

UNISA

THEORY OF MUSIC SYLLABUSES

GRADE 6 – 8

2015 (until further notice)

Directorate Music
University of South Africa
PRETORIA

Revised Edition
2017

© Copyright 2015 by Unisa

All rights reserved

Printed and published by the
University of South Africa
Muckleneuk, Pretoria

CONTENTS

Page

GENERAL

A	Language medium	(iv)
B	Examination periods	(iv)
C	Stationery for theory examinations	(iv)
D	Re-marking, Report of Marks and Examiner's Report	(iv)

GRADE 6	1
---------	---

GRADE 7	9
---------	---

GRADE 8	16
---------	----

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 of 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.*

GRADE 6 [T60–J]

COMPULSORY WRITTEN EXAMINATION FOR ANY GRADE 8 PRACTICAL EXAMINATION

- Theory of Music Grade 6 consists of two papers. Should candidates fail one of the papers, they will retain unconditional credit for the other paper.*
- Grade 6 Theory of Music candidates may enter for both papers or only one paper (in any order) at any session. When entering for one paper, candidates will have to pay the equivalent of 50% of the applicable examination fee.

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 6 (T60-J)	DURATION	PASS MARK	MAXIMUM MARKS
PAPER 1 (T61-K) Harmony and Counterpoint	3 hours	50	100
PAPER 2 (T62-L) History of Music and Form Analysis	3 hours	50	100
			TOTAL 200
			Roll of Honour 170
			Distinction 160
			Merit 140
			Pass 100

- * Exemption agreements exist with South African Universities whereby learners may apply for possible exemption at the Directorate Music from Theory of Music Grade 6 after having passed a completed first year of a BMus degree, or a completed second year of an extended BMus degree.

Grade 6.1

PAPER 1 (T61–K): HARMONY AND COUNTERPOINT

1 FOUR-PART WRITING

The addition of three parts below a given soprano and/or above a given bass in any major or minor key with application of the following:

1.1 Primary and secondary triads

All primary and secondary triads in the customary root position and inversions.

1.2 Dominant seventh chord (dominant quartad)

The dominant seventh chord in root position and all inversions.

1.3 Pivot chord and abrupt modulations to related keys

1.3.1 From major keys

- modulation from any major key to its dominant major key and back
- modulation from any major key to its submediant minor key (related minor key) and back

1.3.2 From minor keys

- modulation from any minor key to its mediant major key (related major key) and back

1.4 Secondary dominants and secondary leading note chords

Secondary dominants (triads and/or seventh chords) in root position and all inversions, and secondary leading note chords in root position only

1.4.1 Major keys

- Secondary dominants
 $V_{(7)}^*/V - V$; $V_{(7)}/IV - IV$; $V_{(7)}/ii - ii$; $V_{(7)}/iii - iii$; $V_{(7)}/vi - vi$
- Secondary leading notes
 $vii^0(7)/V - V$; $vii^0(7)/IV - IV$; $vii^0(7)/ii - ii$; $vii^0(7)/iii - iii$; $vii^0(7)/vi - vi$

* double dominant

1.4.2 Minor keys

- Secondary dominants

$V_{(7)}^*/V - V$; $V_{(7)}/iv - iv$; $V_{(7)}/VI - VI$; $V_{(7)}/III - III$

- Secondary leading notes

$vii^0(7)/V - V$; $vii^0(7)/iv - iv$; $vii^0(7)/VI - VI$

1.5 Single diatonic non-chordal notes (non-essential notes)

(accented or unaccented where applicable)

- *passing note*
- *upper and lower auxiliary notes* (neighbouring notes)**
- *suspension*
- *appoggiatura*
- *anticipation*
- *échappée* (escape note)

1.6 All cadences

2 TWO-PART COUNTERPOINT

The analysis of Two-part Inventions Nos 1 – 8 of Johann Sebastian Bach, focussing on the identification of the motive, the countermotive, keys, imitation, and developmental techniques such as augmentation, diminution, inversion, retrograde and stretto.

3 MELODY WRITING

The completion of a melody for an instrument of your choice (minimum 12 and maximum 16 bars) in either the bass or treble clef, of which the opening notes will be given. Sequences, modulations and secondary dominants as set out in paragraphs 1.3 and 1.4 and the addition of suitable phrasing, articulation and dynamic indications will be expected.

* double dominant

** diatonic and chromatic form

Grade 6.1

4 HARMONIC ANALYSIS

Harmonic analysis of **ANY** given music excerpts containing the elements that have been studied, with reference to:

- keys
- modulations
- chord progressions
- non-chordal notes (non-essential notes)
- cadences
- sequences

NB!

A reading list of recommended books for Grade 6 Theory of Music is available online at www.unisa.ac.za/music (link: *Theory of Music Resources*).

PAPER 2 (T62–L): HISTORY OF MUSIC AND FORM ANALYSIS

1 HISTORY OF MUSIC

A study of the contribution of the following composers with regard to the given composition genres:

1.1 BAROQUE PERIOD

JS BACH – fugue

1. Definition of
 - fugue
 - exposition
 - subject (tonal and real)
 - countersubject
 - redundant entry
 - codetta
 - episode
2. Comment briefly on
 - *Das Wohltemperierte Clavier*.
 - Equal temperament.

1.2 CLASSICAL PERIOD

HAYDN – symphony

1. Definition of
 - Hob (Anthony van Hoboken)
 - *Sturm und Drang*
2. Comment briefly on
 - *London (Salomon) symphonies* (nos 93 – 104)
 - *Paris symphonies* (nos 82 – 87)
3. Style characteristics – any 3 style characteristics regarding symphonies by Haydn

Grade 6.2

MOZART – opera

1. Definition of
 - K., KV. (Köchel-Verzeichnis)
 - opera buffa – give 1 Mozart example
 - opera seria – give 1 Mozart example
 - Singspiel – give 1 Mozart example
 - recitative– recitativo secco – recitativo accompagnato
 - overture
2. Comment briefly on
 - *Don Giovanni*
 - *Die Zauberflöte*
3. Style characteristics – any 3 style characteristics regarding operas by Mozart

BEETHOVEN – symphony

1. Definition of
 - Symphony
 - Sonata form
 - Rondo form and the Sonata-rondo
2. Comment briefly on **Beethoven Symphonies Nos 3, 5 and 9**
3. Style characteristics – any 3 style characteristics regarding Beethoven's symphonies

1.3 ROMANTIC PERIOD**SCHUBERT – art song (Lied)**

1. Definition of
 - art song (Lied)
 - strophic art song – give 1 Schubert example
 - through-composed art song – give 1 Schubert example
 - song cycle (Liederzyklus)
 - D. (Otto Deutsch)
2. Comment briefly on
 - the general characteristics of the lied, the relationship between the song text and the music, and between the voice and piano accompaniment
 - *Winterreise* D. 911 – name 2 songs from the cycle
 - *Die schöne Müllerin* D. 795 – name 2 songs from the cycle
3. Name 3 poets whose poems were set to music by Schubert
4. Style characteristics – any 3 style characteristics regarding art songs by Schubert

CHOPIN – piano music

1. Definition of
 - character piece
 - rubato (tempo rubato)
 - mazurka – give 1 Chopin example
 - nocturne – give 1 Chopin example
 - polonaise – give 1 Chopin example
 - ballad – give 1 Chopin example
2. Comment briefly on
 - *Etudes* op 10; op 25
3. Style characteristics – any 3 style characteristics regarding piano music by Chopin

1.4 TWENTIETH CENTURY**Trends/Styles/Movements**

A short definition of and examples of compositions by composers representative of each of the following styles:

- Impressionism
- Expressionism
- Serialism
- Minimalism
- Aleatoric music (chance music)
- Atonal music

Popular music and jazz

A detailed definition of, and the naming of musicians representative of the following styles:

South African Township Music

- Kwela
- Marabi
- Mbaqanga

AND***American Jazz***

- New Orleans style (Dixieland)
- Swing
- Bebop (bop)

Grade 6.2

2 FORM ANALYSIS

Analysis of the following works with regard to overarching structure, keys, phrase construction, composition techniques, harmonic and melodic devices:

- JS BACH *Fugue in C minor, WTC 1 (BWV 847)*
- MOZART *1st movement from Sonata in C major, K. 309*
- SCHUBERT *Der Neugierige, from Die schöne Müllerin, D 795*
- SJ KHOSA *Nyeleti ya Mixo (The morning star is out)*

NB!

A reading list of recommended books for Grade 6 Theory of Music is available online at www.unisa.ac.za/music (link: *Theory of Music Resources*).

GRADE 7 [T70–L]

COMPULSORY WRITTEN EXAMINATION FOR THEORY OF MUSIC

- To pass Grade 7 Theory of Music a candidate must pass both papers with a minimum of 50% in each of the papers.*
- Candidates will retain credit for individual papers passed.
- Grade 7 Theory of Music candidates may enter for both papers or only one paper (in any order) at any time. When entering for one paper, candidates will have to pay the equivalent of 50% of the applicable examination fee.
- Grade 7 Theory of Music examinations are only presented in the second examination session.

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 7 (T70-L)	DURATION	PASS MARK	MAXIMUM MARKS
PAPER 1 (T71-M) Harmony and Counterpoint	3 hours	50	100
PAPER 2 (T72-N) History of Music and Form Analysis	3 hours	50	100
TOTAL			200
Roll of Honour			160
Distinction			150
Pass			100

* Exemption agreements exist with South African Universities whereby learners may apply for possible exemption at the Directorate Music from Theory of Music Grade 7, after having passed a completed second year of a BMus degree, or a completed third year of an extended BMus degree.

Grade 7.1

PAPER 1 (T71–M): HARMONY AND COUNTERPOINT

1 COMPLETING A MELODY

Completion of a melody for a specified instrument by the candidate, of which the opening notes are given. Modulation(s) to related key(s) will be required. The addition of suitable phrasing, articulation and dynamic indications will be expected.

2 FOUR-PART WRITING

To add three parts below a given soprano and/or above a given bass which may modulate to related keys, by making use of the following:

- 2.1** the harmonic devices prescribed for Theory of Music grade 6
- 2.2** the diatonic (secondary) seventh chords on all scale degrees in root position
- 2.3** the dominant ninth chord in root position
- 2.4** the diminished seventh chord on the leading note in all the usual positions in major and minor keys
- 2.5** the Neapolitan sixth chord
- 2.6** the Italian, French and German augmented sixth chords
- 2.7** all secondary dominant triads and dominant quartads (in the usual positions) and dominant minor ninth chords (in root position), and the first inversions of the quartads and minor ninth chords, which form secondary diminished triads and quartads
- 2.8** the following borrowed triads in the usual positions:
 - the major chord on the flattened mediant, submediant and leading note in major keys
 - the minor chord on the subdominant in major keys
 - the major chord on the subdominant and tonic in minor keys
- 2.9** the approach and/or resolution of diatonic and chromatic triads and quartads by way of stepwise movement in some or all voices towards forming an accepted other chord

2.10 all non-chordal notes (non-essential notes) with direct and ornamental resolutions.

3 WRITING AN ANSWER AND A COUNTERSUBJECT TO A GIVEN FUGUE THEME

To write an answer to a given fugue theme, and a countersubject invertible at the fifteenth against this. The theme may require a tonal or real answer.

4 WRITING A FINITE TWO-PART CANON

Writing a finite two-part canon up to and including 10 bars with or without a free third voice in the bass. The opening notes will be given. Modulations will not be required.

NB!

A reading list of recommended books for Grade 7 Theory of Music is available online at www.unisa.ac.za/music (link: *Theory of Music Resources*).

Grade 7.2

PAPER 2 (T72–N): HISTORY OF MUSIC AND FORM ANALYSIS

1 HISTORY OF MUSIC

A study of the following composers in relation to:

- Particular contributions to the main music genres
- Important compositions representative of each music genre mentioned
- General characteristics of style

BAROQUE	Purcell Handel	Bach JS Scarlatti D	
CLASSICAL	Gluck Haydn	Mozart Beethoven	
ROMANTIC	Schubert Brahms	Verdi Schumann	Chopin
TWENTIETH CENTURY (Born before 1900)	Debussy Schoenberg	Ravel Bartók	Stravinsky Prokofiev
SOUTH AFRICAN (Born before 1925)	Princess Magogo, Solomon Linda	Michael Mosen Moerane Stefans Grové	

2 FORM ANALYSIS

Analysis of the overarching structure, phrase construction, composition techniques, harmonic and melodic devices of the following Baroque, Classical, Romantic, Jazz and South African works.

BAROQUE WORKS

- PURCELL *Dido's Lament, from Dido and Aeneas*
(Recitative and Aria)
- JS BACH *Fugue in F, from WTC 1 (BWV 856)*
Choral Prelude: Wenn wir in höchsten Nöten sein
(BWV 641)
Crucifixus, from Mass in b minor (BWV 232)
- D SCARLATTI *Sonata in D (K 96) (L 465)*

CLASSICAL WORKS

- HAYDN *Movements 3 & 4 from Symphony in D no 101 (Hob 1:101)*
- MOZART *Sonata in B^b, K 333 (complete sonata)*
- BEETHOVEN *Movements 1 and 3 from Sonata in f, op 2 no 1*
Movement 2 from Sonata in E, op 14 no 1

ROMANTIC WORKS

- SCHUBERT *Erlkönig (D 328)*
- SCHUMANN *Er, der herrlichste von allen, from*
Frauenliebe und -leben, op 42
- CHOPIN *Mazurka in A^b, op 59 no 2*
Nocturne in D^b, op 27 no 2
- BRAHMS *Intermezzo in a, op 76 no 7*

JAZZ

- JOSEPH KING OLIVER *West End Blues*

SOUTH AFRICAN WORKS

- ARNOLD VAN WYK *Dumka: Hommage à Epétopoïret from*
Four Piano Pieces
- HUBERT DU PLESSIS *Homage to Chopin, from Four Piano Pieces, op 28*

PRESCRIBED BAROQUE, CLASSICAL, ROMANTIC AND JAZZ WORKS

All prescribed Baroque, Classical, Romantic and Jazz works may be found in:

Charles Burkhart with William Rothstein, *Anthology for Musical Analysis: Postmodern Update*, Sixth Edition, Copyright @ 2008 Thomson Schirmer.

This publication may be ordered from the following bookstores or from the Internet:

- Van Schaik Bookstore (Hatfield, Pretoria)
Tel: 012 362-5669 / 5698 Fax: 012 362-5673
e-mail: vshat@vanschaik.com
- Van Schaik Bookstore (Braamfontein, Johannesburg)
Tel: 011 339-1711 Fax: 011 339-7267
e-mail: vsbraam@vanschaik.com
- Van Schaik Bookstore (Rondebosch)
Tel: 021 689-4112 Fax: 021 686-3404
e-mail: vsrbosch@vanschaik.com
- Van Schaik Bookstore (Parow)
Tel: 021 930-2480 Fax: 021 939-3767
e-mail: vsparow@vanschaik.com
- Van Schaik Bookstore (Bloemfontein)
Tel: 051 447-6685 Fax: 051 447-7837
e-mail: vsbloem@vanschaik.com
- Van Schaik Bookstore (Durban)
Tel: 031 332-2009 Fax: 031 332-2029
e-mail: kbartleson@vanschaik.com
- Van Schaik Bookstore (Polokwane)
Tel: 015 295-9040 / 9090 / 9360 Fax: 015 295-9099
e-mail: molatelo@vanschaik.com
- Van Schaik Bookstore (Pietermaritzburg)
Tel: 033 386-9308 / 5698 Fax: 033 386-9633
e-mail: mastpmb@mweb.co.za
- Van Schaik Bookstore (Namibia)
Tel: 061 206-3364 Fax: 061 206-3040
e-mail: vsunam@vanschaik.com

PRESCRIBED SOUTH AFRICAN WORKS**ARNOLD VAN WYK**

may be ordered from:

Accent Music
PO Box 30634
BRAAMFONTEIN
2017

Tel (011) 339-1431

Fax (011) 339-7365

e-mail: accent@pixie.co.za

HUBERT DU PLESSIS

may be ordered from:

Samro
PO Box 31609
BRAAMFONTEIN
2017

Noelene Kotzé (Samro Archive)

Tel (011) 489-5162

Fax (011) 403-1934

e-mail: noelene.kotze@samro.org.za

NB!

A reading list of recommended books for Grade 7 Theory of Music is available online at www.unisa.ac.za/music (link: *Theory of Music Resources*).

GRADE 8 [T80–N]

- In order to be admitted to Grade 8 Theory of Music, a candidate must have passed Grade 7 Theory of Music.
- To pass Grade 8 Theory of Music a candidate must pass both papers with a minimum of 50% in each of the papers.
- Candidates will retain credit for individual papers passed.
- Candidates are allowed **to use a piano** for the entire duration of paper 1 (Harmony and Counterpoint).
- Candidates must enter for both papers **simultaneously**.
- Grade 8 Theory of Music examinations are only presented in the second

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 8 (T80-N)	DURATION		PASS MARK	MAXIMUM MARKS
PAPER 1 (T81-P) Harmony and Counterpoint	3 hours		50	100
PAPER 2 (T82-Q) History of Music and Form Analysis	3 hours		50	100
				TOTAL 200
				Roll of Honour 160
				Distinction 150
				Pass 100

PAPER 1 (T81–P): HARMONY AND COUNTERPOINT

Candidates must study the harmonic and contrapuntal devices prescribed for Theory of Music Grades 6 and 7, as well as **enharmonic modulation** and **third relationships**.

Questions will be set as follows:

1. Writing an exposition of a three-part fugue for keyboard or any three instruments of your choice in the eighteenth-century contrapuntal style. The theme will be given.
2. Adding two contrapuntal parts to a given *cantus firmus* for organ in the eighteenth-century contrapuntal style.
3. Harmonising a given melody in Classical idiom for the piano or instrumental quartet.
4. The continuation of a passage for piano in Romantic idiom, using advanced chromatic chords and enharmonic modulations.

NB!

A reading list of recommended books for Grade 8 Theory of Music is available online at www.unisa.ac.za/music (link: *Theory of Music Resources*).

Grade 8.2

PAPER 2 (T82–Q): HISTORY OF MUSIC AND FORM ANALYSIS

1 HISTORY OF MUSIC

A study of the following composers in relation to:

- Particular contributions to the main music genres
- Important compositions representative of each music genre mentioned
- General characteristics of style

RENAISSANCE	Desprez Palestrina	Lassus Byrd	Monteverdi
TWENTIETH CENTURY (Born after 1900)	AMERICA Copland Cage Bernstein ARGENTINA Ginastera GERMANY Stockhausen	ENGLAND Britten FRANCE Messiaen HUNGARY Ligeti	ITALY Dallapiccola POLAND Penderecki Lutoslawski RUSSIA Shostakovitch
SOUTH AFRICAN (Born after 1940)	Peter Klatzow Jeanne Zaidel-Rudolph		Kevin Volans Hendrik Hofmeyr

2 FORM ANALYSIS

Analysis of the overarching structure, phrase construction, composition techniques, harmonic and melodic devices of the following Renaissance, Twentieth Century and South African works.

RENAISSANCE

- DESPREZ *Motet: Tu pauperum refugium*
- PALESTRINA *Sanctus and Benedictus,
from Missa Aeterna Christi Munera*
- LASSUS *Beatus Homo and Expectatio Justorum,
from Three Duos*
- MONTEVERDI *Madrigal: Lasciatemi morire*

TWENTIETH CENTURY

- DEBUSSY *La cathédrale engloutie, from Préludes Book 1*
- SCHOENBERG *No 1, from Three Piano Pieces, op 11*
- RAVEL *Le Martin-Pêcheur, no 4 from Histoires Naturelles*
- BARTÓK *Bulgarian Rhythm, no 115 from Mikrokosmos, vol IV
Syncopation, no 133 from Mikrokosmos, vol V
Diminished Fifth, no 101 from Mikrokosmos, vol IV*
- STRAVINSKY *Full Fathom Five, no 2
of Three Songs from William Shakespeare*
- WEBERN *Wie bin ich froh!, no 1 from Drei Lieder, op 25*
- BERG *Schlafend trägt man mich, from Vier Lieder, op 2*
- HINDEMITH *Fuga prima in C, from Ludus Tonalis*
- DALLAPICCOLA *Simbolo no 1, from Quaderno Musicale di Annalibera*
- PETER KLATZOW *Prayer for the Bones, from From the Poets*
- JEANNE ZAIDEL-RUDOLPH *Virtuoso 1*

Grade 8.2

PRESCRIBED RENAISSANCE AND TWENTIETH CENTURY WORKS

All prescribed Renaissance and Twentieth Century works may be found in:

Charles Burkhart with William Rothstein, *Anthology for Musical Analysis: Postmodern Update*, Sixth Edition, Copyright @ 2008 Thomson Schirmer.

This publication may be ordered from:

Van Schaik Bookstore (see p. 14) or the internet.

PRESCRIBED SOUTH AFRICAN WORKS

JEANNE ZAIDEL-RUDOLPH

may be ordered from:

The Business Section
Unisa Press
PO Box 392
UNISA
0001

Tel (012) 429-3515

Fax (012) 429-3221

e-mail: morodjm@unisa.ac.za
(queries only)

NO COD DELIVERIES

PETER KLATZOW

may be ordered from:

Samro
PO Box 31609
BRAAMFONTEIN
2017

Noelene Kotzé (Samro Archive)

Tel (011) 489-5162

Fax (011) 403-1934

e-mail: noelene.kotze@samro.org.za

NB!

A reading list of recommended books for Grade 8 Theory of Music is available online at www.unisa.ac.za/music (link: *Theory of Music Resources*).