Celebrate Theory
Theory books aligned with every level of The Royal Conservatory Certificate Program!

“It is clear that Celebrate Theory is about solidifying a well-rounded musician. The syllabus and layout are comprehensive and engaging for BOTH teachers and students. Well done! I cannot wait to start using these books with my private students.”

Olivia Riddell, President & International Director
Music for Young Children
The Royal Conservatory is proud to present a new series that supports the study of music theory at every stage of a student’s musical development. Encompassing rudiments, harmony & counterpoint, analysis, and music history, Celebrate Theory is an essential resource for enriching practical studies and developing well-rounded musicianship. Alignment with the Theory Syllabus, 2016 Edition ensures student success in preparing for examinations of The Royal Conservatory Certificate Program.

The study of music theory builds aural awareness, develops analytical thinking, and encourages creativity. Celebrate Theory has been carefully written to enhance those skills and establish lifelong learning and understanding of the music that we hear and play.

“Bravo to The Royal Conservatory for the updates to the theory curriculum and the introduction of the Celebrate Theory series. These changes will provide students and teachers with a more integrated approach that will make learning and teaching theory more fun!”

Frank Horvat, Teacher, Pianist, and Composer

Visit your local retailer or purchase online. celebratetheory.com
**Elementary (Preparatory–Level 4)**

Elementary students begin their musical journey using these five progressive volumes. Introduction to music notation and fundamental concepts are presented and explored through engaging practical activities and written exercises. Selections from The Royal Conservatory repertoire and etudes books invite students to hear and play a piece while discovering how theory concepts come alive. One Answer Book is conveniently available for these levels.

Perfect for students of all instruments, these age-appropriate books introduce the building blocks of the musical language.

**Intermediate (Levels 5–8)**

Students continue their musical journey with these intermediate volumes that reinforce theoretical concepts from previous levels and continue to expand musical literacy and build analytical skills. Each student’s learning is enriched through interactivity with creative composition, analysis, and music appreciation. Integration of guided listening activities allow for a shared experience between the student and teacher, or student and parents. As with earlier volumes, Royal Conservatory repertoire and etudes are included throughout to help theory concepts come alive and build a strong foundation for well-rounded musical training. One Answer Book is conveniently available for these levels.

**Advanced (Levels 9–ARCT)**

**Harmony & Counterpoint and Analysis**

Using an interactive approach that builds on the knowledge of basic elements acquired in earlier levels of theory, these books guide students to a deeper understanding of musical vocabulary, syntax, and structure. Three clear and concise volumes that integrate harmony & counterpoint are complemented by a single volume of analysis that synthesizes and connects the study of theory directly to the practical experience.

**History**

Updated to reflect the requirements in the Theory Syllabus, 2016 Edition, these three volumes are essential resources for providing an introduction to and overview of the study of Western music. Through an exploration of styles, genres, and composers and their masterworks from the Middle Ages to the Modern Era, students will cultivate a lifelong appreciation and engagement with music.
Writing Your Own Melodies

We can use notes from the C major scale to compose our own melodies. Your melodies may move smoothly by step and they may use repeated notes. Melodies that end on the tonic sound final and complete.

- Add the correct time signature to the melody below.
- How many steps are there?
- How many repeated notes are there?
- How many times does the melody change direction?

Compose two melodies in C major using repeated notes and notes moving by step.

- Use the given rhythm.
- End on the tonic.
- Draw a double bar line at the end.

Sing your melodies or play them on your instrument.

Notes on the Treble Staff

Notes stepping higher from Middle C use the forward alphabet.

The treble clef is sometimes called a G-cléf because it marks the note G on the treble staff by circling around line 2.

Trace line 2 using a colored pencil. Circle each G. Name the notes.

Exercises

1. Draw notes stepping higher from Middle C to G. Name the notes.

Preparatory

First introduction to music notation, including:
- the staff, note and rest values, time signatures.
- scales and triads (C major and A minor, natural only)
- exploration of concepts through level-appropriate repertoire

Level 1

Further discovery of pitch and notation concepts including:
- accidentals, half steps, whole steps
- intervals (size only)
- scales and key signatures (G major and F major)
- introduction to melody writing and guided listening
Let's Explore!

A sonatina is a small-scale sonata, a type of piece that was very important in the Classical era (approximately 1750–1825). Most sonatinas have several movements, contrasting in key, tempo, and character. This excerpt is from the first movement of Clementi's popular Sonatina, op. 36, no. 1.


1. This piece is in the key of:
   - C major
   - F major
   - G major.

2. How many times does the rhythmic motive appear in this passage?

3. Draw a bracket above the first five notes of the C major scale in descending order in the treble staff.

4. Draw a bracket above the first five notes of the C major scale in descending order in the bass staff.

5. Name the size of the interval at letter A.

6. Name the size of the interval at letter B.

7. The ascending scale at letter D is the:
   - C major scale
   - G major scale
   - F major scale.

8. How many slurs are in this passage?

9. The dynamic marking at measure 5 means:
   - loud
   - soft
   - medium loud.

10. The meaning of Allegro is:
    - fast
    - fairly fast
    - very fast.

Level 2

New concepts include:
- major and minor keys with one sharp or flat
- application of time signatures, bar lines, rests
- the harmonic minor scale
- chord symbols for tonic triads

Level 3

New concepts include:
- major and minor keys up to two sharps or flats
- perfect and major intervals
- octave transposition
- the melodic minor scale
- dominant triads

Level 4

New concepts include:
- major and minor keys up to three sharps or flats
- transposition with change of clef
- minor intervals
- subdominant triads
- writing four-measure melodies
3. Write a harmonic interval above each note.

Minor Intervals
Minor intervals may be created by lowering the upper note of a major interval by a half step without changing the letter names. Only seconds, thirds, sixths, and sevenths may be altered to become minor.

- Play each of the above harmonic intervals on the piano.
- Sing the notes of each interval in melodic form, ascending and descending. Notice the difference in sound between the major and minor intervals.

- Name the size of this interval.
- The bottom note is 1 of the major scale.
- Does the upper note belong to the major scale, or has it been lowered by a half step?
- The size and quality of this interval is.

When writing or identifying intervals involving a key signature, be sure to apply the key signature to all the affected notes on each staff.

Level 5
Summative review of Preparatory–Level 4.
New concepts include:
- major and minor keys up to four sharps or flats
- triad inversions and dominant 7th chords
- time
- expanded melody writing
- analysis through repertoire exploration
- practice exam questions

Level 6
New concepts include:
- double sharp and flat
- transposition of major key melodies up by any interval
- compound meter
- augmented and diminished intervals
- identification of half and authentic cadences
- introduction to Baroque and Classical style
Unit 6
Chords and Harmony

Building Triads on Major, Natural Minor, and Harmonic Minor Scales

Each triad can be labelled using a functional chord symbol and a root/quality chord symbol.

C major
C minor, natural form
C minor, harmonic form

Level 7
New concepts include:
- transposition to any key, up or down
- inversion of intervals
- chromatic, whole-tone, octatonic, pentatonic, blues scales
- diminished, augmented triads; diminished 7th chord
- melody writing in minor keys
- introduction to Romantic and Modern eras

Level 8
New concepts include:
- alto and tenor clefs
- transposition to concert pitch; score types
- hybrid meters
- compound intervals
- triads built on any scale degree
- cluster, quartal, and polychords
- introduction to Medieval, Renaissance, and world music
Advanced

Levels 9, 10, and ARCT Harmony & Counterpoint and Analysis

**Level 9 Harmony**
- fundamentals of harmonic language
- introduction to two- and four-part writing
- melody writing and melodic decoration
- harmonic and structural analysis (including 18th-century dances and inventions)

**ARCT Harmony & Counterpoint**
Advanced concepts including:
- figured bass realization
- modulation to remote keys
- harmonizing Bach chorales
- the Neapolitan chord and augmented 6th chords
- two-part contrapuntal writing

**Level 10 Harmony & Counterpoint**
Intermediate concepts including:
- leading-tone diminished 7th chord
- dominant 9th and 13th chords
- sequences
- melody writing (16-measure binary form)
- sonata form, rondo form, and fugal exposition

**ARCT Analysis**
- fugues
- Classical sonata movements
- 19th-century art songs
- post-1900 techniques and procedures
Engaging interactive approach features:
- step-by-step guidance to mastery of the harmonic language
- harmonic vocabulary introduced through illustrations from the repertoire
- exploration of concepts through accessible and familiar examples in keyboard style that students can hear and play
- wide variety of exercises in each unit

Student success supported with:
- direct alignment with examination requirements
- insights into examiner expectations
- clear explanations of new concepts
- concise summaries at the end of each unit
- tips and tactics to maximize each student's potential

Example 3.1 shows that the root of a dominant triad is E above the tonic, and the upper voice is a D below the note, forming a part of the chord of F-sharp.

Because the dominant chord in the harmonic form of the root scale contains the leading tone, it is essential:

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Because the dominant chord in the harmonic form of the root scale contains the leading tone, it is essential:

The root of dominant chord is E above the tonic, and the upper voice is a D below the note, forming a part of the chord of F-sharp.
Levels 9, 10, and ARCT History

**Level 9 History**
An overview and introduction to:
- the materials of music
- the Baroque Era (Vivaldi, Bach, Handel)
- the Classical Era (Haydn, Mozart, Beethoven)
- the Romantic Era (Schubert, Chopin, Berlioz, Bizet)
- the Modern Era (Debussy, Stravinsky, Bernstein, Louie, Adams)

**Level 10 History**
Detailed exploration of genres and styles including:
- the Middle Ages (chant, organum, motet, chanson, instrumental dance music)
- the Renaissance Era (motet, mass, madrigal, chanson, keyboard music)
- the Baroque Era (opera, cantata, concerto grosso, orchestral suite, keyboard music)
- the Classical Era (symphony, oratorio, opera, piano concerto, sonata, chamber music)

**ARCT History**
Detailed study of 19th-, 20th-, and 21st-century music including:
- the Romantic Era (Schubert, Mendelssohn, Schumann, Brahms, Liszt, Verdi, Wagner, Tchaikovsky)
- the Modern Era (Mahler, Ravel, Schoenberg, Berg, Webern, Bartók, Prokofiev, Messiaen, Ligeti, Copland, Coulthard, Cage, Reich, Schafer)
- Independent Study Essay Topics (Musical Theater, Jazz, or Technology in Music)
Engaging interactive approach features:

- required material clearly presented
- anecdotes and webquests provide a broader context
- listening guides support the musical experience
- supplemental activities encourage further exploration
- review and reflection activities invite personal responses
- study outlines reinforce learning and examination preparation

Unit 3

Beethoven and Symphony No. 5

In his life and career, Ludwig van Beethoven embodied the spirit and ideals of both the Classical and Romantic eras. Beethoven fully possessed the vision and idealism of a true artist; in the face of deafness—a devastating fate for a musician—he demonstrated an unfailing spirit and triumph of will. Musically, his innovative approach and originality are unsurpassed, and his legacy cast a giant shadow over the composers of the 19th century.

Ludwig van Beethoven (1770–1827)

Use the following outline to write an account of the life and music of Beethoven.

Family Background and Education
- born in Bonn, Germany, to a musical family
- grandfather, Ludwig, was Kapellmeister at Electoral court; source of inspiration for Beethoven, even though his grandfather died when Beethoven was three
- father, Johann, was a singer and instrumentalist at the Electoral court; he was a harsh, severe parent who became an alcoholic
- received early musical training from Johann; later studied composition and counterpoint with Christian Neefe, court organist in Bonn

Life and Musical Career
- early career in Bonn as organist and violist in court orchestras
- traveled to Vienna intending to study with Mozart; mother's illness compelled him to return to Bonn after a short time
- became head of the household after mother's death; financially responsible for brothers Caspar and Nikolaus
- moved to Vienna; close relations between the courts in Bonn and Vienna helped him get established
- briefly studied with Haydn; dedicated his first three piano sonatas to him
- became known for his ability to improvise
- attracted the patronage of Viennese nobility; gained financial support and commissions
- influential patrons included Prince Lobkowitz, Prince Lichnowsky, and Count Rasumovsky
- first solo concert appearance in Vienna, followed by concerts in Prague, Dresden, Leipzig, and Berlin
- had many romantic infatuations, but remained single
- began to lose hearing in his mid-twenties; attempts at treatment failed
- wrote a letter to his brothers (known today as the Heiligenstadt Testament) in which he revealed his inner turmoil and conflict; contemplated suicide but rose above the crisis

"Beethoven's music sets in motion the machinery of awe, of fear, of terror, of pain, and awakens the infinite yearning which is the essence of Romanticism." —E.T.A. Hoffmann

Polonaise in A flat Major, op. 53

In 1816, at the age of twenty-six, Chopin returned from his visit to Poland, eager to explore professional opportunities abroad. Although he never returned to his native Poland, the Chopin that emerged was a composer of international stature. His music would influence generations of composers, and his Polonaise in A flat Major remains one of his most popular works.

Ex. 3.5 Polonaise

Using the video lesson, background information, and Polonaise guide that follows, write your own descriptive Polonaise in A flat Major.

Background Information
- Genre: solo piano music
- Composition Date: 1846
- Structure: 15-bar A, 15-bar B, 10-bar A, 10-bar B, 5-bar A, 5-bar B, 5-bar A
- Time signature: 1
- Tempo: allegro

Listening Guide

Listen to a recording or watch a performance of Polonaise in A flat Major. If possible, follow a piece a year while you study.

Ex. 3.5 Polonaise in A flat Major, op. 53: measures 1-3

- opens broadly withollies on the dominant
- followed by a chromatically ascending 1st inversion chords in parallel motion
- expanded through sequential repetition
Guided Listening: *Peter and the Wolf*
Level 1, Unit 4

**Listening Activity**

- With your teacher’s help, listen to a recording or watch a performance of *Peter and the Wolf*.
  - Circle the instrument that is used for each character.
  - Answer the question for each character to describe how the music brings them to life.

<table>
<thead>
<tr>
<th>Character</th>
<th>Instrument 1</th>
<th>Instrument 2</th>
<th>Instrument 3</th>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter</td>
<td>violin</td>
<td>bassoon</td>
<td></td>
<td>Is Peter</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ skipping playfully or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ standing still?</td>
</tr>
<tr>
<td>Bird</td>
<td>flute</td>
<td>French horn</td>
<td></td>
<td>Is the bird singing</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ high notes or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ low notes?</td>
</tr>
<tr>
<td>Duck</td>
<td>cello</td>
<td>oboe</td>
<td></td>
<td>Is the duck</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ waddling slowly or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ leaping quickly?</td>
</tr>
<tr>
<td>Cat</td>
<td>clarinet</td>
<td>timpani</td>
<td></td>
<td>Is the cat</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ jumping wildly or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ creeping quietly?</td>
</tr>
<tr>
<td>Grandfather</td>
<td>bassoon</td>
<td>flute</td>
<td></td>
<td>Is the grandfather</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ stern or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ jolly?</td>
</tr>
<tr>
<td>Wolf</td>
<td>French horn</td>
<td>oboe</td>
<td></td>
<td>Is the wolf</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ dangerous and sneaky or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ friendly and cheerful?</td>
</tr>
<tr>
<td>Hunters</td>
<td>timpani</td>
<td>violin</td>
<td></td>
<td>Are the hunters</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ marching bravely or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>□ running away scared?</td>
</tr>
</tbody>
</table>
The Minor Third
Level 3, Unit 6

They are called **diatonic** intervals.

When the upper note of a major third is lowered by a half step using the same letter name, the interval becomes a **minor third (min 3)**.

- Draw an accidental to change this major third to a minor third.

- Play each of the above harmonic intervals on the piano.

- Sing the two notes of each interval in order, creating melodic intervals. Notice the difference in sound between the major and minor thirds.

In these examples, you can see and hear how the composer Franz Joseph Haydn has changed a major melody into a minor melody by lowering the third.

```
Andante
```

```
Andante
```

- Look in your repertoire books for more examples of changes from major to minor thirds. Dmitri Kabalevsky’s Clowns, from Piano Repertoire 3, is another excellent example.
Strong and Weak Beats
Level 4, Unit 3

We can use the same conducting patterns for $\frac{3}{8}$, $\frac{4}{8}$, and $\frac{5}{8}$ as we used for $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{5}{4}$. Conducting allows us to experience the strong and weak patterns of these meters.

With your teacher’s help, conduct using these patterns, first while counting the beats, and then speaking the pattern of strong and weak beats.

(For example, say “STRONG–weak–MEDIUM–weak” for quadruple meter.)

Tap one measure of the beat with your left hand. Continue tapping a steady beat while you tap these rhythms with your right hand.

$\frac{3}{8}$:
```
|\ |
TAP: x  x  x  x  x  x  x  x  x  x  x  x
```

$\frac{4}{8}$:
```
|\ |
TAP: x  x  x  x  x  x  x  x  x  x  x  x
```

Eighth notes and sixteenth notes are often combined to create larger rhythmic units. They are sometimes beamed together in units larger than the basic eighth-note beat in order to show the overall shape and direction of a melody.
Exploring the Repertoire
Level 5, Unit 3

Allegretto

Fernando Sor
(1778–1839)


1. Name the key of this piece. ____________

2. Write the time signature directly on the music.

3. Name the composer of this piece. ________________________________

4. In what year was the composer born? ___________

5. Circle a tonic triad in broken form directly on the music.

6. Name the interval at letter A. ___________

7. Circle an interval written in harmonic form.

8. The note at letter B is the: □ subdominant note □ dominant note □ leading tone.

9. Write the correct rest(s) in the box at letter C.

10. Explain the meaning of the Italian term *Allegretto*. _____________________________
Inversions in Different Textures  
Level 6, Unit 5

Root-position triads and their inversions are used in many different ways in the music you hear and play. The examples that follow show some frequently used figurations.

- For each example, name the key and identify the underlined chords.

Solid/blocked chords in open position, in two staves:

Key: __ __

Schumann, *Opus Postumous Song*, op. 68, no. 41.

Broken chords, in two staves:

Key: __ __


Broken chords in the left hand, with an accompanying melody in the right hand. This specific broken-chord pattern is referred to as Alberti bass:

Key: __ __

Kuhiau, Sonatina, op. 20, no. 1.
Identifying Harmonic Progressions in Musical Compositions
Level 7, Unit 9

Label the chords using functional chord symbols on the lines below the staff.


Frédéric Chopin composed the Polonaise in G Minor at the age of seven. The polonaise was an important genre for expressing Polish nationalism in the 19th century. In the hands of Chopin the polonaise became a noble and virtuosic work.

The above excerpt employs a basic harmonic progression (i–IV–i) in the opening measures. Label the chords using functional chord symbols on the lines below the staff.

Putting It All Together

You have now encountered compositions from four important eras in music history. You are invited to apply your analytic skills by noticing how the theory concepts you’ve encountered come to life in different ways in the music of each era.

Write the names of additional composers from each of the four eras in the chart below.

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Style Features</strong></td>
<td><strong>Style Features</strong></td>
<td><strong>Style Features</strong></td>
<td><strong>Style Features</strong></td>
</tr>
<tr>
<td>• major–minor tonality</td>
<td>• major–minor tonality</td>
<td>• major–minor tonality</td>
<td>• new tonal vocabulary</td>
</tr>
<tr>
<td>• polyphonic texture</td>
<td>• homophonic texture</td>
<td>• homophonic texture</td>
<td>• more dissonance</td>
</tr>
<tr>
<td>• imitative counterpoint</td>
<td>• Alberti bass</td>
<td>• descriptive titles</td>
<td>• electronic music</td>
</tr>
<tr>
<td>• sequences</td>
<td>• periodic phrase structure</td>
<td>• chromatic harmony</td>
<td>• jazz</td>
</tr>
<tr>
<td><strong>Composers</strong></td>
<td><strong>Composers</strong></td>
<td><strong>Composers</strong></td>
<td><strong>Composers</strong></td>
</tr>
<tr>
<td>Johann Sebastian Bach</td>
<td>Franz Joseph Haydn</td>
<td>Felix Mendelssohn</td>
<td>Igor Stravinsky</td>
</tr>
<tr>
<td>George Frédéric Handel</td>
<td>Wolfgang Amadeus Mozart</td>
<td>Frédéric Chopin</td>
<td>Hugh LeCaine</td>
</tr>
<tr>
<td>Antonio Vivaldi</td>
<td>Ludwig van Beethoven</td>
<td></td>
<td>Duke Ellington</td>
</tr>
</tbody>
</table>
Composing a Contrasting Period
Level 7, Unit 7

The period is a basic building block that may be used to create larger forms.

A parallel period consists of a pair of four-measure phrases. The first phrase is the antecedent (question) while the second is the consequent (answer). The melodic material used in the first phrase is repeated at the start of the second phrase.

\[
a + a_f
\]
4 measures 4 measures
ends with half cadence ends with authentic cadence

In a contrasting period, new melodic material is introduced at the start of the second phrase.

\[
a + b
\]
4 measures 4 measures
ends with half cadence ends with authentic cadence

Contrast can be achieved in a variety of ways, including changes to the rhythm, melody, or harmony.

To create a pleasing effect, composers strive for balance between contrast and unity.

The above example shows a parallel period. The first phrase ends on an unstable pitch, implying a half cadence. The second phrase begins with the same material, but is altered to end on a stable pitch (the tonic), implying an authentic cadence.

When composing a contrasting period, the second phrase is written with the same goal in mind: to end on a stable pitch, implying an authentic cadence.

The same antecedent phrase shown above can be completed using different strategies to create satisfying contrasting consequent phrases.

Antecedent Phrase
Consequent Phrases
Retains the original rhythm, with altered melodic intervals and underlying harmony.

Retains the original rhythm, with new melodic shape and direction.

Contrasting rhythm, new motive repeated sequentially.

Contrasting rhythm, another new motive repeated sequentially.

Exercises

1. For each of the following phrases:
   a) Name the key.
   b) Compose an answer phrase to create a contrasting period. End on a stable scale degree.
   c) Draw a phrase mark over each phrase.
   d) Name the type of each cadence (authentic or half).

Key: __________
Cadence: ________________
Practice examination Papers, 2016 Edition

These papers are the best possible tools for building student confidence and testing a student's preparedness for theory examinations. Each booklet consists of examinations based on the requirements of the Theory Syllabus, 2016 Edition. Available for all levels of theory, harmony & counterpoint, analysis, music history, keyboard harmony, and piano pedagogy.

Visit your local retailer or purchase online. celebratetheory.com