I)

9.3 Character

agitato (I); animato, con anima (I); Ausdruck (G); bewegt (G); con brio (I); con espressione (I); con spirito (I); dolce (I); energico (I); frisch (G); grave (I); maestoso (I); marziale (I); mesto (I); misterioso (I); pesante (I); traurig (G); zart (G)

9.4 Articulation

non legato (I); staccatissimo (I)

9.5 Words which combine with terms

ben (I); più (I); poco (I); sempre (I); subito (I)

9.6 Other terms and signs

mano destra (I); mano sinistra (I); Ottava / *8va* (I); ^{*8va*}----] *8va*----]

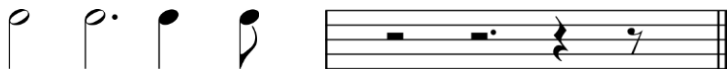
* I = Italian

** G = German

10 SOLFA NOTATION

Knowledge of the following aspects in solfa notation:

- **Solfa syllables**
- **Time signatures:** $\frac{3}{4}$ $\frac{4}{4}$
- **Note values and the corresponding rests:**



- **Transcription:**

Transcribing a two-bar phrase from solfa notation to staff notation

Keys: C, G, D, A, F, B \flat and E \flat majors (Doh can be either C, G, D, A, F, B \flat or E \flat)

Clef: G clef

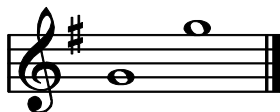
Compass: an octave

Example:

Doh is G

d-d¹ (doh – doh¹)

G: g (above middle c) – g (octave higher)



GRADE 4 [T40–E]

COMPULSORY WRITTEN EXAMINATION FOR ANY GRADE 5 PRACTICAL EXAMINATION

- Number of examination papers : 1
- Duration : 2 hours
- Maximum marks : 100
 - Roll of Honour : 90
 - Distinction : 80
 - Merit : 70
 - Pass : 50

Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, ie candidates should be familiar with the content of syllabuses of all previous grades.

SYLLABUS

1 CLEFS

G clef (treble clef), alto and F clef (bass clef)

2 NOTE VALUES AND RESTS

2.1 Note values

All note values up to and including semiquavers as well as the breve (double whole note), single dotted values and duplets, triplets and quintuplets in quavers and semiquavers.

2.2 Rests

All rests up to and including semiquaver rests as well as single dotted rests (compound time signatures) and the breve rest (double whole rest).

3 TIME SIGNATURES AND GROUPING

3.1 Time signatures

- *Simple time signatures*

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$

- *Compound time signatures*

$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

3.2 Grouping

Correct grouping of note values and rests up to and including semiquavers in the prescribed time signatures.

4 KEY SIGNATURES AND SCALES

4.1 Key signatures

The writing and identification of all major and minor key signatures in the alto clef.

Grade 4

4.2 Major and minor scales

The writing and identification of all major, harmonic and melodic minor scales, with as well as without key signature, ascending and/or descending from the tonic, in the prescribed clefs, using given note values/rhythmic patterns. Semitones to be indicated by slurs. Compass one octave.

5 INTERVALS

The writing and identification of all simple diatonic intervals and their inversions, in and between the G- and F-clefs.

6 HARMONY: PRIMARY AND SECONDARY TRIADS/CHORDS

6.1 Three-part in close and open structure (spacing) on one staff, with key signature

The identification (figuring) of the undermentioned single triads in major and minor keys up to and including four sharps and four flats, in chord (close and open structure), broken chord (close and open structure) and Alberti bass (close structure) form.

Major Keys

Primary triads

II; I_6^* (Ib)*; I_4^6 (Ic)

IV; IV_6 (IVb); IV_4^6 (IVc)

V; V_6 (Vb); V_4^6 (Vc)

Secondary triads

ii; ii_6 (iib)

iii; iii_6 (iiib)

vi; vi_6 (vib)

vii_6^o (vii^ob)

Minor Keys

Primary triads

i; i_6 (ib); i_4^6 (ic)

iv; iv_6 (ivb); iv_4^6 (ivc)

V; V_6 (Vb); V_4^6 (Vc)

Secondary triads

ii_6^o (ii^ob)

III_6^+ (III⁺b)

VI

vii_6^o (vii^ob)

Examples:

C: I I I F: ii_6 (iib) ii_6 (iib) ii_6 (iib) e: V_4^6 (Vc) V_4^6 (Vc) V_4^6 (Vc)

* Candidates must be familiar with both methods of figuring eg i_6 ; (ib)

6.2 Four-part (SATB) in close and open structure (spacing) on two staves, with key signature

The writing of the undermentioned single chords in major and minor keys up to and including four sharps and four flats with suitable doubling and structure (spacing) in the given positions. The soprano or bass notes will be given.

Major Keys

Primary triads

I; I₆ (Ib); I₄⁶ (Ic)

IV; IV₆ (IVb); IV₄⁶ (IVc)

V; V₆ (Vb); V₄⁶ (Vc)

Secondary triads

ii; ii₆ (iib)

iii; iii₆ (iiib)

vi; vi₆ (vib)

vii^o₆ (vii^ob)

Minor Keys

Primary triads

i; i₆ (ib); i₄⁶ (ic)

iv; iv₆ (ivb); iv₄⁶ (ivc)

V; V₆ (Vb); V₄⁶ (Vc)

Secondary triads

ii^o₆ (ii^ob)

III⁺₆ (III⁺b)

VI

vii^o₆ (vii^ob)

6.3 Cadences – four-part (SATB) on two staves with key signature

The writing of the following cadences in major and minor keys up to and including four sharps and four flats with suitable doubling and structure, as well as correct spacing and voice leading. The soprano or bass notes will be given.

Perfect cadence (authentic cadence) V – I (i) :

7 – 8*; 2 – 1; 2 – 3; 5 – 5; 5 – 3

Imperfect cadence (half cadence) I (i) – V :

8 – 7; 1 – 2; 3 – 2; 5 – 5

Plagal cadence IV (iv) – I (i) :

6 – 5; 4 – 3; 1 – 1

Interrupted cadence (deceptive cadence) V – vi (VI) :

2 – 1; 7 – 8; 5 – 3

* Tone degrees

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Examples:

7 - 8* 1 - 2 1 - 1 2 - 1

G: V I d: i V c: iv i D: V vi

6.4 Harmonic analysis

The harmonic analysis (figuring) of suitable given extracts of music. Keys up to and including four sharps and four flats are applicable.

7 COMPLETION OF A MELODY

The addition of a four bar phrase to a given four bar phrase in any major key up to and including two sharps and two flats. Candidates will be expected to add meaningful dynamic marks and phrasing (slurs).

The following tempo indications, time signatures and note values will be required:

- Tempo indications: *allegro*, *allegretto*, *moderato*, *andante*
- Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$
- Note values: All note values and rests up to and including the semiquaver, as well as single dotted values up to and including the quaver.

* Tone degrees

8 TERMS AND SIGNS

The meaning and application of:

8.1 Tempo

lent (F)*; modéré (F); perdendosi (I)**; sostenuto (I)

8.2 Character

appassionato (I); brillante (I); doloroso (I); dolente (I); con fuoco (I); deciso (I); lamentoso (I); martellato (I); risoluto (I); secco (I); serio (I)

8.3 Words which combine with terms

assai (I); etwas (G)***; immer (G); mit (G); nicht (G); ohne (G); quasi (I); sehr (G)

8.4 Other terms and signs

main droite (F); main gauche (F); M.M. ♩ = 72 (or ♩ = 72)

* F = French

** I = Italian

*** G = German

GRADE 5 [T50–G]

COMPULSORY WRITTEN EXAMINATION FOR ANY GRADE 6 AND 7 PRACTICAL EXAMINATION

- Number of examination papers : 1
- Duration : 3 hours
- Maximum marks : 100
 - Roll of Honour : 90
 - Distinction : 80
 - Merit : 70
 - Pass : 50

Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, ie candidates should be familiar with the content of syllabuses of all previous grades.

SYLLABUS

1 CLEFS

G clef (treble clef), alto, tenor and F clef (bass clef)

2 NOTE VALUES AND RESTS

All note values and rests including single dotted values as well as irregular note groups up to and including the quintuplet in quavers, semiquavers and demisemiquavers.

3 TIME SIGNATURES AND GROUPING

3.1 Time signatures

All simple and compound time signatures as well as the following irregular time signatures:

$\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{4}$ $\frac{7}{8}$

3.2 Grouping

Correct grouping of note values and rests up to and including demisemiquaver notes and rests in the above-mentioned time signatures.

4 KEY SIGNATURES AND SCALES

4.1 Key signatures

The writing and identification of all major and minor key signatures in the tenor clef.

4.2 Pentatonic scale (five-tone scale consisting of different combinations of major seconds and minor thirds, without semitones)

The writing and identification in all prescribed clefs of an ascending pentatonic scale beginning on any scale degree.

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4.3 Whole-tone scale (six-tone scale consisting of whole tones only)

The writing and identification in all prescribed clefs of an ascending whole-tone scale on any tone degree.

4.4 Blues scale (Jazz)

The writing and identification in all prescribed clefs of an ascending blues scale on any tone degree.

5 TRANSPOSITION

Transposition of a given passage, according to a major second, minor third and perfect fifth, higher or lower, with key signature in the same clef or between any two of the prescribed clefs.

6 INTERVALS

The writing and identification in all prescribed clefs or between the G and F clef of all simple and compound major, minor, perfect, augmented and diminished intervals and their inversions, as formed between any notes of the diatonic major and minor scales.

7 TERMS AND ORNAMENTS

The meaning and application of:

7.1 Tempo

au mouvement (F)*; doppio movimento (I)**

7.2 Character

doux (F); giocoso (I); gravement (F); pomposo (I); preciso (I); sonoro (I);
sonore (F); tranquillo (I)

7.3 Words which combine with terms






assez (F); avec (F); moins (F); plus (F); sans (F)

* F = French

** I = Italian

7.4 Ornaments

The recognition of the following ornament signs:

- **acciaccatura** 
- **appoggiatura** 
- **shake; trill** 
- **upper mordent** 
- **lower mordent; inverted mordent** 
- **turn** 

8 HARMONY

- In this section only soprano parts will be given to harmonise in four-parts (SATB).
- All chord progressions are to be written with key signature.
- Exercises will be asked in any major and minor key, up to and including four sharps and four flats.
- Figuring of chords is indicated by letters (Ia, Ib, Ic) or numbers [I (I $\frac{5}{3}$), I $_6$ (I $\frac{6}{3}$), I $\frac{6}{4}$]. Candidates must be familiar with both methods of figuring.
- Give attention to appropriate doubling as well as correct spacing.
- Except for the dominant seventh chord, which is a quartad, only triads are implied, by the designations 'chords' and 'chord progressions' in this examination.

8.1 Four-part writing (SATB on two staves)

The addition of three parts below a given soprano (maximum eight bars) based on all secondary chords (ii/ii^o; iii/III⁺; vi/VI; vii^o), in root position and first inversion as is customary and all primary chords (I/i; IV/iv; V) in root position, first and second inversion as is customary, as well as the dominant seventh chord in root position, first and third inversion.

Commonly used chord progressions and soprano parts*:

8.1.1 Cadences

Perfect cadence (authentic cadence)

- I (i) – V – I (i) : 8–7–8 / 3–2–3 / 5–5–5 / 3–2–1 / 5–5–3*
- I (i) – V – Ib (ib) : 5–5–5 / 3–2–1
- IV – V – I (i) : 8–7–8 / 4–2–3 / 6–5–5 / 4–2–1 / 6–7–8
- IV (iv) – V – Ib (ib) : 8–7–8 / 6–5–5 / 4–2–1
- IVb (ivb) – V – I (i) : 8–7–8 / 4–5–5
- IVb (ivb) – V – Ib (ib) : 8–7–8 / 4–5–5
- iib (ii^ob) – V – I (i) : 2–7–8 / 4–2–3 / 6–5–5 / 4–2–1
- iib (ii^ob) – V – Ib (ib) : 2–7–8 / 6–5–5 / 4–2–1

Imperfect cadence (half cadence)

- IV (iv) – I (i) – V : 8–8–7 / 4–3–2 / 6–5–5 / 1–1–2
- IV (iv) – Ib (ib) – V : 4–5–5
- I (i) – IV (iv) – V : 8–8–7 / 3–4–2 / 5–6–5
- I (i) – IVb (ivb) – V : 5–4–5 / 8–8–7
- IV (iv) – iib (ii^ob) – V : 1–2–7 / 6–6–5 / 4–4–2

Plagal cadence

- I (i) – IV (iv) – I (i) : 5–6–5 / 3–4–3 / 1–1–1

Interrupted cadence (deceptive cadence)

- I (i) – V – vi (VI) : 3–2–1 / 8–7–8
- IV (iv) – V – vi (VI) : 8–7–8 / 4–2–1
- iib (ii^ob) – V – vi (VI) : 2–7–8 / 4–2–1

* Commonly used soprano parts are indicated at all chord progressions

8.1.2 The cadential six-four chord [Ic (ic) and IVc (ivc)]

Perfect cadence (authentic cadence)

- [Ic (ic) – V] – I (i): 8–7–8 / 3–2–1 / 5–5–5
- V – [IVc (ivc) – I (i)]: 7–8–8 / 2–4–3 / 5–6–5
- Vb – [IVc (ivc) – I (i)]: 5–6–5 / 5–4–3

Imperfect cadence (half cadence)

- IV (iv) – [Ic (ic) – V]: 8–8–7 / 4–3–2 / 6–5–5
- iib (ii^ob) – [Ic (ic) – V]: 2–1–7

Plagal cadence

- IV (iv) – [IVc (ivc) – I (i)]: 6–6–5 / 4–4–3 / 1–1–1

Interrupted cadence (deceptive cadence)

- [Ic (ic) – V] – vi (VI): 8–7–8 / 3–2–1

8.1.3 Passing progressions

Vc as passing chord

- I (i) – Vc – Ib (ib): 3–2–1 / 5–5–5 / 8–7–8
- Ib (ib) – Vc – I (i): 1–2–3 / 5–5–5 / 8–7–8

Ic (ic) as passing chord

- IV (iv) – Ic (ic) – IVb (ivb): 6–5–4 / 1–1–1 / 4–3–4
- IVb (ivb) – Ic (ic) – IV (iv): 4–5–6 / 1–1–1 / 4–3–4

vii^ob as passing chord

- I (i) – vii^ob – Ib (ib): 3–2–1 / 8–7–8
- Ib (ib) – vii^ob – I: 1–2–3 / 8–7–8

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8.1.4 The ascending and descending melodic minor scale

(tone degrees: 6–7–8; 8–7–6)

a: IV V i a: IV vii^o b i a: IV V_{7d} ib
 *(A: IV V I) *(A: IV vii^o b I) *(A: IV V_{7d} Ib)

a: i III iv a: VI III iv
 *(A: I iii IV) *(A: vi iii IV)

8.1.5 III⁺b in a minor key

a: iv III⁺b VI a: iv III⁺b V₍₇₎ i
 (A: IV iiib vi) (A: IV iiib V₍₇₎ I)

* Can also be applied in major keys.

8.1.6 Chord repetition

The repetition of the primary chords [I(i), IV(iv) and V] in root position with altered soprano placing (ascending and descending leaps of a fifth, fourth and a third) and altered chord position (root position to first inversion or *vice versa*).

Examples of tonic triad:

Leap of a fifth Leap of a fourth

C: I I I I C: I I I I C: I I I I C: I I I I

Leap of a third

C: I I I I C: I₆ I I I₆ C: I I I I

Summary: Every successive note in a melody need not necessarily imply a new chord.

Cadence progressions can be lengthened by means of chord repetition where possible.

Examples:

C: I I I V vi

* Leap of a third

Grade 5

8.1.7 Repeated or held dominant, tonic and subdominant

Two primary chords

C: V I
(c: V i)

C: I V
(c: i V)

C: IV I
(c: iv i)

C: I IV
(c: i iv)

Passing $\frac{6}{4}$

C: IV I_c I_b
(c: iv ic ib)

C: IV_b I_c IV
(c: iv_b ic iv)

C: I V_c I_b
(c: i V_c ib)

C: I_b V_c I
(c: ib V_c i)

Descending third related triads

C: I vi IV

C: V iii I

C: IV ii vii^o b

The image shows a musical score for piano in C minor, consisting of three measures. Each measure has a treble and bass clef. Above the treble clef, fingerings are indicated: '1 - 1 - 1' for the first measure, '5 - 5 - 5' for the second, and '4 - 4' for the third. Below the bass clef, harmonic analysis is provided: 'c: i VI iv' for the first measure, 'c: V III⁺b I' for the second, and 'c: iv ii^ob' for the third. The notes are: Measure 1: Treble (C4, D4, E4), Bass (C3, F3, C4); Measure 2: Treble (G4, A4, B4), Bass (C3, G2, C3); Measure 3: Treble (F4, G4, A4), Bass (C3, F3, C4).

8.1.8 Dominant seventh chord (dominant quartad)*

- $V^7 - I(i)$: 2-1 / 4-3 / 7-8
- $V^7b - I(i)$: 5-5 / 2-1 / 4-3
- $V^7d - Ib(ib)$: 5-5 / 7-8 / 2-1
- $V^7 - vi(VI)$: 2-1 / 7-8 / 4-3

8.2 Non-chordal notes (non-essential notes)

The application and identification of the following unaccented, diatonic non-chordal notes:

- passing note
- upper and lower auxiliary notes

8.3 Harmonic analysis

The harmonic analysis (figuring) of suitable given extracts of music.

9 COMPLETION OF A MELODY

The completion of an eight bar melody for an instrument of your choice, of which the opening motive will be given, in any major or minor key up to and including three sharps and three flats, in either the treble or bass clef.

The following tempo indications, time signatures and note values will be required:

* Use the tonic, subdominant or supertonic chord in a suitable position as a preceding chord.

Grade 5

- allegro, allegretto, moderato, andante
- **$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$**
- All note values and rests up to and including semiquavers, single dotted values up to and including quavers, as well as triplets in quavers.
- Candidates will be expected to phrase the melody and add meaningful articulation and dynamic indications.

10 FORM ANALYSIS

The analysis of the following prescribed pieces* with regard to:

- **Chord progressions** (only prescribed chords will be required)
- **Keys** (modulations included)
- **Phrases**
- **Cadences**
- **Structure** (binary and tenary)
 - JS Bach Minuet in G minor (Piano Examination Volume 2008 Pregrade 1, p 2)
 - Handel Rigaudon in G major (Piano Examination Volume 2008 Grade 4, p 3)
 - Haydn Theme from Theme and Variations Hob XVII: 5 (Piano Examination Volume 2008 Grade 6, p 8)
 - M Swierzynski Playing (Piano Examination Volume 2008 Grade 1, p 15)
 - MS Setai Mankokosane (We are happy that it is raining)

* These pieces with concise analysis are printed in a separate publication and can be ordered from The Business Section, Unisa Press, PO Box 392, Unisa, 0003
 e-mail frasehj@unisa.ac.za (enquiries only)
 Tel (012)-429-3368; Fax (012)-429-3221/3449

11 HISTORY OF MUSIC

- **Western Art/ Classical Music**

- The approximate dates of the following periods:
 - Baroque
 - Classicism
 - Romanticism
- Concise descriptions of two different kinds of composition genres generally found in each period
(eg. Vocal: opera, oratorio, mass etc.;
Instrumental: fugue, suite, sonata, symphony etc.),
- Names of two important composers from each period,
- Concise descriptions of two different types of works with an example of each type of work, by each composer from the given periods.

- **Popular Music**

The definition of, and the naming of musicians representative of the following styles:

- Rock 'n' Roll
- Funk
- Hip-hop
- Kwaito
- Bubblegum