



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*.

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2. Choose *ten* of the following definitions and identify the music term being described. Name *one* representative composition title for each term. Composition titles must be chosen from the works required for this examination.

the third principal section of a sonata form

Term: _____ Title: _____

a form frequently employed in the first and third movements of Baroque concertos

Term: _____ Title: _____

a solo song in an opera or oratorio

Term: _____ Title: _____

tapping the strings with the wooden part of the bow

Term: _____ Title: _____

ABACA or ABACABA; a form often used in a sonata cycle

Term: _____ Title: _____

a quickly ascending theme outlining an arpeggio; developed by the Mannheim composers

Term: _____ Title: _____

a chamber ensemble that includes two violins, viola, and cello

Term: _____ Title: _____

a free-form single-movement programmatic work for orchestra

Term: _____ Title: _____

a German art song written for voice and piano

Term: _____ Title: _____

literally “day of wrath”; a medieval melody used in the Catholic mass for the dead

Term: _____ Title: _____

a famous polychord that combines the C major and F sharp major triads; created by Stravinsky

Term: _____ Title: _____

a Baroque orchestral genre in two sections: the first section is slow with dotted rhythms, while the second section is fast and usually fugal

Term: _____ Title: _____

Choice is built into this question. A student who prepared with the 2016 syllabus could answer “Emperor” as the title, and a student who prepared with the 2009 syllabus could answer “Quinten” as the title. All other questions test content common to both the 2016 and 2009 syllabi.

