



Theory Crossover Information

- During Crossover Year 1 (September 1, 2016 to August 31, 2017), one set of theory examinations, designed to accommodate both the *Theory Syllabus, 2009 Edition* and the *Theory Syllabus, 2016 Edition*, will be offered.
- The examinations will be identified by the new names introduced in the *Theory Syllabus, 2016 Edition* (for example, Level 5 Theory).
- On the following examinations, alternate questions will be offered to accommodate students who have based their preparation on the *Theory Syllabus, 2009 Edition*.

Examination Name	Alternate Questions Provided for
Level 5 Theory	(Basic Rudiments)
Level 6 Theory	(Intermediate Rudiments)
Level 8 Theory	(Advanced Rudiments)
Level 9 Harmony	(Basic Harmony)
Level 10 Harmony & Counterpoint	(Intermediate Harmony)
ARCT Harmony & Counterpoint	(Advanced Harmony)

- For questions involving terminology that has changed, both terms will be given (for example, half step/semitone; authentic cadence/perfect cadence).
- Where alternate questions have been provided, the first question presented will be based on the requirements of the *Theory Syllabus, 2016 Edition* and the second question on the *Theory Syllabus, 2009 Edition*.
- Where choice is required (between the 2016 syllabus question and the 2009 syllabus question), clear instructions will be given to indicate that the student must choose **either** option A **OR** option B, as shown in the sample questions provided on the following pages.
- On History examinations, the choice will be built into the questions. Alternate questions will be given only in ARCT History Question 5, to accommodate the Independent Study Essay prepared by students working with the *Theory Syllabus, 2016 Edition*.

Level 10 Harmony & Counterpoint

December 2016

Total Marks

Confirmation Number

Maximum
Marks

Your answers must be written in pencil in the space provided.

Il faut que vous écriviez vos réponses au crayon dans l'espace donné.

Answer Question 1A below OR Question 1B on page 4
Répondez à la Question 1A au dessous OU à la Question 1B à la page 4

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1A [2016 Syllabus]

Choose *one* of the following melodies and:

- a. Name the key.
- b. Name the type of Baroque dance that it represents.
- c. Continue the given opening to create a sixteen-measure composition with four phrases, motivic unity, and a modulation to a traditional goal key. Use binary or rounded binary form with repeat signs at appropriate points. Name the form.
- d. Mark the structural phrasing.
- e. For the first phrase, symbolize the implied harmony using *functional chord symbols*. At the phrase ending, name the key and cadence type.
- f. For the second phrase, add a bass line and symbolize the implied harmony using *functional chord symbols*. At the phrase ending, name the key and the cadence type.
- g. For the third and fourth phrase endings:
 - i. Add a bass line at the cadence.
 - ii. Symbolize the implied harmony using *functional chord symbols*.
 - iii. Name the key and the cadence type.

1A [2016 Syllabus]

Choisissez *l'une* des mélodies suivantes et :

- a. Identifiez la tonalité.
- b. Indiquez le type de danse baroque représenté par l'extrait.
- c. Prolongez le fragment pour créer une composition de seize mesures comportant quatre phrases, de l'unité motivique et une modulation appropriée. Utilisez la forme binaire ou binaire circulaire et mettez des signes de reprise aux endroits appropriés. Identifiez la forme.
- d. Marquez la structure des phrases.
- e. Pour la première phrase, chiffrez l'harmonie avec *des symboles d'accords fonctionnels*. À la fin de la phrase, identifiez la tonalité et le type de cadence.
- f. Pour la deuxième phrase, ajoutez une ligne de basse et chiffrez l'harmonie avec *des symboles d'accords fonctionnels*. À la fin de la phrase, identifiez la tonalité et le type de cadence.
- g. Pour les fins des troisième et quatrième phrases :
 - i. Ajoutez une ligne de basse à la cadence.
 - ii. Chiffrez l'harmonie avec *des symboles d'accords fonctionnels*.
 - iii. Identifiez la tonalité et le type de cadence.

Question 1A tests new content from the *Theory Syllabus, 2016 Edition*. An alternate question, 1B, has been provided on pages 4 through 6 for students who prepared using the 2009 syllabus.

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Dance type/Type de danse: _____

Form/Forme: _____

Musical score for piano in 3/4 time, consisting of four measures. The treble clef part starts with a quarter note G4, followed by quarter notes A4 and B4, and a quarter note C5. The bass clef part starts with a half note G3, followed by quarter notes A3 and B3, and a quarter note C4. The key signature has one sharp (F#).

Key/Tonalité: _____

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Dance type/Type de danse: _____

Form/Forme: _____

A musical score for piano in G minor, 3/4 time. The score consists of two staves with a grand staff bracket. The right hand (treble clef) starts with a quarter note G4, followed by eighth-note patterns: G4-A4-B4, A4-G4-F4, E4-F4-G4, and F4-E4-D4. The left hand (bass clef) starts with a quarter note G3, followed by eighth-note patterns: G3-A3-B3, A3-G3-F3, E3-F3-G3, and F3-E3-D3. The piece concludes with a quarter note G3 in the right hand and a quarter note G2 in the left hand.

Key/Tonalité: _____

Three empty musical staves for writing.

Three empty musical staves for writing.

Three empty musical staves for writing.

Three empty musical staves for writing.

Three empty musical staves for writing.

Three empty musical staves for writing.

December 2016

OR/OU

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1B [2009 Syllabus]

Choose *one* of the following melodies and:

- a. Name the key.
- b. Name the type of Baroque dance that it represents.
- c. Continue it to create a sixteen-measure composition with four phrases, motivic unity, and modulation to a traditional goal key. Use binary or rounded binary form with repeat signs at appropriate points. Name the form.
- d. Mark the phrasing.
- e. For each of the four phrase endings:
 - i. Add a bass line and symbolize the harmony using *functional chord symbols*.
 - ii. Name the key.
 - iii. Name the cadence type.

1B [2009 Syllabus]

Choisissez l'*une* des mélodies suivantes et :

- a. Identifiez la tonalité.
- b. Indiquez le type de danse baroque représenté par l'extrait.
- c. Prolongez le fragment pour créer une composition de seize mesures comportant quatre phrases, de l'unité motivique et une modulation appropriée. Utilisez la forme binaire ou binaire circulaire et mettez des signes de reprise aux endroits appropriés. Identifiez la forme.
- d. Marquez la structure des phrases.
- e. Pour chacune des quatre fins de phrases :
 - i. Ajoutez une ligne de basse et chiffrez l'harmonie avec *des symboles d'accords fonctionnels*.
 - ii. Identifiez la tonalité.
 - iii. Identifiez le type de cadence.

Question 1B tests content from the Theory Syllabus, 2009 Edition.

December 2016

Dance type/Type de danse: _____

Form/Forme: _____

Lento

Musical notation for the beginning of a piece in 3/4 time, marked Lento. The notation is in a key with three flats (E-flat major or C minor) and is written on a grand staff with treble and bass clefs. The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a quarter note C5, a quarter note Bb4, and a quarter note A4. The third measure contains a half note G4. The fourth measure is empty.

Key/Tonalité: _____

Empty musical staff with treble clef.

Empty musical staff with bass clef.

Empty musical staff with treble clef.

Empty musical staff with bass clef.

Empty musical staff with treble clef.

Empty musical staff with bass clef.

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Dance type/Type de danse: _____

Form/Forme: _____

Allegro

The image shows a musical score for a piano piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo marking is 'Allegro'. The melody in the treble clef starts with a quarter note G4, followed by an eighth note A4 and a quarter note B4. The bass line starts with a quarter note G2, followed by an eighth note A2 and a quarter note B2. The piece continues with a series of eighth and quarter notes in both hands.

Key/Tonalité: _____

A set of three empty musical staves, consisting of a treble clef staff and two bass clef staves, provided for the student to write their analysis or counterpoint.

A set of three empty musical staves, consisting of a treble clef staff and two bass clef staves, provided for the student to write their analysis or counterpoint.

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