

Grade 4 – Intermediate Harmony

Examination Length: 3 Hours

Questions will be based on all material from the previous grades plus the following new requirements:

Recommended prerequisites:
 Preliminary - Basic Rudiments
 Grade 1 - Intermediate Rudiments
 Grade 2 - Advanced Rudiments
 Grade 3 - Basic Harmony

- **Chords**

- diatonic harmony
- all triads and diatonic 7th chords
 i.e. I₇, ii₇, iii₇, IV₇, V₇, vi₇, vii₇ with inversions
- V₉ and V₁₃ in root position only

- **Harmonization and Modulation**

- to harmonize a given melody and/or bass in four parts, (S.A.T.B.) in a major or minor key
- modulation to all first relationship keys using:
 - secondary or applied dominants built on all degrees
 i.e. V₇/ii, V₇/iii, V₇/iv, V₇/V, V₇/vi
 - secondary or applied leading note chords on all degrees
 i.e. vii^o/ii, vii^{o7}/ii, vii^o/iii, vii^{o7}/iii etc.
- all suspensions

C+ | I vii⁷/_{ii} ii (D-) vii⁶ vii⁷/_{iii} (E-) i⁶ V⁶/₅/IV (F+) IV IV vii⁷/_V V (G+) V vii⁷/_{vi} (A-) vi

- **Sequence of Secondary Sevenths**

C+ | I⁷ IV⁷ vii⁷ iii⁷ vi⁷ ii⁷ V⁸/₆/₄ OR V₇ I

- **Sequence of Secondary or Applied Dominants**

C+ | V₄/₂ of V₆/₅ of V₄/₂ of V₆/₅ of V₄/₂ of V₄/₂/V V⁸/₆/₄ OR V₇ I

- **Melody writing**

- to continue a given melodic fragment for sixteen measures, creating a unified four-phrase composition
- include a modulation to a traditional key i.e. to the *dominant key* (V) if in a major key and to the *mediant key* (III) if in a minor key and a return to the home key
- name the key at each cadence
- the four phrase endings phrase may be harmonized either in *keyboard style* or in *chorale style* - S.A.T.B.
- the cadences should be labeled as Perfect, Imperfect, Plagal or Deceptive.
- candidates should be familiar with **both** forms of the deceptive cadence (i.e. V – VI and V – III #3)

The image displays two musical examples of a melody in A minor, each with its harmonic analysis. The melody is written in 6/8 time and consists of 16 measures, divided into four phrases of four measures each. The first example shows an imperfect cadence in A minor, with chords II₆, I₆/₄, V₅/₃, and I. The second example shows a deceptive cadence in C major, with chords V₇, III_{#3}, V₇, and I.

- **Harmonic analysis**

- symbolize chords or specific progressions in all inversions, using a combination of Roman and Arabic numerals e.g. I, I₆ etc.
- Circle and identify all non-chord notes.
- in major and minor keys
- identify *pedal point*

- **Structural analysis**

- to identify the following forms:
 - Binary (*symmetrical, asymmetrical or rounded*)
 - Ternary
 - Minuet and Trio
 - Simple Rondo
 - Elementary Sonata