
Grade 6 *(3 hours)*

Section 1	10 questions	<i>(10 marks)</i>
Section 2	Writing scales, arpeggios, broken chords, transposition	<i>(15 marks)</i>
Section 3	Writing an 8-bar melody (using notes from major, minor, pentatonic major, pentatonic minor or blues scales or from the Aeolian mode). Clef, time signature, instrument and tonality are prescribed and an optional start is given.	<i>(15 marks)</i>
Section 4	Harmonic sequence	<i>(15 marks)</i>
Section 5	4-part chords for SATB or transferring a short extract of a hymn/chorale from close to open score or vice versa	<i>(10 marks)</i>
Section 6	Labelling the chords of a phrase of a hymn/chorale with Roman numerals and chord symbols and completing it with an appropriate two-chord cadence (bass line given)	<i>(15 marks)</i>
Section 7	Analysis – 10 questions	<i>(20 marks)</i>

Questions and tasks may cover all matters specified in previous grades and also the following:

Rhythm, texture and form

1. Demisemiquaver triplets
2. Double dotted notes and rests
3. Duplets
4. Hemiola
5. Swung quavers (writing quavers to be played swing)
6. Understand and identify textures (homophonic, polyphonic, imitative, thick or dense, thin or transparent)
7. Understand the terms movement and Prelude

Theory of Music

8. Binary form with reference particularly to Baroque sonatas (da camera and da chiesa) and dance suites (Allemande, Bourrée, Italian Corrente, French Courante, Italian Giga, French Gigue, Gavotte, Minuet and Sarabande – definitions for each as defined in the workbook)
9. Ternary form with reference particularly to Baroque dance suites (Bourrée I and II, Gavotte I and II and Minuet and Trio)
10. Air with variations
11. Chorale
12. Folk ballad

Composers

Composers of particular relevance to this grade are those writing in the Baroque period (approximately 1600-1750), e.g. J S Bach, Corelli, Couperin, Handel, Marcello, Rameau, A and D Scarlatti, Telemann and Vivaldi

Pitch

1. All major keys (for all major keys: scales, key signatures, arpeggios, broken chords, broken chords of the dominant 7th, and tonic triads (root, first or second inversion))
2. All minor keys (for all minor keys: scales – natural (Aeolian mode) and harmonic and melodic minor, key signatures, arpeggios, broken chords, broken chords of the dominant 7th, and tonic triads (root, first or second inversion))
3. 3rd, 6th and 7th degrees of the major/minor scale being known as mediant, submediant and leading note respectively
4. Recognising and writing diminished 7th chords (with an understanding of correct spelling and their enharmonic equivalents)
5. Broken chords of all diminished 7th chords
6. Writing and labelling chords on every degree of the scale (harmonic and melodic minors) in any key as well-balanced 4-part chords for SATB in root, first or second inversions (plus third inversions for dominant 7ths and diminished 7ths), using Roman numerals or chord symbols
7. Recognising and writing figured bass for all major and minor chords for the grade in root, first or second inversion
8. Recognising and writing augmented chords
9. Recognition of all intervals including compound intervals
10. Recognising pedal points on the tonic and dominant degrees of the scale
11. Recognising and writing harmonic sequences and identifying the keys that they travel through
12. Recognising and writing perfect, plagal, imperfect and interrupted cadences
13. Labelling the chords of a phrase of a chorale/hymn in Roman numerals and chord symbols, and completing it with an appropriate two-chord cadence (bass line given)
14. Writing a short extract from close to open score for SATB (chorale/hymn phrase), or vice versa
15. Recognising and writing C, D, F or G pentatonic major scales, A, B, D or E pentatonic minor and A, B, D or E blues scales
16. Concept of modes with reference particularly to Aeolian mode (the natural minor)
17. Identifying music written using the Aeolian mode (natural minor)
18. Writing an 8-bar melody using notes from the major, minor, pentatonic major, pentatonic minor, blues scales or using notes from the Aeolian mode

19. Transposing a melody for any transposing instrument for the grade (transposing interval to be known for descant recorder, clarinet in B \flat , alto saxophone in E \flat , tenor saxophone in B \flat , trumpet in B \flat , French horn in F, double bass and classical guitar)
20. Ranges of clarinet in A, treble recorder, saxophones (tenor in B \flat and baritone in E \flat) as defined in the workbook
21. Identifying variation/decoration (harmonic, melodic, dynamic and textural)

General knowledge

Baroque period as defined in the workbook

Musical words and symbols

Instrument-specific words (bowed strings)

Arco, con sordino, natural harmonics, open strings, *pizz.*, double stopping, chords

Instrument names/terms in Italian

Basso continuo (or *continuo*), *contrabasso*, *corno*, *fagotto*, *flauto*, *flauto dolce*, *oboe*, *tromba*, *viola*, *violino*, *violoncello*