

THEORY 4 – REVISED REQUIREMENTS 2007

The revised material listed below will come in to effect as of the January exam in 2007

ONE PAPER:	Time: 2 Hours
RECOMMENDED TEXT	Cook, Dr. Donald, <i>Theory for Students, Official Companion for Conservatory Canada Theory Students Book 4</i> (Waterloo Music, 2004)
CO-REQUISITE	Successful completion of Theory 4 is required to obtain a certificate for the Grade 8 Practical Examination.

Note: For examination purposes, musical terminology will be as used in the Recommended Text.

REQUIREMENTS

Candidates must know all requirements up to and including Theory 3 AND additional requirements as follows:

Keys required for this examination

Major	ALL Keys
Minor	ALL Keys

PREVIOUS REQUIREMENTS	2007 REQUIREMENTS
1. Non-Diatonic Scales	
To identify or write using whole notes (time signature and rhythm are not required) the following scales <ul style="list-style-type: none"> ● Whole Tone Scale ● Chromatic Scale (harmonic AND melodic forms) beginning on ANY note ● Pentatonic Scale beginning on C or F[#] only. ● Blues Scale beginning on C or F only. 	To identify or write using simple and compound (but not irregular) time signatures. <ul style="list-style-type: none"> ● Whole Tone Scale beginning on ANY note, without key signature To identify or write the following scales, using whole notes. Time signature and rhythm are not required: <ul style="list-style-type: none"> ● Chromatic Scale (harmonic form only) beginning on ANY note; with or without key signature ● Pentatonic Scale, beginning on ANY note of the C pentatonic or F# pentatonic scale ● Blues Scale on C, beginning on ANY note, without key signature <p>All scales may be either ascending or descending or both. The starting note should be repeated at the octave. Candidates will not be required to identify non-diatonic scales in analysis excerpts.</p>
2. Modes	
NONE	To identify or write using white keys only (time signature and rhythm are not required) the following modes (authentic forms only): Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian and Ionian. Candidates will not be required to identify modes in analysis excerpts. Transposed modes are NOT required.
3. Figured Bass	
Realize a figured bass (maximum of 12 chords) <ul style="list-style-type: none"> ● Major AND minor keys ● Major and minor chords (root position and 1st inversion) ● Dominant 7ths (root position and 1st inversion) ● The first chord will be realized 	(a) To IDENTIFY any major, minor, augmented, or diminished chord, and all inversions, or Dominant 7th chords in root position or 1st inversion only, individually or in a progression. Non-chord tones may be present. (b) To REALIZE chords individually or in progression (maximum 16 chords), without non-chord tones. <ul style="list-style-type: none"> ● in Major AND minor keys ● using Major and minor chords only, root position and 1st inversion only, and the tonic cadential 6/4 chord ● Dominant 7ths root position and 1st inversion only ● The first chord will be realized

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PREVIOUS REQUIREMENTS	2007 REQUIREMENTS
4. Cadences & Simple Chord Progression	
<p>To harmonize a four-chord progression beginning with the tonic chord above a given bass or below a given melody. Begin with the tonic chord and continue with</p> <p>i) a preparatory chord using either IV or ii in root position or 1st inversion; ii) a Perfect, Plagal, or Imperfect cadence</p> <ul style="list-style-type: none"> ● Major AND minor keys ● Identify cadences by name ● Identify all chords by symbol and figures ● In SATB style only, following the accepted rules of voice leading 	<p>To harmonize a four-chord progression ABOVE a given bass only. Begin with the tonic chord and continue with</p> <p>i) a preparatory chord in major keys: using ii, ii6, IV, IV6 or I6/4 in minor keys: using iv, iv6, or i6/4</p> <p>ii) a Perfect or Interrupted cadence only</p> <ul style="list-style-type: none"> ● Major AND minor keys ● Using V or V7 ● Identify cadences by name ● Identify all chords using either Roman symbols and figures, or chord symbols (C+, G7 etc.) ● In SATB style only, following the accepted rules of spacing and voice leading
5. Transposition	
<ul style="list-style-type: none"> ● Identify the key of a given melody (the key signature may or may NOT be given) ● In any major and minor key ● transpose a simple passage (in piano or open vocal score) up and down ANY interval. ● Transcribe a simple melodic line for viola, or the following transposing instruments- clarinet in Bb, clarinet in A, trumpet in Bb, trumpet in D, horn in F. 	<ul style="list-style-type: none"> ● Identify the key of a given melody (the key signature may or may not be given) ● In any major and minor key ● Transpose a simple passage (in piano or open vocal score) up or down any interval. ● Transcribe a simple melodic line given in concert pitch, for the following transposing instruments - clarinet in Bb, clarinet in A, trumpet in Bb, trumpet in D, horn in F. Viola is excluded.
6. Open Score	
<ul style="list-style-type: none"> ● Transcribe a passage from short (keyboard) score into open score, or <i>vice versa</i> using ● Modern Choral score ● String Quartet score 	<ul style="list-style-type: none"> ● Transcribe a passage from four-part short (keyboard) score into open score or <i>vice versa</i> using ● Open Modern Vocal score ● Open String Quartet Score
7. Melody Writing	
<ul style="list-style-type: none"> ● Write a four-bar phrase to complete a given four-bar melody (may include an anacrusis) ● The added phrase must be musically designed and must end on a note of the tonic triad ● The range of the melody may exceed one octave, and may move above and/or below the tonic ● Identify by name and chord symbols the probable cadences implied at the end of each phrase. 	<ul style="list-style-type: none"> ● Write a four-bar phrase to complete a given four-bar melody (may include an anacrusis) ● The added phrase must be musically designed and must end on a note of the tonic triad ● The range of the melody may exceed one octave, and may move above and/or below the tonic ● Identify by name and chord symbols the probable cadences implied at the end of each phrase
8. Harmonic Analysis [using either Roman numerals & figures, or chord symbols (C+, G7 etc.)]	
<ul style="list-style-type: none"> ● Harmonic analysis of a short passage in piano or SATB score (NO modulation) ● Identify key ● Use chord symbols and figures ● May include chords in root position and 1st inversion ● Non-harmonic notes to be circled and labelled ● Label all cadences 	<p>To provide a harmonic analysis of a brief excerpt in short score, keyboard or chorale style. (NO modulation), as follows:</p> <ul style="list-style-type: none"> ● Identify the key ● Use either Roman numerals with figures as necessary, or chord symbols (C+, G7 etc.) ● Major and minor chords only, in root position and 1st inversion, and the cadential 6/4 ● Dominant 7th chord in root position and 1st inversion ● Non-chord tones are to be circled and labelled ● Label all cadences
9. Non-Chord (unessential Tones)	
<p>To identify and write:</p> <ul style="list-style-type: none"> ● passing notes (accented and unaccented) ● auxiliary (neighbour) notes ● appoggiatura ● anticipation notes 	<p>To identify and/or write:</p> <ul style="list-style-type: none"> ● unaccented passing notes (in all voices) ● accented passing notes (in SAT only) ● unaccented upper and lower auxiliary notes (in all voices) ● accented upper and lower auxiliary notes (in SAT only) ● appoggiatura (in SAT only) ● anticipation notes (in SAT only)