

THEORY

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THE PUBLIC MUSIC & SPEECH EXAMINATION BOARD

This official syllabus of the GUILD are purposely designed to meet the needs of Private Teachers, Professional Musicians, Members of the Acting Profession and Education Institutions, as well as to cater for those of the large company, if not the majority, of music and drama lovers whose desire is to pursue the study and practice of their art chiefly for its aesthetic and spiritual values, if not for professional reasons.

Because of the character of its constitution as revealed in the “Article of Association” the GUILD is particularly suited for such a purpose. Therefore, the examination Lists will be found to be comprehensive, catering for the academically minded, the performing artist, and for those who seek recreation, cultured self-expression and the development of a rewarding and satisfying professional life.

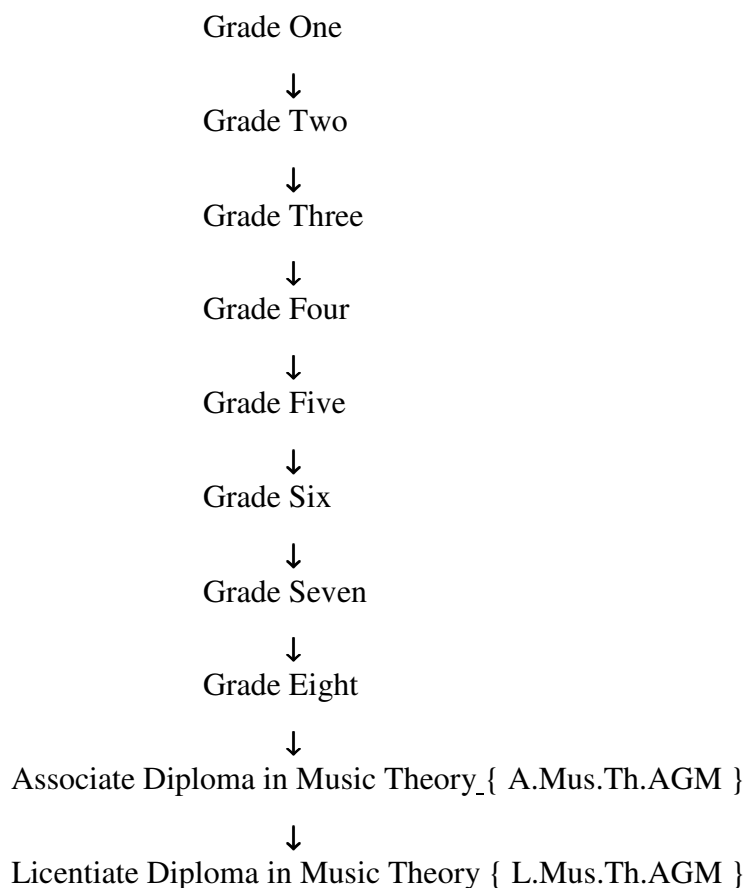
All of the work is carefully graded, and teachers preparing students for GUILD examination will have a very useful outline upon which to develop their lessons. GUILD examinations provide for a wide range of abilities and give an excellent goal for students in their music studies. They develop a sense of purpose and direction and can be undertaken in addition to other activities, as they are not meant to be the only music event in a student’s year.

The report provides a reliable assessment of a candidate’s progress, and contributes, through comments and marks, to the student’s development.

In all GUILD syllabus, teachers will find the requisites of a ready planned system of training for their students, in which due regard to the need for a broadly based knowledge and skill has been carefully integrated throughout the Grades and Diploma areas, so as to encourage personal music development to the limit of the individual.

It is the sincere desire of the GUILD council that the continuing growth of the GUILD national Music & Speech education program, and of these highly developed and often innovative syllabus, will especially aid teachers and their students in the furtherance of their personal studies and interests, thereby enhancing the appreciation of the musical and dramatic arts in the community at large.

MUSIC THEORITICAL EXAMINATIONS



**All Theory Examinations are held twice yearly,
except Theory 7 to Diploma (Theory) is held once a year in November Session only.**

GRADINGS & PASS MARKS.

100 ~ 96	=	High Distinction
95 ~ 90	=	Distinction
89 ~ 85	=	Honours
84 ~ 80	=	B+ Credit
79 ~ 75	=	B Credit
74 ~ 70	=	C+ Pass
69 ~ 65	=	C Pass
64 ~ 0	=	Not Grade Standard (NGS) / Not Diploma Standard (NDS) (No certificate issued)

Minimum Pass marks are as below :

Grade 1 to 3	=	Minimum Pass of C 65 marks.
Grade 4 to Diploma	=	Minimum Pass of C+ 70 marks.

1. Musical Terms

English meanings of the below listed terms. A knowledge of the abbreviations where applicable.

Adagio		Slowly
Lento		Slowly
Allegro		Fast and Lively
Andante		At an easy walking pace
Moderato		At a moderate speed
Rallentando	(Rall)	Gradually slower
Ritenuato	(Rit)	Held back, immediately slower
Crescendo	(Cresc)	Gradually becoming louder
Decrescendo	(Decresc)	Gradually become softer
Diminuendo	(Dim)	Gradually become softer
Forte	(f)	Loud
Mezzo forte	(mf)	Moderately loud
Piano	(p)	Soft
Mezzo piano	(mp)	Moderately soft
Dolce		Sweetly
Legato		Smoothly. Well connected
Staccato		Short, detached
Da capo al fine.(D.C)		From beginning to the word fine

2. Notation

- The Staff or Stave – Treble or G Clef and Bass or F Clef. Letter names including ONE ledger line above and below each staff or stave. The sharp, flat and natural signs.
- The name, shape and relative length of the semibreve, minim, crotchet and quaver.

3. Rests

- Semibreve, Minim, crotchet and quaver. Shape and value.
- Regular grouping of rests (and notes) to show beat divisions.
- Adding ONE rest to complete a bar or bars of simple time.

4. Scales

- The writing and recognition of major scales and their key signatures up to TWO sharps and TWO flats. Ascending and descending, with the positioning of tones and semitones. One octave only.
- The writing of scale degree numbers under the notes of a tune in the keys for the grade.

5. Time Signature

- Simple Duple 2/2, 2/4, Alla Breve
- Simple Triple 3/2, 3/4
- Simple Quadruple 4/2, 4/4, Common Time

6. Signs

- Bracket, bar lines, double bar lines, slurs.

7. Chords

Writing the tonic triad in root position in the keys set for this grade including G7, Am, and Dm chords.

1. Musical Terms

In addition to Grade One Terms, the English meanings of the below listed terms with knowledge of the abbreviations where applicable.

A Tempo	Return to former speed
Allegretto	Moderately fast
Andantino	Faster than andante
Animato	Animated. Lively
Largo	Very slow and broad
Meno Mosso	Less movement
Presto	Very fast
Vivace	Lively, spirited
Vivo	Lively, spirited
Fortissimo (ff)	Very loud
Pianissimo (pp)	Very soft
Sforzando (sf) or (sfz)	Increased accent on a single note or chord
Cantabile	In a singing style
Giocoso	Gaily. Merrily. Joyfully
Marcato	Marked
Mezzo Staccato	Moderately short and detached
Molto	Much. Very
Perdendosi	Dying away
Poco	Little
Scherzando	In a light playful manner
Semplice	Simply
Sempre	Always
Senza	Without
Dal Segno (D.S)	From the sign

2. Notation

- The Staff or Stave – Treble or G Clef and Bass or F Clef.
- Letter names including -line above and below each staff or stave.

3. Notes and Rests

- As for Grade One, but including semiquaver and demisemiquaver notes and rests.
- The meaning of a dot after a note. Dotted notes and rests.

4. Scales

- The writing and recognition of major scales and their key signatures up to THREE sharps and THREE flats. Writing and recognition of the Harmonic minor scales of A. E. D.
- The writing of scale degree numbers under the notes of a tune in the keys specified for the grade.
- All scales ascending and descending. Two octaves, with tones and semitones marked.

5. Time Signature

- As for Grade One with the addition of: -
Simple Triple time .3/8. Compound duple time. 6/8

6. Rhythm

- Regular grouping of notes to show beat divisions
- Adding rests to complete a bar or bars of simple time.

7. Signs

- As for Grade One, Bracket, bar lines, double bar lines, slurs.

PLUS: -

Signs for loudness, softness, graduation, repeat marks, triplet, ties, pause and accent marks.

8. Transcription

- Transcription of a melody from Treble to Bass or from Bass to Treble at the same pitch.

9. Intervals.

- Writing of intervals above the tonic note of the keys listed for this Grade. (See under 'Scales' above.) Number of interval only. Not quality.

10. Chords.

- Writing the tonic triad in root position in the keys set for this grade including C7, G7 and F7 Chords.
- Key signature given.

1. Musical Terms

In addition to Grade One and Two Music Terms, the English meanings of the below listed terms with knowledge of the abbreviations where applicable.

Accelerando (Accel)	Gradually faster
Con Moto	With movement
Prestissimo	As faster as possible
Tempo Commodo	At a comfortable speed
Allargando	Becoming broader
Larghetto	Slow and broad
Calando	Getting softer and slower
Morendo	Dying away
Forte Piano (fp)	Loud, then immediately soft
Rinforzando (rfz/rinf)	Reinforcing the tone
Staccatissimo	Very short and detached
Ad Libitum (Ad lib)	At Liberty, At Pleasure, Freely
Agitato	Agitated
Con anima	with animation. With spirit
Grazioso	Gracefully
Leggiero	Lightly
Loco	At normal pitch after 8va sign
Main droite (M.D.)	Right hand
Main gauche (M.G)	Left hand
Maestoso	Majestically
Risoluto	Resolute. Firmly
Tranquillo	Tranquil. Calmly
Tre corde (T.C)	Release the soft pedal
Una corde (U.C)	Soft pedal

2. Notation

- The Staff or Stave. Treble or G Clef and Bass or F Clef. (As in Grade Two). In addition, Letter names including ANY ledger lines above or below each stave or staff. The recognition, meaning and use of a double sharp and a double flat.

3. Scales

- The writing and recognition of major scales and their key signatures up to FOUR sharps and FOUR flats. Writing and recognition of the Harmonic minor scales of A. E. D.G.B.
- The writing of scale degree numbers under the notes of a tune in the keys for the grade.
- All scales ascending and descending. Two octaves, with tones and semitones marked.

4. Time Signature

- As for Grade One and Two with the addition of: -
Compound Triple 9/8.
Compound Quadruple 12/8

5. Rhythm

- Regular grouping of notes to show beat divisions
- Adding rests to complete bars of simple time.
- The Semibreve rest as a full bar of silence
- Recognition of an anacrusis

6. Signs

- As for Grade One and Grade Two , Bracket, bar lines, double bar lines, slurs. Signs for loudness, softness, graduation marks, repeat marks, triplet, ties, pause and accent marks.

PLUS:-

Signs for Tenuto, Duplet, 8va, 8va bassa and MM.

7. Transcription

- Transcription of a melody from Treble to Bass or from Bass to Treble, an octave higher or lower.

8. Intervals.

- Recognition and the writing of Major, Minor and Perfect intervals in the keys specified for this Grade. (See under 'Scales' above).

9. Chords.

- The tonic triad in ROOT position in the keys stated for this grade including Cm, Fm, D7, Dm7, A7, and Am7 chords. Key Signatures. Treble and Bass Staves to be used.

10. Word Accenting.

- To divide a couplet of words into measured beats by means of an upright line placed before the strong beat(s).

GRADE FOUR

Examination Time: 2 Hours 30 Mins
Minimum Pass: 70 marks

1. Musical Terms

In addition to Grade One, Two, and Three Music Terms, the English meanings of the below listed terms with knowledge of the abbreviations where applicable.

Allegro non troppo	Fast but not too fast
Attacca	Go on at once
Grave	Very slow, solemn or serious
Largamente	Broadly
L'istesso tempo	at the same speed
Stringendo	pressing on faster
Stretto	Drawn together, Tempo increase
Volante	Flying
A Piacere	At the pleasure of the performer
Assai	Very
Cantando	In a singing style
Piacevole	Pleasant, agreeable
Pesante	Heavy, Ponderous.Solid
Quasi	Almost, as if
Smorzando	Dying Away
Sotto voce	In an undertone, quietly
Subito	Suddenly
Arco (Strings)	With the Bow
Pizzicato (Strings)	Pluck the string with the finger
Coda	A passage ending a section or movement
Opus	A work or group of works.

2. Ornaments

- Recognition of the signs only for turns, trills, mordents (upper and lower). Acciaccaturas (crushing notes) and Appoggiaturas.

3. Scales

- The writing and recognition of major scales and their key signatures up to FIVE sharps and FIVE flats. Harmonic minor scales up to FOUR sharps and FOUR flats. Melodic minor scales up to THREE sharps and THREE FLATS.
- Knowledge of the technical scale degree names.

4. Chords

- The tonic triad in ROOT position and 1st inversion in the keys stated for this Grade including Bb7, Cm7, Gm7, C6, G6, F6, and Bb6 chords.

5. Harmony

- Writing and recognition of perfect and plagal cadences in four part vocal style or piano style.

6. Intervals

- The writing of simple diatonic intervals including major, minor, diminished and augmented.

7. *Time Signature*

- All simple and compound time signatures.

8. *Rhythm*

- Adding bar lines to a given melody.
- Adding rests to incomplete bars. The use of simple syncopation.

9. *Melody Writing*

- To write a melody of four bars in a major key up to TWO sharps or TWO flats to a given rhythmic pattern.

10. *Transposition*

- The transposition of a melody to one of the keys listed for the Grade (See under 'Scales') above.

11. *General Musical Knowledge.*

- To recognise Binary Form, Ternary Form, Rondo Form and Tonal Sequences.
- To write the approximate compass for Soprano, Contralto, Tenor and Bass voices.
- To show a general knowledge of the Piano. Simple questions only will be asked.

1. Scales

- The writing and recognition of all major and minor scales (harmonic and melodic), with their key signatures.
- The C Alto Clef and the C Tenor Clef will be used.

2. Intervals

- The writing of diatonic, chromatic and inverted intervals.
- Knowledge of enharmonic change.

3. Melody Writing

- To write a melody of four bars in a minor key up to THREE sharps or THREE flats. The opening notes of the melody will be given.

4. Harmony

- Writing and recognition of the four principal cadences in four part vocal styles or piano style.
- Adding two inner parts, Alto and Tenor, to a given treble and figured Bass.
- To show a knowledge of root position, 1st inversion of major and minor chords and cadential 6/4 chords.
- A Knowledge of the following chords in root position C Dim, G Dim, D Dim, A Dim, F Dim, C Aug, G Aug, D Aug, A Aug, F Aug, D6, E6, A6, Eb6 and Ab6

5. Transcription

- The transcription of a melody from Treble or Bass clef to Alto or Tenor clef. Either at the same pitch or up or down an octave.

6. General Musical Knowledge.

- Simple questions on the dance movements of the Baroque Suite and the composers.
- Stringed instruments of the orchestra and their tunings.
- To recognise Tonal and Real Sequences.

NOTE:- This examination is also the Part One for the Proficiency Certificate Practical Examination.

1. Scales

- The writing and recognition of all major and harmonic and melodic minor scales. Enharmonic keys also to be known. The C Alto Clef and the C Tenor Clef may be used.

2. Intervals

- The writing of any diatonic, augmented, diminished or inverted interval

3. Harmony

- To harmonise a figured bass in four part vocal style or piano style.
- The vocabulary to include root position, 1st inversion major and minor triads, cadential 6/4 chords, passing 6/4, chords, dominant 7th in root position and inversions, suspended 4ths and unaccented passing notes.
- A knowledge of the following chords in root position Cmaj7, Gmaj7, Dmaj7, Amaj7, Fmaj7, BbMaj7, EbMaj7 E7, Eb7, Ab7, Em7, Bm7, Fm7, and Bbm7.

4. Melody Writing

- To write an eight bar melody in any major or minor key. The opening notes of the melody will be given. Modulation to related keys is expected.

OR

- To write a melody to a given four line verse. Modulation to related keys is expected

OR

- To write an eight bar melodic line in any major or minor key to a given chord progression. Chord symbols will be stated. The opening notes of the melodic line will be given.

5. Transpositions and Transcription

- Transposition of a passage in four parts to any keys.
- Transcription from short score to open score using the C clef.

6. Modulations

- Recognition in melodies of modulation to the dominant, sub-dominant or to the relative major or minor.

7. General Musical Knowledge

- To show a general knowledge of the Woodwind instruments of the symphony orchestra: - Piccolo, Flute, Clarinet, Oboe, Cor Anglais, Bassoon, Contra Bassoon.
- Simple questions on form as found in the Sonata:- Sonata or 1st movement form, Rondo, Variations, Scherzo, Minuet and Trio and Fugue.
- Some knowledge of the composers of such work is expected. .

NOTE:- This examination is also the Part One for the Associate Diploma Practical Examination.
This exam is held once a year in November session.

1. Scales, Intervals and Rudiments.

- Questions similar to previous Grades, but of a more advanced character.

2. Harmony

- To harmonise a melody or a given unfigured bass in four part vocal style or piano style. The vocabulary must include major and minor triads and their inversions, cadential and passing 6/4s, diminished triad in the 1st inversion, augmented triad, resolution triad, resolution and use of the dominant 7th in root and all inversions, single suspensions, unaccented passing notes and modulation to related keys.

3. Free Counterpoint

- Two part counterpoint. The addition of a simple melodious part to a given treble or to a bass. Imitation will be expected.

4. Melody Writing

- To write an eight bar melody in any major or minor key with or without a given opening. Modulation to related keys is expected.

OR:-

- To write a melody to a given four line verse. Modulation to related keys is expected.

OR:-

- To write an eight bar melodic line in any major or minor key to a given chord progression. Chord symbols will be stated. The opening notes of the melodic line will not be given.

5. General Musical Knowledge.

a) Orchestra

To show a general knowledge of the Brass instruments of the symphony orchestra:-
Trumpet, French horn, Trombone, Tuba.

b) Concerto

The work to be studied "Mendelssohn : Violin Concerto in E Minor op 64- 1st movement only"

Questions will be asked about the music, and candidates should be able to quote main themes, keys, orchestration and similar facts.

c) Opera and Oratorio

Questions of a general nature including the most important composers in these art forms.

NOTE:- This examination is a pre-requisite for entry into the Associate in Music Theory examination (AMusTh AGM). It is also the Part One for the Licentiate Diploma Practical Examination. This exam is held once a year in November session.

1. Harmony

- To harmonise a melody or a given unfigured bass in four part vocal style or piano style. The vocabulary to include the requirements as detailed for Grade Seven, plus the dominant 9th and the diminished 7th deriving from it, the dominant 11th and 13th, secondary 7ths accented and unaccented passing notes, auxiliary notes, single and double suspensions, modulation to related and nearly related keys, tonal and real sequences.

2. Free Counterpoint

- To add a flowing and rhythmic melodic part above or below a given part in the style of the opening provided.

3. Melody Writing

- To complete a four phrase vocal or instrumental melody of which the first phrase will be given. Maximum of 16 bars. Modulation to be included.

OR:-

- To write a melody to a given four line verse. Maximum of 16 bars. Modulation to be included.

OR:-

- Using the given chord progression, complete a four phrase vocal or instrumental melody, of which the first part is given. Maximum of sixteen bars.

4. Transposition

- The transposition of a melody to a nominated orchestral transposing instrument. Clarinet, Cor Anglais, Trumpet, French Horn, Trombone.

5. General Musical Knowledge.

a) Harp, Percussion Instruments, All Saxophones

The candidates should have knowledge of these instruments.
Simple questions will only be asked.

b) Symphony

The work to be studied "Haydn : Symphony No 104 in D major - 1st movement only"

The candidate should be able to comment freely upon its structure and content, the characteristics and style, the main themes, orchestration and composer.

Diploma of Associate in Music Theory [AMusThAGM]

PRE-REQUISITE : All candidates for this Diploma must at the date of entry hold the *Theory Grade 8 of the GUILD*. This exam is held once a year in November session.

Requirements

- The examination consists of TWO papers of THREE Hours each.
- Both papers must be attempted at the first entry.
- Candidates who are successful in only one of these two papers need not take that paper again if the re-entry is made within a 12-month period.
- Both papers must be taken again if the 12-month period elapses.
- Strict counterpoint is not required.
- Maximum mark for each paper. 100 marks
- Minimum Pass mark for each paper 70 marks

First Paper

Examination Time : 3 Hours

1. Harmony

Up to four parts, including the harmonisation for voice, strings or piano of:-

- a) An unfigured bass
- b) A melody
- c) A question involving modulation from a given opening.

NOTE:- Upon application to the GUILD Council, permission MAY be granted to the candidate to submit a folio of compositions as an alternative to the first paper. The folio should consist of varying styles and for a variety of media. Total performance time of the composition must be a minimum of one and half-hours. Video or audiotapes of the works may accompany the submission of the written compositions. An affidavit testifying that the compositions are the sole work of the candidate must be given to the GUILD Council at the time of submission.

Second Paper

Examination Time : 3 Hours

1. Counterpoint

Two questions will be set.

Two and three part free counterpoint in imitative style for voices or instruments. One of the extreme parts will be given, and an opening indicated

2. Musical Form and History

- a) A knowledge of music in the Baroque, Classical, Romantic, 20th Century, Jazz & Rock (1900 to 1950) or Jazz & Rock (1950 to present). One period only needs to be chosen for an in depth study.
- b) Analysis of an unseen movement. A copy will be supplied to the candidate.

Diploma of Licentiate in Music Theory [LMusThAGM]

PRE-REQUISITE: All candidates for this Diploma must at the date of entry hold the *Associate Theory of the GUILD*. This exam is held once a year in November session.

Requirements

- The examination consists of TWO papers of THREE Hours each.
- Both papers must be attempted at the first entry.
- Candidates who are successful in only one of these two papers need not take that paper again if the re-entry is made within a 12-month period.
- Both papers must be taken again if the 12-month period elapses.
- Strict counterpoint is not required.
- Possible mark for each paper. 100 marks
- Minimum Pass mark for each paper 70 marks

First Paper

Examination Time: 3 Hours

1. Harmony

Up to five parts, including the harmonisation for voice, strings or piano of: -

- a) An unfigured bass
- b) A melody. A question involving modulation from a given opening.

2. Counterpoint

Up to four part free counterpoint in imitative style for voices or instruments.
One of the extreme parts will be given and an opening suggested.

NOTE:- Upon application to the GUILD Council, permission MAY be granted to the candidate to submit a major compositions as an alternative to the first paper. Total performance time of the submitted composition must be a minimum of one and half hours. Video or audiotapes of the work may accompany the submission of the written composition. An affidavit testifying that the compositions are the sole work of the candidate must be given to the GUILD Council at the time of submission.

Second Paper

Examination Time: 3 Hours

1. Fugue

Writing an exposition in three or four parts on a given subject, for voice, strings or piano.

2. Orchestration

Scoring a passage in pianoforte score for a small combination.
Strings and wind instruments

3. History of Music

A knowledge of music in the Baroque, Classical, Romantic, 20th Century, Jazz & Rock (1900 to 1950) or Jazz & Rock (1950 to present). One period only needs to be chosen for an in depth study. However, the period chosen must not be similar to what was chosen in the Diploma of Associate in Music Theory.

Requirements

Teaching Principles covers a very wide range of knowledge generally developed through long and extensive experience in the area of teaching or in the pursuit of related activities. The examination endeavours to investigate the candidate's approach and application of acquired knowledge and skills. The following list of suggested areas would be typical of a series of examination questions asked of a candidate.

It must be recognised that the questions will not always relate to music.

The following List is by no means exhaustive but is intended to generate ideas and associated thoughts.

1. List some of the advantages and disadvantages when teaching on a 'one to one' basis.
2. How would the learning difficulties encountered in Adult students be overcome?
What approach would you use?
3. What would be the most important responsibility of a teacher of music?
4. Express your opinion with confidence in reference to the use of scales and exercises for your students.
5. The appreciation of good music is one of the legacies of mankind.
How would you develop this concept in:-
 - a) Young students?
 - b) Adults?
6. Express an opinion about the good and bad points of rote learning.
7. Express and develop your argument in reference to the basic philosophical concept when attempting a major developmental exercise with a student.