

This Syllabus is provided in two tables below, one using British terminology such as crotchets, minims, semitones etc. The other using American terminology such as quarter note, half note, half steps etc. The content for British and American tables are in all other respects the same.

## British

Candidates are expected to understand the Key Areas/Elements covered in all previous grades in addition to the Syllabus content listed below:

| Key Areas                | Key Elements  |
|--------------------------|---|
| Triads/Chords            | <ul style="list-style-type: none"> <li>• Writing &amp; Recognising Qualities (major, minor, diminished, augmented)</li> <li>• Inversions</li> </ul>   |
| Labelling Chords         | <ul style="list-style-type: none"> <li>• Roman Numerals</li> <li>• Figured Bass</li> <li>• Lead Sheet Notation</li> </ul>   |
| Counterpoint             | <ul style="list-style-type: none"> <li>• Consonant 1:1 (same rhythm in each part)</li> <li>• Motion (contrary, similar, parallel, oblique)</li> </ul>   |
| Four Part Harmony        | <ul style="list-style-type: none"> <li>• Dominant Sevenths</li> <li>• Cadences Using Tonic/Dominant Chords</li> <li>• Pre-Dominant Chords (supertonic, subdominant)</li> <li>• Cadential Second Inversions</li> <li>• Writing Simple Cadential Chord Progressions</li> <li>• Harmonic Dictation (completing soprano and/or bass lines)</li> </ul> |
| Transposition            | <ul style="list-style-type: none"> <li>• Transposing Melodies Into Any Key</li> </ul>   |
| Periods of Music History | <ul style="list-style-type: none"> <li>• Composers and Basic Characteristics (Renaissance, Baroque, Classical, Romantic &amp; Twentieth/Twenty-First Century)</li> </ul>  |

## American

Candidates are expected to understand the Areas/Elements covered in all previous grades in addition to the Syllabus content listed below:

| Key Areas                | Key Elements  |
|--------------------------|---|
| Triads/Chords            | <ul style="list-style-type: none"> <li>• Writing &amp; Recognising Qualities (major, minor, diminished, augmented)</li> <li>• Inversions</li> </ul>   |
| Labelling Chords         | <ul style="list-style-type: none"> <li>• Roman Numerals</li> <li>• Figured Bass</li> <li>• Lead Sheet Notation</li> </ul>   |
| Counterpoint             | <ul style="list-style-type: none"> <li>• Consonant 1:1 (same rhythm in each part)</li> <li>• Motion (contrary, similar, parallel, oblique)</li> </ul>   |
| Four Part Harmony        | <ul style="list-style-type: none"> <li>• Dominant Sevenths</li> <li>• Cadences Using Tonic/Dominant Chords</li> <li>• Pre-Dominant Chords (supertonic, subdominant)</li> <li>• Cadential Second Inversions</li> <li>• Writing Simple Cadential Chord Progressions</li> <li>• Harmonic Dictation (completing soprano and/or bass lines)</li> </ul> |
| Transposition            | <ul style="list-style-type: none"> <li>• Transposing Melodies Into Any Key</li> </ul>   |
| Periods of Music History | <ul style="list-style-type: none"> <li>• Composers and Basic Characteristics (Renaissance, Baroque, Classical, Romantic &amp; Twentieth/Twenty-First Century)</li> </ul>  |