
THEORY 4

ONE PAPER:**Time: 2 Hours****RECOMMENDED TEXT**

Cook, D.F. ***Conservatory Canada Theory for Students, Book 4***
(Novus Via Music/Hal Leonard 2014)

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

1. Non-Diatonic Scales

To identify or write **using simple and compound (but not irregular) time signatures**

- Whole Tone Scale beginning on **ANY note, without key signatures**

To identify or write the following scales, using whole notes. Time signature and rhythm are not required:

- 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**

All scales may be 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.

2. Modes

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

(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.

- 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

4. Cadences & Simple Chord Progression

To harmonize a four-chord progression **ABOVE a given bass only**. Begin with the tonic chord and continue with:

i) A preparatory chord

in major keys: using ii, ii6, IV, IV6 or I6/4

in minor keys: using iv, iv6 or i6/4

ii) a Perfect or **Interrupted cadence only**

- 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

- Identify the key of a given melody (the key signature may or may not be given)
- In any major or 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 B^b, clarinet in A, trumpet in B^b, trumpet in D, Horn in F

Viola is excluded

6. Open Score

- Transcribe a passage from **four-part** short (keyboard) score into open score or *vice versa* using:
 - Open Modern Vocal** score
 - Open** String Quartet score

7. Melody Writing

- 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.)

To provide a harmonic analysis of a brief excerpt in short score, keyboard or chorale style (NO modulation) as follows:

- 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)

- To identify **and/or** write:
- 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**)