



# 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*.

**Answer Question 5A below OR Question 5B on page 11**

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**5A [2016 Syllabus]**

Write your prepared Independent Study Essay on *one* of the following topics, as outlined in the *Theory Syllabus, 2016 Edition*. Answer this question on the enclosed Official Answer Sheets.

**Musical Theater**

Discuss the evolution of musical theater, using the following outline:

- Brief discussion of the roots and origins of musical theater.
- Definition of musical theater and its principal components.
- Detailed description of *two* musicals (one by a composer from each syllabus list). Include background information (source of story or plot, lyrics, choreography), plot summary, and detailed discussion of *one* musical number from each work. Include references to the musical style of each composer.

**OR****Jazz**

Discuss the origins and evolution of jazz, using the following outline:

- Brief discussion of the roots and origins of jazz.
- Definitions of jazz, ragtime, and blues.
- Discussion of the musical styles and contributions of *three* jazz artists (one from each syllabus list). Include specific references to *two or more* works by each selected artist

**OR****Technology in Music**

Discuss the significance of technology in music, using the following outline:

- Discussion of the overall impact of technology on the evolution of music in the 20th and 21st centuries.
- Description of the unique features of *three* works (one from each syllabus list) and discussion of how each work has broadened our definition and understanding of music. Include a discussion of the specific contributions of the composer of each selected work.

Question 5A tests new content from the *Theory Syllabus, 2016 Edition*. An alternate question, 5B, has been provided on the following page for students who prepared using the 2009 syllabus.

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## OR

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## 5B [2009 Syllabus]

Answer the following questions on the enclosed Official Answer Sheets.

[10]

- i. Discuss the style of *one* of the following composers. Describe in detail the representative work of the composer you have chosen.

John Cage	Sonata V from <i>Sonatas and Interludes</i>
Aaron Copland	“Street in a Frontier Town” from <i>Billy the Kid</i>
Jean Coulthard	“The Contented House” from <i>Canada Mosaic</i>
George Crumb	“The Little Boy is Looking for His Voice” from <i>Ancient Voices of Children</i>
Duke Ellington/Billy Strayhorn	<i>Take the “A” Train</i>
Christos Hatzis	<i>Nadir</i>
Paul Lansky	<i>Notjustmoreidlechatter</i>
Steve Reich	<i>Electric Counterpoint</i>
R. Murray Shafer	String Quartet No. 2 (“Waves”)
Harry Somers	any <i>two</i> contrasting movements from <i>Picasso Suite</i>
Stephen Sondheim	“My Friends” from <i>Sweeney Todd, The Demon Barber of Fleet Street</i>
Joan Tower	<i>For the Uncommon Woman</i>
Healey Willan	<i>Hodie Christus natus est</i>

[10]

- ii. Discuss the musical career and achievements of *two* of the following performing artists.

Laurie Anderson	Alison Krauss
Joshua Bell	Kronos Quartet
Miles Davis	Louis Lortie
Renée Fleming	Yo-Yo Ma
Glenn Gould	Wynton Marsalis
Angela Hewitt	Joni Mitchell
Diana Krall	Oscar Peterson

Question 5B tests content from the Theory Syllabus, 2009 Edition.