

# Grade 5 - Advanced Harmony and Counterpoint

## Examination Length: 3 Hours

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

*Recommended prerequisites:*  
 Grade 2 - Advanced Rudiments  
 Grade 3 - Basic Harmony  
 Grade 4 - Intermediate Harmony  
 Grade 4 - Counterpoint

### • Chords

- chromatic harmony
- augmented 6th chords, It<sub>6</sub>, Fr<sub>6</sub> Ger<sub>6</sub>

C+ I V<sub>6</sub> of V<sub>2</sub>of IV<sub>6</sub> Ger.6 I<sub>4</sub> V<sub>2</sub> V<sub>6</sub>of V<sub>2</sub>of bVII<sub>6</sub> Ger.6 I

\* The consecutive 5<sup>th</sup>s occurring at the final cadence using Ger.6<sup>th</sup> built on bII are tolerated.

- Neapolitan Sixth - N<sub>6</sub> or bII<sub>6</sub>,
- common-tone vii<sup>o</sup>7 chords
- other altered triads i.e. I<sup>#5</sup>, ii<sup>o</sup> b<sub>5</sub>

I V V<sub>4</sub>of N<sub>6</sub> (bII<sub>6</sub>) V<sub>7</sub> I I CT<sub>o7</sub> (#ii<sup>o</sup><sub>4</sub>) I  
 (vii<sup>o</sup><sub>4</sub> / <sub>2</sub>/iii)

### • Modulation

- to all extraneous keys  
 i.e. more than one sharp key or one flat key from the tonic key

C+ to Db+                      Db+ to C+                      C+ to E+

C+: I Ger.6 (enhar.) = V<sub>7</sub> I of bII (D<sup>+</sup>)      Db+: I V<sub>7</sub> = Ger.6 (enhar.) I<sub>4</sub> V<sub>7</sub> I of VII, (C<sup>+</sup>)      C+: I = bVI Ger.6 I<sub>4</sub> V<sub>7</sub> I of III, (E<sup>+</sup>)

- Sequences

→ progressions involving secondary (applied) dominants

C+ I  $V_{-4}^2$  of  $V_6$   $\frac{5}{3} \frac{4}{2}$  of  $V_6$   $\frac{5}{3} \frac{4}{2}$  of  $V_6$   $\frac{5}{3} \frac{4}{2}$  of  $V_6$   $\frac{5}{3} \frac{4}{2}$  of  $bII_6$  Ger.6\* I (on  $bII$ )

\* The consecutive 5<sup>ths</sup> occurring at the final cadence using Ger.6<sup>th</sup> built on  $bII$  are tolerated.

- Four-Part Composition

- continue a given opening in four-parts S.A.T.B. within given parameters
- include a modulation to a specified key, a cadence in the new key
- modulation back to and cadence in the tonic key

Moderato C.G.M.

C+ I  $vii_6$   $I_6$   $I_6^4$  V  $vii_6$  of  $ii_6$  V of ii V  $IV_6^4$   $I_3^3$  Ger.6 enhar. =  $V_4^2$

$I_6$   $vii_6$  I IV  $V_6^4$   $IV_6$  I  $\frac{8}{4} \frac{6}{6}$   $V_5^8 \frac{7}{3}$  I  $V_7$  enhar. = Ger.6

of  $bII$  ( $Db+$ )

I  $vii_6$   $I_6$   $I_6^4$   $V_4^2$   $vii_6$   $ii_6$  Ger.6 3rd inv.  $V_7$  I

• **Harmonization**

- complete a chorale for S.A.T.B. in the style of J.S. Bach
- capture harmonic rhythm, showing an understanding of the chorale style of the 18<sup>th</sup> and 19<sup>th</sup> century.

CHORALE 377  
BEFIEHL DU DEINE WEGE

MODERATO

J.S.BACH

of III (F+)

of V (A-)

(Dom. Ped.)

of III (F+)

(implied)

\* Alternate symbols  $i_6$ ,  $v_7$  and variations, may be used to indicate Cadential  $\frac{6}{4}$  function.

- **Invention-Style Composition**

- to extend a given opening for approximately twenty-four measures creating a two-part invention-style keyboard composition employing free and/or invertible contrapuntal techniques, with appropriate modulation
- the opening two- measures will be given

## INVENTION

ALLEGRETTO ♩ = 160

C.G. M.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The first two measures are enclosed in a box and labeled "Given opening". The notation includes quarter notes, eighth notes, and sixteenth notes in both hands.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes in both hands.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes in both hands.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes in both hands.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The notation includes quarter notes, eighth notes, and sixteenth notes in both hands.