

Northern Lights
Canadian National
Conservatory of Music



Theory / History Syllabus
Rudiments Grades 5 - 8
Harmony Grades 9 - Associate
History Grades 9 - Associate
2012

Rudiments Preface

For teachers and students the following list will serve as reminder of the details and expectations, in the writing of rudiment papers. It is the responsibility of the teacher and student to be aware of the required content for each grade as set out in the *Northern Lights* Canadian National Conservatory of Music syllabus. The *Northern Lights* Canadian National Conservatory of Music curriculum is a very comprehensive program and therefore you are encouraged to be aware of its extensiveness. If at any time further clarification is required please contact the office of the registrar.

- Candidates **must** write their candidate number on the exam paper in the space provided
- The formation, placement, use of: clefs, notes, rests, dots, stems, note flags, beams, semitones, bar-lines, key-signatures, accidentals, multiple accidentals on a chord/cluster, time-signatures, accents, fermatas, dynamics, solfège, and labels of any type must be accurate, consistent and clear
- No use of redundant accidentals
- Spelling of Italian, French and German terms **must** be accurate
- Definitions to be studied from the *Northern Lights* Canadian National Conservatory of Music syllabus
- 'Explain' requires a definition **not** an abbreviation or fully written out term
- The requirements of each grade will be carried forward to successive grades
- Recommended texts: There are many books available for the preparation of rudiment examinations, the Lawless Series, including the Elementary Harmony text, is the *preferred* choice of *Northern Lights* Canadian National Conservatory of Music as it most closely fulfills the requirements of the *Northern Lights* Canadian National Conservatory of Music curriculum:
 - Grade 5 Theory: Lawless Basic Rudiments
 - Grade 6 Theory: Lawless Intermediate Rudiments
 - Grade 7 Theory: Lawless Advanced Rudiments
 - Grade 8 Theory: Lawless Advanced Rudiments **and**
Lawless Elementary Harmony and Melody Writing

Guide to Theory Marking Abbreviations:

Sp	spelling mistake	En	enharmonic
O	error, item missing, e.g. fermata	Sol	solfège
Mp	misplaced	Rh	rhythmic error
)	5ths, 8ves	VL	voice leading
Nd	no deduction	Pos	position
Ln	leading note	PI	placement
Res	resolution	SI	stem length
S	stem missing or incorrect direction, length	Pu	pickup
C	clef, incorrect: choice, formation, placement		

RUDIMENTS

GRADE FIVE THEORY

Examination Length: 1 hour and 30 minutes

Co-requisite for Grade Five practical examinations

Pitch

- Treble / G clef
- Bass / F clef
- Leger lines above and below the staff
- Accidentals: sharp; flat; natural
- Whole tones
- Semitones: diatonic and chromatic

Keys

- Major and minor up to and including four sharps and flats
- Identification of major or minor key of a given excerpt with the inclusion of a key signature

Rhythm

- Time signatures: all simple time signatures
- Adding rests, bar lines or time signature to a given line of music
- Adding counting to a given line of music
- Time values of notes and rests: whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth
- Triplet grouping: quarter, eighth, sixteenth
- Grouping / beaming of notes
- Adding accents to a given passage of music
- Pickups / upbeats / anacrusis

Clefs

- Treble / G clef
- Bass / F clef
- Accurate placement and formation

Accidentals

- Sharp, flat, natural
- Accurate placement and formation

Scales

- Major / minor up to and including four sharps and flats ONLY
- Minor in natural, harmonic and melodic forms
- Tetrachords: lower and upper
- Relative major and minor
- Ascending, descending **OR** ascending and descending; one octave
- Beginning and ending on the tonic
- With key signatures **OR** with accidentals ONLY
- Without time signatures
- Marking tones, semitones and the tone plus a semitone (harmonic minor)
- Labelling tonic, subdominant and dominant notes using Roman Numerals
- Using various note values
- Double bar lines to be placed at the end of the scale

Intervals

- Simple, up to one octave
- Major, minor, perfect
- Above a given note
- Based on keys up to and including four sharps or flats
- Whole tones, chromatic and diatonic semitones
- Harmonic and melodic

Chord Types

- Major and minor triads
- Close position
- Root position only
- Tonic, subdominant and dominant triads only
- Major and harmonic minors up to and including four sharps and flats
- Identification using Roman numerals
- Tonic, subdominant and dominant triads and quality: major or minor

Transposition

- Identify the key/tonality of a given composition/excerpt
- Transposition of a melody up or down an octave
- Within the same clef or changing clefs (treble or bass)

Correction of Errors

- Time signatures, note grouping, proper number of beats, bar lines
- Key signatures
- Clef signs

Ornaments

- Identification of Acciaccatura (grace note)

Score Type

- Grand staff

Analysis

- Analyze a musical composition using the above rudimentary knowledge
- Identify details including: key, title, composer, chords, intervals, signs, terms


Melody Writing

- Complete a given two-bar phrase
- End on the tonic with a dominant preparation
- Major keys ONLY
- Include the *solfège* labels for the melody
- Add accents (strong, medium and weak)
- Add phrase mark

Melody Identification

- Identification of the key of a melodic fragment ending on the tonic with key signature
- Major or minor


TERMS REFERRING TO TEMPO:

Adagio	very slowly, slower than Andante , not as slow as Largo
Allegretto	rather fast, not as fast as Allegro
Allegro	fast, lively, happily
Andante	at a walking pace
Andantino	at an easy pace, not as slowly as Andante
Largo	slow and broadly, slower than Adagio
Larghetto	rather slow and broadly, not as much as Largo
Lento	slowly
M.M.	indicates the number of beats to be played in a minute. E.g. M.M.  = 80 means the value of 80 quarter notes per minute
Moderato	at a moderate speed
Prestissimo	as fast as possible
Presto	very fast




TERMS REFERRING TO CHANGE OF TEMPO:

A tempo	return to the original speed
Accelerando, Accel.	gradually becoming faster
Rallentando (rall.)	gradually becoming slower
Ritardando (rit., ritard.)	gradually becoming slower
Ritenuto (riten.)	suddenly slower
Tempo	the speed at which the piece is to be played
Tempo Primo, Tempo I	return to the original speed , usually follows ritardando or rallentando

TERMS REFERRING TO EXPRESSION; STRENGTH OF TONE:

Accent		emphasize the note; play note louder than given dynamic
Pianissimo		very soft
Piano	<i>p</i>	soft
Mezzo Piano	<i>mp</i>	moderately soft, a little louder than piano
Mezzo Forte	<i>mf</i>	moderately loud, a little softer than forte
Forte	<i>f</i>	loud
Fortissimo	<i>ff</i>	very loud
Fortepiano	<i>fp</i>	loud then immediately soft
Sforzando	<i>sf sfz</i>	sudden strong accent on a single note or chord


TERMS REFERRING TO CHANGE OF EXPRESSION; STRENGTH OF TONE:


Crescendo (cresc.)		gradually getting louder
Decrescendo (decresc.)		gradually getting softer
Diminuendo (dim.)		gradually getting softer
Marcato		well marked, accented

TERMS REFERRING TO STYLE:

Cantabile	in a singing style
Con grazia	with grace, in a graceful or elegant style
Dolce	sweetly
Giocoso	playfully; cheerfully
Grazioso	gracefully
Legato	smoothly, connected
Maestoso	majestically

TERMS GIVING DIRECTION:

Accent  emphasize the note; play note louder than the given dynamic

Acciaccatura  a grace note or crushed note

Con pedale (Ped.)  with the damper pedal

Da Capo (D.C.) repeat from the beginning

Da Capo al Fine repeat from the beginning, play to fine (the end)

Dal Segno (D.S.)  repeat from the sign

Fermata  pause; hold note or rest longer than its given value

Fine the end

M.D. (mano destra) with the right hand

M.S. (mano sinistra) with the left hand

Poco little


Poco a poco little by little

Ottava, 8va the interval of an octave


|
play the notes one octave higher **OR** lower than written


|

Repeat signs  repeat the music between the signs

Slur  a line drawn over or under 2 or more notes meaning to play smoothly, then release

Staccato  short, detached, separated

Tenuto (ten.)  hold or sustain the note for its full value; give a slight emphasis

Tie  hold for the combined value of the two notes

GRADE SIX THEORY

Examination Length: 2 hours

Co-requisite for Grade Six practical examinations

In addition to the Grade Six requirements listed below, candidates are required to know the Grade Five requirements, including signs and terms.

Keys

- All major and minor

Rhythm

- Time signatures: simple and compound
- Adding rests, bar lines or time signature to a given line of music
- Time values of notes and rests to include whole, half, quarter, eighth, sixteenth and thirty-second notes and rests
- Dotted and double dotted notes and rests
- Duplet and triplet groupings
- Adding accents to a given line of music

Clefs

- Treble / G clef
- Bass / F clef

Accidentals

- Sharp, flat, natural, double sharp, double flat

Scales

- All major and minor
- Minor in natural, harmonic and melodic forms
- Technical names of the degrees of the scale (tonic, supertonic, etc.)
- Beginning and ending on the tonic
- With or without time signatures; completion of final measure with appropriate rests
- Marking tones, semitones and augmented seconds (harmonic minor)
- Proper grouping of notes and rests when using time signatures
- Identification **ONLY** of blues, pentatonic, whole tone, octatonic and chromatic scales
- Relative major and minor
- Tonic major and minor

Intervals

- Simple with inversions
- Major, minor, perfect, augmented and diminished
- All major and minor keys
- Above a given note
- Whole tones, chromatic and diatonic semitones
- Harmonic and melodic

Chord Types

- Major and minor triads
- Close position
- Open position in keyboard style **ONLY**
- Root position and inversions
- Identification using Roman Numerals, lower/upper case to designate major or minor
- Any triad of a key: supertonic, submediant, leading note, etc.
- Identification of dominant seventh chord in root position **ONLY**

Cadences

- Perfect and plagal
- All major/minor tonalities
- Identification using Roman Numerals
- Writing in keyboard style **ONLY** with appropriate rhythm
- Root position chords **ONLY**


Transposition

- Identify the key / tonality of a given composition/excerpt
- Key signature may or may not be given
- Transpose a melody up a given interval or to a given key
- Major to major **ONLY**

Correction of Errors

- Time signatures, note groupings, proper number of beats, bar lines, stems, beams, accidentals
- Key signatures, redundant accidentals, enharmonic equivalents
- Clef signs
- Incorrect spelling
- Placement / position of any of the above

Ornaments

- Identification **ONLY** of:
 - Acciaccatura (grace note) 
 - Trill (*tr*)

Score Types

- Grand Staff

Analysis

- Analyze a musical composition using rudimental knowledge
- Identify details including key, title, composer, chords, intervals, signs, terms

Melody Writing

- Complete a given two-bar phrase
- End on the tonic with a dominant preparation
- Major and minor keys
- Include the *sofège* syllables for the melody
- Add accents (strong, medium and weak)
- Identify the cadence point as perfect or plagal using Roman Numerals
- Add phrase mark or completion

Melody Identification

- Identification of key of a melodic fragment ending on the tonic with key signature or accidentals
- Major or minor

GRADE 6 THEORY TERMS

TERMS REFERRING TO TEMPO:

Grave	extremely slow and solemn
Vivace	lively, spirited

TERMS REFERRING TO CHANGE OF TEMPO:

Rubato, Tempo rubato	flexible tempo used to enhance musical expression within the style of the music
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TERMS REFERRING TO STYLE:

Alla marcia	in the style of a march
Animato, Animoso	animated; with life; spirited
Brillante	brilliantly
Con brio	with energy, spirit, life
Con espressione	with expression
Con moto	with motion, movement
Espressivo, <i>espress.</i>	expressively, with expression
Tranquillo	calmly, quietly

TERMS GIVING DIRECTION:

Leggiero	lightly
Loco	play at the written pitch after <i>8va / 8vb</i>
Meno	less
Meno mosso	less movement, slower
Molto	much, very
Non troppo	not too much
Più mosso	more movement, quicker
Quasi	as if, almost
Sempre	always
Senza	without
Tre corde	“three strings”, release the soft pedal on a piano
Troppo	too much
Una corda	“one string”, depress the soft pedal on a piano

ADJECTIVES, PREPOSITIONS, AND TERMS USED BEFORE OTHER WORDS:

A	at; in; with; by; for; to
Alla (<i>all'</i>)	in the style of
Assai	much, very much
Ben, bene	well, much
Coll, colle (<i>col, coll'</i>)	with
Coll 8va	with an octave added
Con	with
E, ed	and
Ma	but
Non	not
Più	more
Poco	little

GRADE SEVEN THEORY

Examination Length: 2 hours

Co-requisite for Grade Seven practical examinations

In addition to the Grade Seven requirements listed below, candidates are required to know the Grade Five and Six requirements, including signs and terms.

Keys

- All major and minor
- Tonic minor

Rhythm

- Time signatures: all simple and compound
- Adding rests, bar lines and time signature to a given line of music
- Time values of notes and rests: all values of notes and rests
- All dotted and double dotted notes and rests
- Duplet, triplet, quadruplet, quintuplet and sextuplet groupings

Clefs

- Treble / G clef
- Bass / F clef
- Alto C clef (accurately placed)

Accidentals

- Sharp, flat, natural, double sharp, double flat

Scales

- All major and minor
- Minor in natural, harmonic and melodic forms
- Technical names of the degrees of the scale (tonic, supertonic, etc.)
- Beginning and ending on any note of the scale/degree
- With or without time signatures; completion of final measure with appropriate rests
- Marking tones, semitones and augmented seconds (harmonic minor)
- Proper grouping of notes and rests when using time signatures
- Writing of blues, pentatonic, whole tone, octatonic and chromatic (any textbook form) scales

Intervals

- Simple with inversions
- Major, minor, perfect, augmented and diminished
- All major and minor keys
- Above a given note
- Whole tones, chromatic and diatonic semitones
- Harmonic and melodic
- Enharmonic equivalent

Chord Types

- Major, minor, augmented and diminished triads, major and minor four note chords
- Close and open position
- Root position and inversions
- Identification using Roman numerals in major keys (e.g. Chorale passage)
- Keyboard or chorale (SATB) style
- Identification and writing of dominant sevenths in root position and inversions
- Identification of diminished seventh chords in root position **ONLY**

Chorale Passages

- Analyze a chorale passage with Roman Numerals
- Major key **ONLY**
- Identify the following chords: I, ii, iii, IV, V, V⁷, vi, vii, vii^{o7}

Cadences

- Perfect, plagal and imperfect
- Imperfect: I - V or IV - V / iv - V
- All major/minor tonality
- Identification using Roman Numerals
- Writing in keyboard and chorale (SATB) style as designated on the examination
- Root position chords **ONLY**

Transposition

- Identify the key / tonality of a given composition/excerpt
- Key signature may or may not be given
- Transpose a melody up or down a given interval or key
- Major to major **OR** minor to minor
- Transpose from alto clef into treble or bass clef; **OR** from treble or bass clef to alto clef

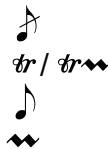
Correction of Errors

- Time signatures, note groupings, proper number of beats, bar lines, etc.
- Key signatures
- Clef signs

Ornaments

- Identification only of ornaments including:

- Acciaccatura (grace note)
- Trill
- Appoggiatura
- Mordent



Score Types

- Grand Staff

Analysis

- Analyze a musical composition using rudimental knowledge

Melody Writing

- Complete a given four-bar phrase
- End on a melody note of the tonic harmony with a dominant preparation
- Major and minor keys
- Include the *solfège* syllables for the melody
- Write a cadence in keyboard and/or chorale style at the end of each phrase
- Identify the cadences as perfect, plagal or imperfect, label with Roman Numerals
- Add phrase markings

Melody Identification

- Identification of key of a melodic fragment ending on a chord note of tonic or dominant with key signature or accidentals
- Major or minor

Non-chord Notes

- Unaccented Passing Notes / Tones (identification **ONLY**)

GRADE 7 THEORY TERMS

TERMS REFERRING TO TEMPO:

Comodo, comodo	at a comfortable, easy tempo
Vivo	lively, spirited

TERMS REFERRING TO CHANGE OF TEMPO:

Allargando	broadening in time and tone
L'istesso tempo	at the same speed
Morendo	dying away in time and tone, fading away
Smorzando (<i>smorz.</i>)	gradually dying away in tempo and tone
Stretto	pressing onwards, hurrying the speed
Stringendo (<i>string.</i>)	increasing the speed, hurrying

TERMS REFERRING TO STYLE:

Ad libitum (<i>ad lib.</i>)	at the performer's choice
Agitato	agitated
Con fuoco	with fire
Dolente	sadly, sorrowfully
Grandioso	grandly
Martellato	hammered, strongly accented
Mesto	sadly, mournfully
Pesante	heavily, with emphasis
Scherzando	playfully
Semplice	simply
Sonore	loud and full in sound, sonorously
Strepitoso	boisterously, noisily

TERMS GIVING DIRECTION:

Attacca	continue without a break
Primo, Prima	first; the upper part of a duet
Secondo, Second	second; the lower part of a duet
Simile	to be played in a similar or like manner (may refer to pedaling, articulation, etc.)
Sostenuto, (<i>sost.</i>)	sustained
Sotto voce	under the breath, in a soft voice, subdued manner
Subito, (<i>sub.</i>)	suddenly
Tacet	silent
Volta	time, e.g. <i>prima volta</i> , first time
Volti subito, (<i>V.S.</i>)	turn the page quickly

GRADE EIGHT THEORY

Examination Length: 2 hours and 30 minutes

Co-requisite for Grade Eight practical examinations

In addition to the Grade Eight requirements listed below, candidates are required to know the Grade Five to Seven requirements, including signs and terms.

Keys

- All major and minor

Rhythm

- All time signatures: including irregular / mixed metres of 5, 7, 10 beats per measure and respective groupings

Clefs

- Treble / G clef
- Bass / F clef
- C clefs: Alto, Tenor (accurately placed)

Accidentals

- Sharp, flat, natural, double sharp, double flat

Scales

- All major and minor
- Minor in natural, harmonic and melodic forms
- Technical names of the degrees of the scale (tonic, supertonic, etc.)
- Beginning and ending on any note of the scale
- With or without time signatures; completion of final measure with appropriate rests
- Marking tones, semitones and augmented seconds (harmonic minor)
- Proper grouping of notes and rests when using time signatures
- Writing of blues, pentatonic, whole tone, octatonic and chromatic (any textbook form) scales

Modes

- Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian
- With or without key signatures

Intervals

- Simple and compound with inversions
- Major, minor, perfect, augmented and diminished
- All major and minor keys
- Above **OR** below a given note
- Whole tones, chromatic and diatonic semitones
- Enharmonic equivalents
- Intervals found within a scale
- Identification of all major and harmonic minor scales containing a given interval
- Harmonic and melodic

Chord Types

- Major, minor, augmented and diminished triads and four-note chords
- Close and open position
- Root position and inversions
- Keyboard or chorale (SATB) style
- Identification using Roman Numerals **OR** figured bass
- Upper case Roman Numerals (I, IV, etc.) for major and augmented triads and lower case Roman Numerals (ii, vi, etc.) for minor and diminished triads
- Triads found in all scales
- Identification of all major and harmonic scales containing a given triad
- Identification of dominant sevenths and diminished sevenths using figured bass
- Writing dominant seventh chords in root position **OR** inversions on a given note using a figured bass in major and minor keys
- Writing diminished seventh chords in root position **OR** inversions on a given note using a figured bass in minor keys **ONLY**
- Quartal chords
- Polychordal/polytonal chords
- Clusters
- Bi-tonal chords

Chorale Passages

- Major keys **ONLY**
- Harmonize in four parts (SATB) above a given bass
- Write and identify final cadence as perfect, plagal or imperfect
- Write in Chorale style, in root position of I, IV, V, ii chords only
- Identification of all chords using Roman Numerals






Cadences

- Perfect, plagal, imperfect and deceptive/interrupted
- All imperfect including ii - V
- All major/minor tonality
- Identification
- Writing in keyboard **OR** chorale (SATB) style at the end of a given phrase, as designated
- Root position chords **ONLY**

Transposition

- Identify the key/tonality of a given composition/excerpt
- Key signature may or may not be given
- Transpose up or down a given interval or key
- Major to major **OR** minor to minor
- Transpose a melody to concert pitch using the following instruments:
 - B^b Clarinet / Trumpet
 - F French Horn / English Horn
 - Viola

Ornaments

- Identification **AND** rhythmically accurate realization of:
 - Acciaccatura/Grace Note 
 - Trill (*tr*) beginning on the upper or principle note 
 - Appoggiatura 
 - Mordent: three note lower 
 - 3 note Transient/Passing Trill (Upper Mordent) beginning on the principle note 

Score Types

- A given composition to be re-scored into the following score types:
 - Vocal score with C clefs
 - Modern vocal score
 - String Quartet score
 - Short / Closed / Condensed / Open score
 - Labelling / Identification of Instruments / Voices

Analysis

- Analyze a musical composition using the rudimental knowledge
- Tierce de picardie

Melody Writing

- Add bass line to a four-bar melody
- End on tonic harmony with a dominant preparation
- Major and minor keys
- Identify and / or write passing notes within the melody
- Write a cadence in keyboard and / or chorale style at the end of each phrase

Melody Identification

- Identification of key of a melodic fragment ending on any note written with key signature or accidentals
- Major or minor

Non-chord Notes

- Identification and writing of Passing Notes / Tones
- Identification of the Auxiliary Note / Tones and Anticipations

Two-Part Writing

- Add a bass line **ONLY**, to a melody
- Label implied harmony and the inversions using Roman Numerals or figured bass

GRADE 8 THEORY TERMS

FRENCH TERMS:

Léger	lightly
Lentement	slowly
Modéré	at a moderate speed
Vite	quickly
Mouvement	moving, agitated

GERMAN TERMS:

Ausdrucksvoll (mit Ausdruck)	expressively, with expression
Bewegt	moving, agitated
Dur	major
Langsam	slowly
Lebhaft	lively
Mässig	moderately
Moll	minor
Ruhig	quietly, calmly
Sehr	very
Schnell	quickly

Harmony, Analysis, Preface

- All rules of rudimentary writing must be followed
- Areas of knowledge include previous *Northern Lights* Canadian National Conservatory of Music grades **and** new harmony requirements respective to the grade being examined
- Writing of notes, accidentals, figuring, labelling of any information must be consistent and clearly placed
- All answers must be legible
- Textbooks: text of your own choice that has proven reliability

GRADE NINE HARMONY

Examination Length: 3 hours **OR** two 1.5 hour written examinations as follows:

- Part 1: (60 marks) Harmony; Keyboard Style Writing
- Part 2: (40 marks) Counterpoint; Analysis
- **BOTH** 2 hour examinations **MUST** be completed within **THREE** consecutive examination session
- **BOTH** 2 hour examinations **MUST** earn a minimum of 60%
- Part 1 and 2 may be written in any order

Co-requisite for Grade Nine practical examinations

Recommended prerequisite: Grade Eight Theory

Chords

- All triads and inversions: example I, ii, iii, IV, V, vi, vii^o
- Dominant seventh chords and inversions with appropriate resolutions
- Supertonic seventh chord and inversions with appropriate resolutions
- Cadential six-four chord I₄⁶ - V
- Passing six-four chord I V₄⁶ I⁶ ; I⁶ V₄⁶ I ; IV I₄⁶ IV⁶ ; IV⁶ I₄⁶ IV
- Secondary dominant of the dominant (V / V and V⁷ / V) root position **ONLY**
- Identification of dominant ninth and thirteenth chords root position **ONLY**
- Diminished seventh chords and inversions (analysis **ONLY**)

Chorale Style Writing

- Major keys **ONLY** (8 to 12 measures)
- Create a four-part chorale style to a given bass or soprano line in the style of 17th century or 18th century writing
- Simple figured bass
- Cadences: perfect, imperfect, plagal, and deceptive
- Labelling cadences using appropriate Roman Numerals, figures and a fermata
- Non-chord notes

Non-Chord Notes (written and analysis)

- Passing notes
- Auxiliary notes
- Appoggiaturas
- Anticipations
- Pedal point
- Cambiata
- Echappée
- Changing notes
- Suspensions (identification **ONLY**)
- Any standard form of identification

Keyboard Style Writing

- Major keys **ONLY**
- Continue a simple keyboard accompaniment 8-measures in length
- Chord analysis: Roman Numeral or chord symbols (upper / lower case to designate quality)
- Identification of cadences
- Cadence points to be marked with phrase lines

Two Part Counterpoint

- Major keys **ONLY**
- Continue a work in an imitative style (melodically and rhythmically)
- Note against note **OR** two notes against one
- Simple time signatures **ONLY**
- Chord analysis: Roman Numerals or chord symbols (upper / lower case to designate quality)
- 16 to 24 measures in length

Structural and Harmonic Analysis

- Symmetrical binary form (AB)
- Asymmetrical binary form (AB)
- Rounded binary form (ABA)
- Ternary form (ABA)
- 17th century and 18th century dance forms: bourree, gavotte, march, sarabande, minuet, gigue
- Major and minor keys
- Harmonic analysis with Roman Numerals and figured bass (upper / lower case to designate quality)
- Non-chord notes with circles and labels
- Identification of related modulations
- Identification of cadences with Roman Numerals and cadence names

GRADE TEN HARMONY

Examination Length: one 3 hour examination **OR** three 1.5 hour examinations as follows:

- Part 1: (40 marks) Harmony
- Part 2: (30 marks) Counterpoint
- Part 3: (30 marks) Analysis
- **ALL** three 1.5 examinations **MUST** be completed within **FIVE** consecutive examination sessions
- **ALL** three 1.5 examinations **MUST** earn a minimum of 60%
- Part 1, 2 and 3 may be written in any order
- Any two parts may be written at the same examination session

Co-requisite for Grade Ten practical examinations

Candidates are expected to have a working knowledge of **ALL** Grade Nine Harmony topics.

The following list represents the new material for Grade Ten Harmony.

Chords

- Dominant ninth and thirteenth chords root position **ONLY** with appropriate resolutions
- Diatonic sevenths of all scale degrees with appropriate resolutions. Example: I⁷, ii⁷, iii⁷, IV⁷, vi⁷, vii⁷
- Secondary dominants of all scale degrees with inversions and appropriate resolutions i.e. V/ii, V⁷/iii
- Secondary leading note chord with inversions and appropriate resolution. Example: vii^o / V
- Diminished seventh chords and inversions with appropriate resolutions
- Arpeggio six-four
- Appoggiatura six-four

Chorale Writing

- Major and minor keys
- Modulations to closely related keys and back including identification of pivot chords (labeled and identified both keys)
- Key changes must be clearly marked by a square bracket below the passage
- Create a four-part chorale style to a given bass or soprano line in the style of 17th century or 18th century writing
- Create a four-part dance to a given soprano or bass in the style of 17th century or 18th century writing
- 12 to 16 measures in length
- Figured bass
- Labelling of cadences
- Cadence points to be marked with a fermata

Non-Chord Notes (written and identified)

- Suspensions
- Changing notes
- Passing notes
- Auxiliary notes
- Appoggiaturas
- Anticipations
- Pedal point
- Cambiata
- Echappée
- Any standard form of identification

Keyboard Style Writing

- Major and minor keys
- Classical modulation **ONLY**
- Tonally traditional
- Continue a simple keyboard accompaniment for a solo song or instrumental work (8 to 12 measures)
- Chordal analysis: Roman Numeral or chord symbols
- Identification of cadences
- Cadence points to be marked with phrase lines

Two Part Counterpoint

- Major and minor keys
- Continue a work in an imitative style
- Note against note **OR** two/three notes against one
- Chord analysis: Roman Numeral or chord symbols
- 16 to 24 measures in length
- Write a fugal answer with simple counterpoint accompaniment
- Invertible counterpoint at the octave and/or the fifteenth - an **optional** staff will be provided for inversion

Structural and Harmonic Analysis

- Sonata-allegro form (classical)
- Minuet and trio
- Scherzo and trio
- Theme and variations
- Major and minor keys
- 17th century and 18th century dance forms
- Sonatinas and easy sonatas
- Analyze a fugal enunciation
- Major and minor keys
- Implied harmony
- Dominant preparations and extensions

ASSOCIATE HARMONY

Examination Length: one 3 hour examination **OR** two 1.5 hour examinations as follows:

- Part 1: (60 marks) Harmony
- Part 2: (40 marks) Counterpoint
- **BOTH** 1.5 hour examinations **MUST** be completed within **THREE** consecutive examination session
- **BOTH** 1.5 hour examinations **MUST** earn a minimum of 60%
- Part 1 and 2 may be written in any order

Co-requisite for Associate practical examinations

Candidates are expected to have a working knowledge of **ALL** Grade Nine and Ten Harmony topics. The following list represents the new material for Associate Harmony.

Chords

- Augmented sixth chords with appropriate resolutions
- Neapolitan sixth (six-five) chords with appropriate resolutions
- Secondary diminished seventh chords with all inversions with appropriate resolutions
- Half diminished chords (\emptyset) with appropriate resolutions

Chorale Writing

- Major and minor keys
- Modulations to closely related keys and remote keys and return
- Create a four-part chorale style to a given bass or soprano line in the style of 17th century or 18th century writing
- Create a four-part harmonization in an 18th century or 19th century style including chromatic chords
- Figured bass
- 12 to 16 measures in length
- Labelling of cadences
- Cadence points to be marked with a fermata

Keyboard Style Writing

- Major and minor keys
- Continue an accompaniment for a Romantic song (lied) (16 to 24 measures)
- Provide a harmonic analysis

Two Part Counterpoint

- Major and minor keys
- Continue a given opening to create a binary two-part contrapuntal work
- Chord analysis: Roman Numeral or chord symbols
- 16 to 24 measures in length
- Invertible counterpoint at the octave and/or the fifteenth - an **optional** staff will be included for inversion
- provide a harmonic analysis of the implied harmony

ASSOCIATE ANALYSIS

Examination Length: 3 hours

Co-requisite for Associate practical examinations

Candidates are expected to have a working knowledge of **ALL** Grade Nine and Ten Harmony/Analysis topics.

Analysis:

- Sonata cycle as a whole
- Fugue: characteristics may include exposition, modulatory (enunciation) section, recapitulatory section, subject, answer (real / tonal), redundant entry, counterexposition, countersubject, stretto, inversion, retrograde, augmentation, diminution, entries, codetta, episodes, incomplete subjects / answers, sequences, tonic / dominant pedal
- Rondo form
- Lied: strophic; through-composed; modified strophic
- Major and minor keys
- Other scale types may include modes, blues, octatonic, pentatonic, whole tone
- Modulations to closely related and remote keys
- Chords may include clusters, quartal chords, bi-tonal, polychords
- Implied harmony
- Dominant preparations and extensions, pedal point
- General characteristics may include transposition, octave displacement, imitation, inversion, parallelism
- Provide a structural and/or a harmonic analysis as specified

History Preface

There are many reliable sources available for historical information. Students and teachers are encouraged to refrain from/ limit their reliance of online information due to the un-reliability of some sites. Naxos CD's, are the **required listening discs** and the accompanying guides **must** be used in the preparation of history examinations.

- Point form may be used to answer questions
- The musical style is equally if not more important than biographical information
- Legibility / neatness are crucial
- Read questions carefully

GRADE NINE HISTORY

Examination Length: one 3 - hour written examination **AND** one twenty-minute Listening Examination **OR** two 1.5 hour written examinations **AND** one twenty-minute Listening Examination as follows:

- Part 1: (20 marks) Listening Examination
- Part 2: (40 marks) Medieval and Renaissance Periods
- Part 3: (40 marks) Baroque and Classical Periods
- Candidates may take Part 1, 2 and 3 in any order
- Candidates may combine Part 1 with either Part 2 or Part 3
- Candidates **MUST** complete **ALL THREE** parts within **FIVE** consecutive examination sessions

Recommended pre-requisite: Grade Eight Theory

Required co-requisite for Grade Nine practical examinations

Grade Nine History is an overview of the Medieval, Renaissance, Baroque and Classical Periods.

Candidates are required to demonstrate knowledge and understanding of:

- Musical styles
- Composer's lives, styles, musical contributions and works
- Definitions with examples of the required musical terms

Examination questions may include:

- True or false
- Multiple choice
- Fill in the blank
- Short essays based on the required information (bolded information within the charts below)
- Definitions

Candidates are required to study the list of terms for each period of music. The charts below provide a required list of composers and works. The composers appearing in bold type are those who will be discussed in all types of questions, including short essay questions. The works appearing in bold will be discussed in all types of questions, including short essay questions **AND** are those required for the Listening Examination.

MIDDLE AGES (476 - 1430)

Required Terms:

- Antiphonal
- Ars antiqua
- Ars nova
- Ballata
- Caccia
- Chant notation: neumes
- Gregorian chant
- Indoor instruments
- Isorhythmic motet
- Jongleur
- Liturgical drama
- Minnesinger /Meistersinger
- Modern notation
- Modes
- Monophonic texture
- Motet
- Organum
- Outdoor instruments
- Plainchant
- Rhythmic modes
- Text settings: melismatic, neumatic, syllabic
- Troubadour/ Trouvere

Example:

Galliard(e): *A lively Renaissance dance that originated in Italy. It is in duple metre and is often performed after the pavanne. Example: Passe & Medio/ Den iersten galliarde by Tylman Susato.*

MIDDLE AGES (Medieval Period) (476 - 1430)

* bolded works represent those works for the Required Listening Examination

Composers	Works	Genre
Anonymous	Versus Alleluitici: Adorabo	Gregorian Chant
Anonymous	Antiphona post Evangelium	Antiphon
Hildegard de Bingen (1098 -1179)	Ordo virtutum: Procession	Liturgical Drama
Leonin (1150s - c.1201)	Virderunt omnes	Organum
Perotin (c.1201 -)		
Phillippe di Vitry (1291 - 1361)		
Guillaume de Machaut (c.1300 - 77)		
Anonymous	Cantiga de Santa Maria	Instruments
Francesco Landini (c.1325 - 97)	Non avra ma'plieta questa mia donna	Balleta
Guiraut Riquier (c.1230 - c.1300)	Humils forfaitz	Troubadour song

RENAISSANCE (1430 - 1600)

Required terms:

- Anthem
- Burgundian Chanson
- Chanson
- Council of Trent
- Dance music
- Discant
- English carols
- English madrigal
- Fixed Forms
- Fauxbourdon
- High Renaissance
- Improvisation
- Italian madrigal
- Late Renaissance
- Lute
- Mass: proper, ordinary, gradual
- Motet
- Old hall manuscripts
- Polyphony
- Reformation
- Variations

RENAISSANCE (1430 - 1600)

* bolded works represent those works for the Required Listening Examination

Composers	Works	Genre
John Dunstable (c.1385 - 1453)	Veni Sancte Spiritus - Veni Creator	isorhythmic motet
Guillaume Dufay (1397 - 1474)	Adieu ces bons vins de Lan- noys	Burgundian chanson
Johannes Ockeghem (1410 - 97)	D'ung aultre amer	chanson
Antoine Busnois (1430 -92)	Alleluya	motet
Josquin Des Prez (c.1455 - 1521)	Missa La Sol fa re mi: Kyrie	mass
Jacob Obrecht (1450 - 1505)	Stat ('tsaat) ein meskin	instrumental
Henrich Isaac (c.1450/55 - 1517)	Greiner zancker	instrumental
Clement Janequin (c.1475 - 1558)	Le chant des oiseaux	chanson
Thomas Tallis (1505 - 85)	Spem in alium	English Anthem
John Taverner (1490 - 1545)	In Nomine	English Consort
Christopher Tye (c.1505 - 73)	In Nomine No.20	English Consort
Alonso Mudarra (1510 - 80)	Tiento	lute
John Dowland (1563 - 1626)	The King of Denmark's Galliard	Dance music
John Dowland (1563 - 1626)	Flow, my tears	Pavan
Claude Goudimel (1510 - 67)	Psaume 130: Du fond de ma pensee	Psalm
Giovanni Pierluigi da Palestrina (1525 - 94)	Missa Papae Marcelli: Kyrie Missa Papae Marcelli: Gloria	Mass
Orlando de Lassus (1532 - 94)	Missa 'Susanne un jour': Kyrie	Mass
Thomas Luis de Victoria (1549 - 1610)	Missa O magnum mysterium	Early Sacred Motet
William Byrd (1543 - 1623)	Mass for Four voices	Mass
Carlo Gesualdo (1561 - 1613)	Tribulationem et dolorem	madrigal

Middle Ages and Renaissance:

Required Text: own choice

Required Listening CD's: Discover Early Music: Naxos 8.558170-71
Discover the Classics Vol.1: Naxos 8.550035-36

BAROQUE (1600 - 1750)

Required terms:

- Basso continuo
- Binary form
- Clavichord
- Concertino
- Concerto grosso
- Counterpoint
- Da Capo aria
- Equal temperament
- Figured Bass
- Florentine Camerata
- French overture
- Fugue: subject, answer, countersubject, episode, stretto, pedal point
- Ground bass
- Harpsichord
- Homophonic texture
- Le nuove musiche
- Major-minor tonality
- Monody
- Opera
- Oratorio
- Ornamentation
- Passion
- Recitativo accompagnato
- Recitativo secco
- Ripieno
- Ritornello
- Solo concerto
- Sonata
- Suite
- Terraced dynamics
- The Affections
- Tierce di Picardie
- Trio sonata
- Tutti
- Word painting

BAROQUE (1600 - 1750)

* bolded works represent those works for the Required Listening Examination

Composers	Works	Genre
Claudio Monteverdi (1567 - 1643)	Vespers of the Blessed Virgin: Domine ad adiuvandum	Vespers
Henry Purcell (1659 - 95)	When I am laid in earth from Dido and Aeneas	English opera; ground bass
Johann Sebastian Bach (1685 - 1750)	1. Chorus : Wir setzen uns mit Tränen nieder from St. Matthew Passion 2. Prelude and Fugue in g minor, Book 1, BWV 861	Passion Prelude and Fugue
Domenico Scarlatti (1685 - 1757)	Sonata in D Major K. 96	Sonata
François Couperin (1668 - 1733)	Les Sentiments from Pieces de clavecin Book 1	Keyboard works
George Frederic Handel (1685 - 1759)	Messiah: For unto us a child is born Hallelujah Chorus	Oratorio: chorus
Antonio Vivaldi (1678 - 1741)	Four Season: Spring; Allegro (first movement)	Concerto grosso

Baroque:

Required Text: own choice

Required Listening CD's: Discover Baroque Era: Naxos 8.558160-61
Vivaldi : The Four Seasons: Naxos 8.557920

CLASSICAL PERIOD (c. 1750 - 1825)

Required terms:

- Absolute music
- Cantata
- Chamber music
- Chant
- Concerto
- Cyclical form
- Development
- Diatonic harmony
- Divertimento
- Exposition
- Mannheim school
- Minuet and trio
- Motive
- Opera seria
- Recapitulation
- Rondo theme
- Scherzo and Trio
- Serenade
- Singspiel
- Sonata
- Sonata Allegro form
- Sonata cycle as a whole
- String Quartet
- Sturm und Drang
- Symmetrical phrasing
- Symphony
- Theme and Variations

* bolded works represent those works for the Required Listening Examination

Composers	Works	Genre
Johann Stamitz (1717 - 1757))	Symphony in D Major, Op. 3, No. 2 : Presto	Symphony
Franz Joseph Haydn (1732 - 1809)	String Quartet in E-flat Major, Op. 33, No. 2: IV: Finale	String Quartet
Wolfgang Amadeus Mozart (1756 - 1791)	1. The Magic Flute: Act 2, No. 14: Queen of the Night Aria No. 15: In diesen heil'gen Hallen (Sarastro) 2. Piano Concerto No. 24 in C minor, K. 491: I: Allegro	Singspiel Piano concerto
Ludwig van Beethoven (1770 - 1827)	1. Symphony No. 9: finale: IV 2. Piano Sonata, No. 1 in F minor, Op.2, No.1: I: Allegro	Symphony Piano sonata

Classical:

Required Text: own choice

Required Listening CD's: Discover Classical Era: Naxos 8.55818081
Discover the Symphony: Naxos 8.551337-38

GRADE TEN HISTORY

Examination Length: one 3-hour written examination **AND** one twenty-minute Listening Exam **OR**
two 1.5 hour written examinations **AND** one twenty-minute Listening Examination as follows:

- Part 1: (20 marks) Listening Examination
- Part 2: (40 marks) a) comparison of the Baroque, Classical and Romantic periods
b) trace the history of the symphony and the opera from their origins through to the Romantic period
c) composer: Beethoven
- Part 3: (40 marks) Romantic Period and Canadian content
- Candidates may take Part 1, 2 and 3 in any order
- Candidates may combine Part 1 with either Part 2 or Part 3

Candidates **MUST** complete **ALL THREE** parts within **FIVE** consecutive examination sessions

Recommended pre-requisites: Grade Eight Theory; Grade Nine Harmony; Grade Nine History

Required Co-requisite for Grade Ten practical examinations

Grade Ten History compares the Baroque, Classical and Romantic Periods, while tracing the development of the symphony and opera. It also focuses on the Romantic Period as a whole and includes Canadian content. Candidates are required to demonstrate knowledge and understanding of:

- Musical styles
- Composer's biographies, styles, musical contributions and works
- Definitions including examples of the required musical terms

Examination questions may include:

- True or false
- Multiple choice
- Fill in the blank
- Short essays based on the required information (bolded information within the charts below)
- Definitions

Candidates are required to study the list of terms for each period of music. The charts below provide a required list of composers and works. The composers appearing in bold type are those who will be discussed in all types of questions, including short essay questions. The works appearing in bold will be discussed in all types of questions, including short essay questions **AND** are those required for the Listening Examination.

PART II: PERIOD COMPARISON

Candidates will draw a **comparison** of the **Baroque, Classical and Romantic periods** under the following categories: leading composers, melody, rhythm, harmony, texture, instrumental genres, vocal genres, form, dynamics, timbre, instrumental groupings, improvisation, expression. Questions could include essay and/or chart form.

SYMPHONY

Candidates will trace the history of the symphony from its origins to the Romantic Period.

Required Terms:

- Bridge
- Classical symphonic cycle
- Cyclical form
- *idée fixé*
- Minuet and trio
- Monothematic.
- Program symphony
- Ritornello
- Rocket theme: Mannheim School
- Rondo
- Scherzo and trio
- Sinfonia
- Sonata-allegro form:
exposition, development, recapitulation
- Sonata-rondo

SYMPHONIES

* bolded works represent those works for the Required Listening Examination

Composers	Symphony	Genre
Antonio Vivaldi (1678 - 1741)	Sinfonia in D Major, RV 122: Allegro	Concerto Grosso
Franz Joseph Haydn (1732 - 1809)	Symphony No.88 in G Major: Minuetto: Allegretto	Third movement Classical Symphony
Wolfgang Amadeus Mozart (1756 - 1791)	Symphony No. 40 in G Minor, K.550: Molto Allegro	First Movement Classical Symphony
Ludwig van Beethoven (1770 - 1827)	Symphony No. 3 in E flat 'Eroica': I Allegro con brio	First Movement Classical Symphony
Franz Schubert (1797 - 1828)	Symphony No.3 in D Major, D.200: Allegretto	Second Movement Classical Style Symphony
Felix Mendelssohn (1809 - 1847)	Symphony No. 4 in A Major, Op.90, 'Italian': Saltarello: Presto	Fourth Movement Romantic Symphony
Johannes Brahms (1833 - 1897)	Symphony No. 3 in F Major, Op. 68 : Poco allegretto	Third movement Romantic Symphony
Hector Berlioz (1803 - 1869)	Symphonie Fantastique: March to the Scaffold	Program Symphony
Peter Ilyich Tchaikovsky (1840 - 1893)	Symphony No. 6 in B Minor, 'Pathétique': Allegro con grazia	Second Movement Romantic Symphony
Antonin Dvořák (1841 - 1904)	Symphony No.8 in G Major, Op.88: Allegretto grazioso - Molto vivace	Third Movement Romantic Symphony

OPERA

Candidates will trace the history of opera from its origins to the Romantic Period.

Required Terms:

- Aria (da capo)
- Bel canto
- Castrato
- Endless melody
- Florentine Camerata
- *Gesamtkunstwerk*
- Coloratura
- Leitmotifs
- Libretto
- Masque
- Monody
- Opera buffa
- *Opéra comique*
- Opera seria
- *Recitativo: accompagnato; secco*
- Singspiel
- *Stile rappresentativo*
- *Tragédie lyrique*
- Tristan chord
- Verisimo

* bolded works represent those works for the Required Listening Examination

Composers	Opera	Characteristics
Claudio Monteverdi (1567 - 1643)	Orfeo, Act I Rosa del ciel	Aria Outgrowth of Florentine Camerata
Henry Purcell (1659 - 1695)	When I am laid in earth from Dido and Aeneas	English opera; ground bass
George Frederic Handel (1685 - 1759)	Rinaldo Act II, Scene 4: Lascia ch'io pianga	Opera seria aria
Christoph Willibald Gluck (1714 - 1787)	Orfeo and Euridice Act III, Scene 1: Che farò senza Euridice?	aria
Wolfgang Amadeus Mozart (1756 - 1791)	1. The Magic Flute: Act 2 No. 14: Queen of the Night No. 15: In diesen heil'gen Hallen (Sarastro)	Singspiel aria
	2. Don Giovanni Act I, Scene 15: Fin ch'han dal vino	Opera buffa aria
Gaetano Donizetti (1797 - 1848)	Lucia di Lammermoor Act III, Scene 2: Ardon gli incensi	Coloratura
Richard Wagner (1813 - 1883)	Tristan und Isolde 1. Prelude 2. Act III, Scene 3: Mild und leise ('Liedbestod')	Lyric tragedy Prelude Endless melody
Giuseppe Verdi (1813 - 1901)	Falstaff Act III, Scene 2: Facciamo il parentado -Tutto nel mondo è burla	aria
Giacomo Puccini (1858 - 1924)	Madama Butterfly Act I: Vogliatemi bene	Exoticism
Georges Bizet (1838 - 1875)	Carmen Act IV, Scene 2: Viva!	<i>Opéra comique</i>

Required Text: own choice

Required Listening CD's: Discover Opera: Naxos 8.558196-97
Discover the Symphony: Naxos 8.551337-38
Discover the Classical Era: Naxos 8.558180-81

* It is also possible to access the required listening material by joining www.naxosmusiclibrary.com :

- A limited number of free works
- A monthly or annual fee applies

Featured Composer: Ludwig van Beethoven (1770 - 1827)

Candidates are required to demonstrate detailed knowledge of:

- Beethoven's biography (three periods and how he transitions to the Romantic Period)
- Musical style and contributions
- Symphonies, opera and instrumental works

PART III: Romantic Period and Canadian Content

Candidates will study the history of the Romantic Period.

Required Terms:

- Art song / Lied
- Ballad
- Ballet
- Cadenza
- Character pieces
- Chromatic harmony
- Concert overture
- Concerto
- Exoticism
- Impromptu
- Incidental music
- Intermezzo
- Mazurka
- Nationalism (Russian; The Six)
- Nocturne
- Polonaise
- Prelude
- Program music
- Rubato
- Solo virtuoso
- Song cycle
- Symphonic poem
- Strophic form / Modified Strophic
- Through-composed (*dürchkomponiert*)
- Virtuoso

ROMANTIC PERIOD

* bolded works represent those works for the Required Listening Examination

Composers	Works	Genre
Franz Schubert (1797 - 1828)	Gretchen am Spinnrade	Lied
Mikhail Ivanovich Glinka (1804 - 1857)	Kamarinskaya	Orchestral work
Felix Mendelssohn (1809 - 1847)	The Hebrides	Overture (Instrumental Music)
Frederick Chopin (1810 - 1849)	Polonaise in D minor, Op. 70, No.1	Polonaise (Piano Music)
Franz Liszt (1811 - 1886)	Piano Concerto No.1 First Movement: Allegro maestoso - Tempo giusto	Piano Concerto
Robert Schumann (1810 - 1856)	Piano Quintet in E flat Fourth Movement: Allegro, ma non troppo	Piano Quintet
Johannes Brahms (1833 - 1897)	Intermezzo in A Major, Op. 118, No. 2	Intermezzo (Piano Music)
Bedřich Smetana (1824 - 1884)	Vltava from Má vlast	Symphonic Poem
Antonin Dvořák (1841 - 1904)	Slavonic Dance in C Major, Op. 46, No.1	Folk Dances (Instrumental Music)
Edvard Grieg (1843 - 1907)	In the Hall of the Mountain King from Peer Gynt Suite	Incidental Music

Required Text: own choice

Required Listening CD's: Discover the Romantic Era: Naxos 8.558155-56

* It is also possible to access the required listening material by joining www.naxosmusiclibrary.com :

- A limited number of free works
- A monthly or annual fee

CANADIAN CONTENT

Candidates MUST select (own choice) **THREE** different Canadian composers for discussion. Candidates should select Canadian composers as follows:

- From the 18th or 19th century
- Prepare a short biography for discussion, including contributions to Canadian music, the development of music schools and organizations
- Select **ONE** work written by **EACH** composer (each work **MUST** represent a different genre) and be prepared to discuss the stylistic characteristics and recordings

ASSOCIATE HISTORY

Examination Length: one 2 hour written examination **AND** one twenty minute Listening Examination **AND** one research paper and 30 minute oral presentation based on research paper

- Part 1: (20 marks) Listening Examination of Twentieth Century Music
- Part 2: (40 marks) Twentieth Century Music
- Part 3: (40 marks) Canadian Content research paper and 30 minute oral presentation
- Candidates may take Part 1, 2 and 3 in any order
- Candidates may combine Part 1 and Part 2 Candidates **MUST** complete **ALL THREE** parts within **FIVE** consecutive examination sessions

Recommended prerequisite: Grade Nine History; Grade Ten History

Required Co-requisite for Associate practical examinations

Associate History is an overview of the Twentieth Century and Canadian Music.

PART 1: 20 minute listening examination of all bolded titles appearing on Part 2 of the Associate History Requirements

PART 2: Twentieth Century Music

Candidates are required to demonstrate knowledge and understanding of:

- Musical styles
- Composers lives, styles, musical contributions and works
- Definitions with examples of the required musical terms

Examination questions may include:

- True or false
- Multiple choice
- Fill in the blank
- Short essays based on the required information (bolded information within the charts below)
- Definitions

Candidates are required to study the following list of terms for Twentieth Century music. The charts below provide a required list of composers and works. The composers and works appearing in bold will be discussed in all types of questions, including short essay questions **AND** are those required for the Listening Examination.

Required Terms:

- Absolute Music
- Aleatoric Music; Chance Music; Indeterminacy
- Atonality
- Avant garde
- Blues
- Chromaticism
- Cimbalom
- Cluster Chords
- Collage
- Dadaism
- Dissonance
- Dodecaphonic Music
- Edison wax cylinder
- Ethnomusicology
- Experimental Music
- Expressionism
- Gamelan
- Graphic Scores
- Holy minimalism
- I Ching
- Impressionism
- Jazz
- Klangfarbenmelodie
- Les Six
- Micropolphony
- Microtonality
- Minimalism
- Mode
- Multimedia
- Musique concrete
- Nationalism
- Neo-classicism
- Noh drama
- Ondes martenot
- Parallel Chords
- Pentatonic
- Phase Music
- Pluralism
- Pointillism
- Polychord
- Polyharmony
- Polytonality
- Post-minimalism
- Prepared piano
- Quartal Chords
- Ragtime
- Second Viennese School
- Serialism
- Sprechstimme
- Surrealism
- Symbolism
- Theremin
- Thumb piano (Mbira)
- Tone Cluster
- Tone Row
- Twelve-tone music
- Whole Tone Scale

TWENTIETH CENTURY

* bolded works represent those works for the Required Listening Examination

Composers	Works	Genre
Claude Debussy (1862 - 1918)	Prélude à l'après-midi d'un faune	Orchestral Work
Richard Strauss (1864 - 1949)	Salome: Scene 4: Salome, komm, trink Wein mit mir (Herod, Salome, Herodias)	Opera
Erik Satie (1866 - 1917)	Gymnopédie No.1	Piano Music
Scott Joplin (1868 - 1917)	The Entertainer	Piano Music
Arnold Schoenberg (1874 - 1951)	Five Piano Pieces Op.23, No. 2: Walzer	Piano Music
Alban Berg (1885 - 1935)	Wozzeck Act III Scene 2: Forest path by a pool	Opera
Maurice Ravel (1875 - 1937)	Le Tombeau de Couperin Forlane: Allegretto	Piano Music
Igor Stravinsky (1882 - 1971)	Pulcinella: Vivo	Ballet
Ralph Vaughan Williams (1872 - 1958)	Symphony No. 3 'Pastoral' 3rd movement: Moderato pesante	Symphony
Sergei Rachmaninov (1873 - 1943)	Piano Concerto No.1	Concerto
Gustav Holst (1874 - 1934)	The Planets	Orchestral
Sergei Prokofiev (1891 - 1953)	Peter and the Wolf No. 8: The Wolf	Orchestral
Béla Bartók (1881 - 1945)	Concerto for Orchestra Sz116 I: Introduzione: Andante non troppo-Allegro vivace	Concerto
Paul Hindemith (1895 - 1963)	Kammermusik No. 1-7	Concerti -
George Gershwin (1898 - 1937)	Piano Concerto in F Major 3rd movement: Allegro agitato	Concerto
Francis Poulenc (1899 - 1963)	Sextet for Piano and Wind Quartet	Chamber Music
Aaron Copland (1900 - 1990)	Rodeo: Hoe-Down	Ballet
John Williams (1932 -	Main Theme from Schindler's List	Film Music

Twentieth Century continued

Composers	Works	Genre
Charles Ives (1874 - 1954)	The Unanswered Question	Orchestral Work
Edgard Varèse (1883 - 1965)	Déserts: Third Electronic Interpolation (beginning)	Live Orchestra and Electronic Music
Dmitri Shostakovich (1906 - 1975)	Symphony No. 10 2nd movement: Allegro	Symphony
Olivier Messiaen (1908 - 1992)	Quartet for the End of Time: 1st movement: Liturgie de cristal	Chamber Music
Benjamin Britten (1913 - 1976)	Hymn of St. Cecilia	Choral Music
Leonard Bernstein (1918 - 1990)	Symphony No. 3 "Kaddish"	Choral Symphony
Pierre Boulez (1925 -)	Piano Sonata No. 3 4th movement: Commentaire	Piano Sonata
Karlheinz Stockhausen (1928 - 2007)	Stimmung Vishnu-ELYON	Vocal Music
John Cage (1912 - 1992)	Sonatas and Interludes for Prepared Piano: First Interlude	Piano Sonata
Steve Reich (1936 -)	New York Counterpoint 1st movement	Instrumental with optional taped music
Henryk Górecki (1933 -)	Symphonie No. 3 2nd movement: Lento e largo-Tranquillissimo	Symphony
John Tavener (1944 -)	The Lord's Prayer	Choral
John Adams (1947 -)	Short Ride in a Fast Machine	Orchestral
Andrew Lloyd - Webber (1948 -)	The Phantom of the Opera	Musical / theatre

Twentieth and Twenty-first Century

Required Text: own choice

Required Listening CD's:

Discover Music of the 20th Century: Naxos 8.558168-69
 20th Century Choral Music: Naxos BIS-CD-1090
 Children's Classics Volume 1: Naxos 8.554571
 R. Strauss: Salome: Naxos DVWW-OPSALOME
 20th Century Compositions: Orff; Rachmaninov; Ravel; Reger; Strauss; Stravinsky;
 Respighi; Prokofiev: Capriccio # C49007
 The Phantom of the Opera Original Soundtrack: Sony Music # 93521.

It is recommended that candidates listen to other selections on the required listening CDs, as well as listen to other recordings.

Associate History Part 3: Canadian Content

Requirements:

1. Research Paper (3,000 to 5,000 words) to be submitted with examination application.
2. 30 minute oral examination: 20 minute presentation on research topic (example: oral presentation; power point; etc.); 10 minute question/discussion period

Candidates may select their research topic from the list presented below **OR** develop their own research topic. Candidates who choose to develop their own topics **MUST** submit their topic for pre-approval. (Allow six weeks prior to examination application for approval)

Topic 1: Women in Canadian Music

Compare four Canadian women composers born in the twentieth century. Include the following in your discussion:

- Their challenges, influences, and contributions
- Highlight important genres

Topic 2: Canadian Pedagogues

Discuss the role of one leading Canadian Pedagogue as follows:

- Present his/her main works, contributions, and influence on Canadian students / teachers in their private or group music lessons

Topic 3: 20th and 21st Century Unique/Unusual Scoring Devices

Regarding compositional techniques used by Canadian composers, show how and when the following are used:

- A) Notational changes (graphic/text-only scores, new symbols, meter less music, unique scoring features)

OR

- B) Compositional Techniques (dodecaphony, serialism, minimalist technique, neo-classicism, neo-romanticism, rhythmic techniques, etc.)

Topic 4: The Role of Music Therapy in Canada

Discuss the development and purposes of Music Therapy in Canada as follows:

- Research major Canadian contributors to the Music Therapy field
- Outline courses available in Canada
- Outline techniques of Music Therapy used in Canada

Topic 5: Specific Genre

Trace the development of Canadian music of the twentieth and twenty-first century through one genre as follows:

- Discuss at least **FIVE** compositions by different composers
- Possible genres: Opera, Choral, Symphony, Chamber Music, Keyboard, Vocal, Music for Theatre

Topic 6: Composer Comparison

Choose two influential Canadian composers, and compare and contrast their styles.

Chosen composers must have orchestral, instrumental (solo instrument), vocal / choral and small ensemble works to be used in your comparison.

Topic 7: Canadian Works Comparison

Choose **FIVE** Canadian compositions at the conservatory associate/solo performance level to compare and contrast in an essay. Choose any **ONE** solo instrument, **OR** solo voice.

- The works do not need to be listed on a syllabus, but it must be shown that they are at the associate level.
- Be sure to show a variety of works, spanning the twentieth century

Topic 8: Canadian Folk Music

Explore the origins Canadian Folk Music from at least **FIVE** areas of the country. Include information about how composers have used Canadian folk music in their works - both Classical and popular styles.

Examine **TWO** works that show a direct influence of Canadian Folk Music.

- Research the use of, and exposure to folk music with today's generation
- Explore the present influence of immigration and cultural influences on the writing styles of today's generation of Canadian composers

Topic 9: Canadian Composer

Prepare a *biography* of a Canadian composer chosen from the following list:

Healey Willan (1880 - 1968) Murray Adaskin (1906 - 2002) John Weinzweig (1913 - 2006)
Harry Somers (1925 - 1999) Oscar Peterson (1925 - 2007) R. Murray Schafer (1933)
Alexina Louie (1949)

Discuss in detail their contribution to Canadian music.

Topic 10: Popular Bands

Discuss and present works from a Canadian band(s) who has written their own music as follows:

- Discuss the development up to the present time and what influences inspired their music.
- Discuss their influence on other genres of Canadian music

Topic 11: World Events/Situations

Choose **ONE** situation in history between 1900 and the present day (Example: war, depression, 9/11, Olympics, etc.) and discuss in detail the impact on Canadian music.

- Give examples of other works produced due to the occurrence of the event

Topic 12: Film Music

(Explore the use) Trace the development of Canadian film, television, and media music of the twentieth century.

- Include silent films and live musical accompaniment of films, as well as current contributions
- Discuss film music's influence on Canadian composers. Use at least 4 specific examples

Topic 13: Society of Arts

Explore the importance of live performances of classical works in present day Canada. Specifically, discuss how performances of new Canadian works benefit from live performances.

- Include influential Canadian performers, interpreters, and conductors

Topic 14: Musical Cultures

A large number of musical cultures have come into Canada via immigration. Discuss how this has contributed to the music culture here in Canada.

- Discuss the presentation music in it's traditional or classical styles
- Include popular styles such as fusion