• 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.

<table>
<thead>
<tr>
<th>Examination Name</th>
<th>Alternate Questions Provided for</th>
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<tr>
<td>Level 5 Theory</td>
<td>(Basic Rudiments)</td>
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<tr>
<td>Level 6 Theory</td>
<td>(Intermediate Rudiments)</td>
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<td>Level 8 Theory</td>
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<tr>
<td>Level 9 Harmony</td>
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<tr>
<td>Level 10 Harmony &amp; Counterpoint</td>
<td>(Intermediate Harmony)</td>
</tr>
<tr>
<td>ARCT Harmony &amp; Counterpoint</td>
<td>(Advanced Harmony)</td>
</tr>
</tbody>
</table>

• 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.
1A [2016 Syllabus]
Choose one of the following melodies and:

a. Name the key.

b. Name the type of Baroque dance that it represents.

c. Continue the given opening to create a sixteen-measure composition with four phrases, motivic unity, and a modulation to a traditional goal key. Use binary or rounded binary form with repeat signs at appropriate points. Name the form.

d. Mark the structural phrasing.

e. For the first phrase, symbolize the implied harmony using functional chord symbols. At the phrase ending, name the key and cadence type.

f. For the second phrase, add a bass line and symbolize the implied harmony using functional chord symbols. At the phrase ending, name the key and the cadence type.

g. For the third and fourth phrase endings:
   i. Add a bass line at the cadence.
   ii. Symbolize the implied harmony using functional chord symbols.
   iii. Name the key and the cadence type.
Dance type/Type de danse: ____________________________

Form/Forme: ____________________________

Key/Tonalité: ________

CONTINUED NEXT PAGE
Dance type / Type de danse:

Form / Forme:

Key / Tonalité:
1B [2009 Syllabus]

Choose one of the following melodies and:

a. Name the key.

b. Name the type of Baroque dance that it represents.

c. Continue it to create a sixteen-measure composition with four phrases, motivic unity, and modulation to a traditional goal key. Use binary or rounded binary form with repeat signs at appropriate points. Name the form.

d. Mark the phrasing.

e. For each of the four phrase endings:
   i. Add a bass line and symbolize the harmony using functional chord symbols.
   ii. Name the key.
   iii. Name the cadence type.
Dance type/Type de danse: ________________________

Form/Forme: ________________________

Lento

Key/Tonalité: ________
Dance type/Type de danse: __________________

Form/Forme: __________________

Allegro

Key/Tonalité: _______