

Celebrate Theory

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



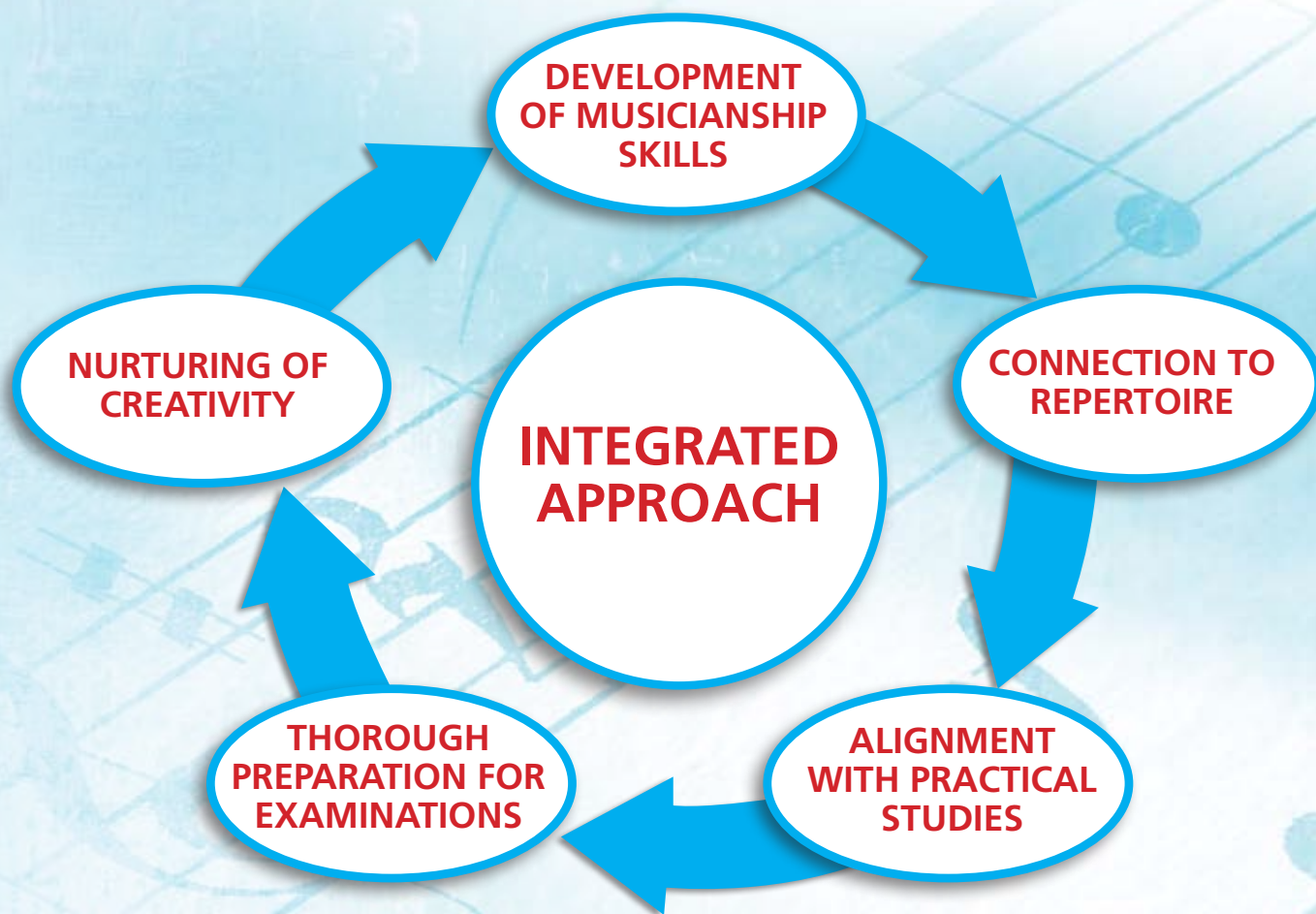
“It is clear that *Celebrate Theory* is about solidifying a well-rounded musician. The syllabus and layout are comprehensive and engaging for BOTH teachers and students. Well done! I cannot wait to start using these books with my private students.”

Olivia Riddell, President & International Director
Music for Young Children

Introducing Celebrate Theory!

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!”

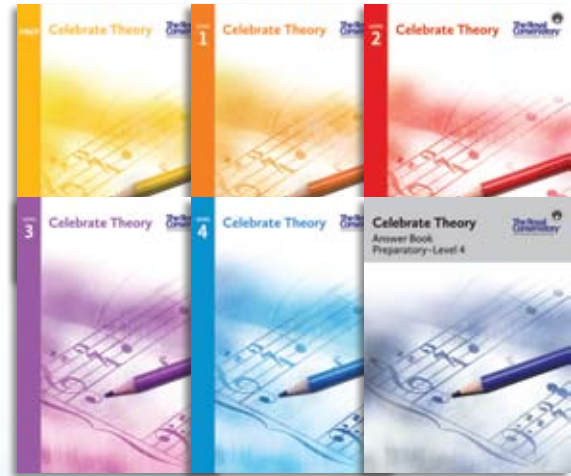
Frank Horvat,
Teacher, Pianist, and Composer

Visit your local retailer or purchase online. celebratetheory.com

Elementary (Preparatory–Level 4)

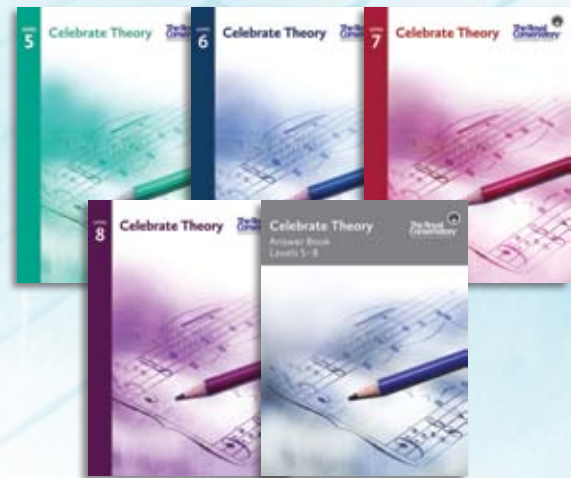
Elementary students begin their musical journey using these five progressive volumes. Introduction to music notation and fundamental concepts are presented and explored through engaging practical activities and written exercises. Selections from The Royal Conservatory repertoire and etudes books invite 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)

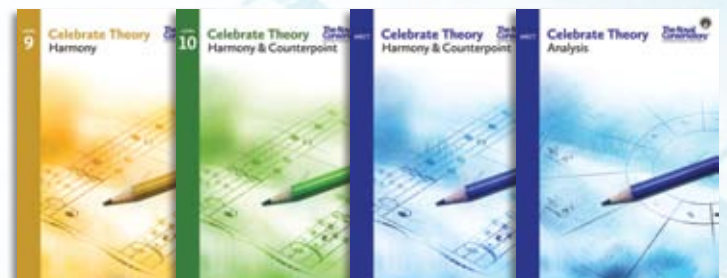
Students continue their musical journey with these intermediate volumes that reinforce theoretical concepts from previous levels and continue to expand musical literacy and build analytical skills. Each student's learning is enriched through interactivity with creative composition, analysis, and music 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.

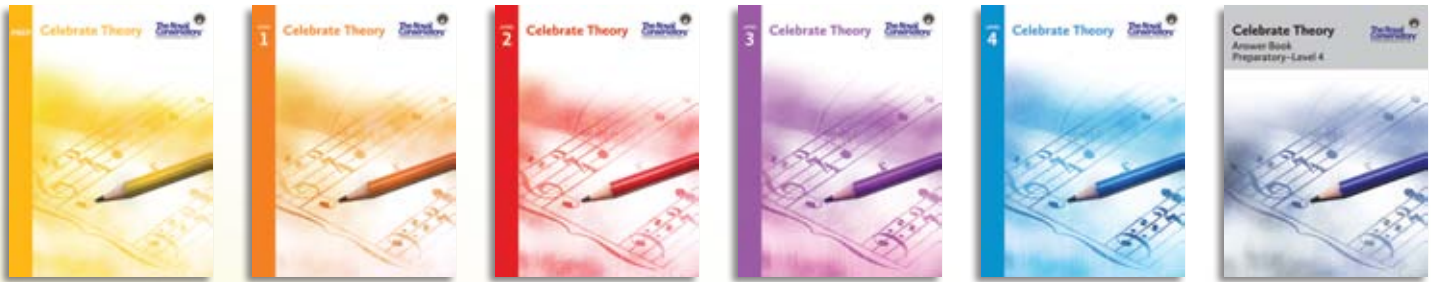


History

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.



Preparatory–Level 4 Theory



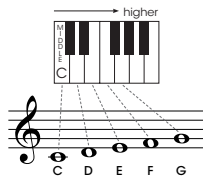
Preparatory

18

Unit 2

Notes on the Treble Staff

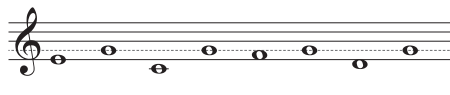
Notes stepping higher from Middle C use the forward alphabet.



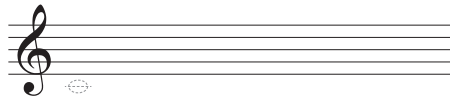
The treble clef is sometimes called a **G clef** because it marks the note G on the treble staff by circling around line 2.



▶ 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.



MELODY WRITING

Level 1

Unit 5

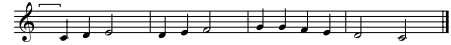
49

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.

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

Level 2

26

Unit 3

Many familiar melodies use the rhythmic unit: 

▶ Tap a steady beat with your left hand while you sing these melodies or say the rhythms.

Silent Night

Franz Gruber



London Bridge

Traditional



Exercises

1. Fill in each blank with one note.











Level 3

Unit 4

47

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.

Sonatina

Muzio Clementi



Op. 36, no. 1 (1) from Celebration Series®, 2015 Edition: Piano Repertoire 3.

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


Unit 3

23

The Triplet

The note values you have learned so far divide the basic beat into groups of two or four. A **triplet** is a group of three notes played in the time of two notes of the same value.



Brackets are sometimes placed above or below triplets in printed music. 

▶ Tap a steady beat with your left hand while you tap these rhythms with your right hand.






▶ Play, or ask your teacher to play the opening measures of *The Avalanche* by Stephen Heller in order to hear how triplet patterns are used in a piece of music.



Heller, *The Avalanche*, op. 45, no. 2 from Celebration Series®, 2015 Edition: Piano Etudes 4.

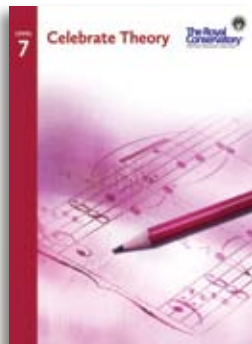


Level 4

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

Levels 5–8 Theory



Level 5

Unit 5

57

3. Write a harmonic interval above each note.

Two musical staves showing intervals to be identified. The first staff has notes G4, B4, D5, F5, A5, C6. The second staff has notes C5, E5, G5, B5, D6, F6. Labels below the notes indicate the intervals: maj 6, maj 3, per 5, maj 7, per 4, maj 2, maj 2, maj 7, per 4, per 8, maj 2, maj 3.

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.

Two musical staves showing minor intervals: min 2, min 3, maj 3, min 3, maj 6, min 6, maj 7, min 7.

▶ 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.

A musical staff showing a major interval (C4 to E4) for identification.

Name the size of this interval. _____
The bottom note is $\hat{1}$ 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 _____.

A musical staff showing a minor interval (C4 to B3) for identification.

Name the size of this interval. _____
The bottom note is $\hat{1}$ 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.

A musical staff showing a major interval (C4 to E4) in a key signature of one sharp (F#) for identification.

maj 3

Level 6

66

Unit 5

Cadences

A **phrase** is a unit of musical thought, much like a sentence in writing.

Phrases usually end with **cadences**, progressions of two or more chords that serve as punctuation.

Some cadences sound unfinished, while others sound finished or complete.

Cadences that end on the dominant triad sound incomplete, or open, and are called **half cadences**.

The V chord is often preceded by I or IV.

Cadences that end on the tonic sound final. The progression of V-I is called the **authentic cadence**. The presence of the leading tone resolving to the tonic gives this cadence a final sound.

Three musical staves showing different cadences: I V half cadence, IV V half cadence, and V I authentic cadence.

The cadences that follow are written in **keyboard style**. In keyboard style, each chord is written in the treble clef in close position, to be played by the right hand. The notes in the bass clef are played by the left hand. The cadences in this unit all use root-position triads; therefore, the bass notes are also the root notes.

Two musical staves showing keyboard style cadences: A \flat major and I V half cadence.

A \flat major:I V
half cadence

Two musical staves showing keyboard style cadences: V I authentic cadence.

V I
authentic cadence

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
- $\frac{5}{4}$ 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

Level 7

96

Unit 8

Dripsody and Hugh LeCaine

Canadian scientist Hugh LeCaine (1914–1977) specialized in nuclear physics and contributed to the development of Canada's first radar detection system during World War II. From the mid-1940s onward, he pursued another great passion: electronic music. Over the course of his career he invented many new instruments, including building one of the first synthesizers. While the musical output of Hugh LeCaine is relatively small, he is recognized today as one of the great pioneers of electronic music.

Like many of his European and American contemporaries, LeCaine discovered that by recording sounds on a tape recorder, then subjecting the tape to a variety of manipulations (altering the playback speed, reversing the playback, splicing the tape), he would achieve a fresh new sound. *Dripsody* is created entirely from the sound of recorded water droplets. The work was subtitled *An Etude for Variable-Speed Recorder*. With this landmark piece of music, LeCaine connected a 19th-century genre, the *etude*, with a leading technological instrument of the 20th century, the tape recorder.

Building a Musical Vocabulary**electronic music**

- music created by electronic means using devices such as tape recorders, synthesizers, and computers

musique concrète

- an early form of electronic music
- natural sounds were recorded on magnetic tape and then manipulated

Background Information

Genre: electronic music

Performing forces: recorded sound of dripping water

Duration: 1'28"

Guided Listening

Listen to a recording of *Dripsody*. On your first listening, enjoy the sonic experience of this new musical language. On your second listening, focus on recognizing some familiar elements.

single drop of water → increasing rhythmic intensity → dense texture → decreasing rhythmic intensity → single drop of water

- The piece begins and ends with single drops of water, experienced as individual pitches.
- Short, ostinato-like patterns are heard.
- The pentatonic scale emerges.
- An arch-like structure is created, consisting of single pitches at the beginning and end, while the middle of the piece becomes increasingly dense through the layering of pitches and increased rhythmic activity.
- As the pace increases, *glissando*-like figures are heard.

Dripsody stands as an iconic expression of the intersection of music and science.

GUIDED LISTENING ACTIVITIES

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

75

Unit 6 Chords and Harmony**Building Triads on Major, Natural Minor, and Harmonic Minor Scales**

Triads can be formed on every degree of the major and 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

Each of these triads can be written in either close position or in open position, within a single staff or on the grand staff.

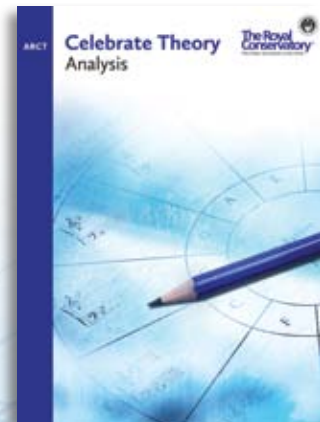
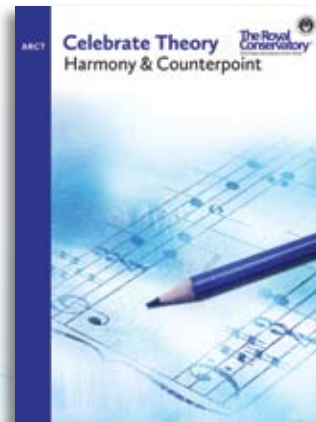
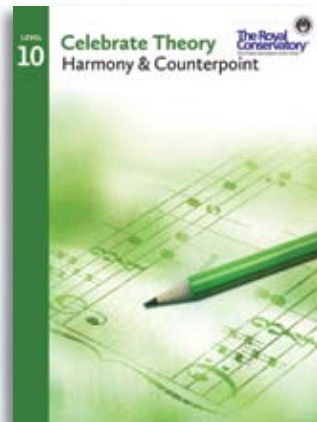
- Play the series of triads found in major, natural minor, and harmonic minor scales. Listen for the differences in the quality of the chords.

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

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)

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 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

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

Unit 3

- Cadences
- Dominant and Subdominant Chords
- Introduction to Keyboard Style
- Accented Passing Tones and Neighbor Tones

Authentic and Half Cadences

Most compositions of the common practice period begin and end with the tonic chord. This achieves tonal stability and gives a sense of completeness and unity to a composition.

► Play and sing the following excerpt.

Beethoven, Symphony No. 9, op. 125, fourth movement



In music, as in language, separate conceptual units are called phrases.

The above excerpt from Beethoven's Symphony No. 9 consists of four phrases: phrases 1 and 3 sound inconclusive, while phrases 2 and 4 sound final. Such effects are determined by the specific combination of two chords heard at the end of a phrase called a cadence.

Cadences in music are similar to punctuation in speech. They provide natural "breathing points" in the music.

► Play the following passage, observing the harmonies at the end of each phrase.



The first phrase ends with chords I-V. This forms a half cadence (HC). A half cadence sounds inconclusive. It resembles a comma in language, suggesting that the musical thought requires completion.

The final tonic chord in a cadence is often preceded by the dominant chord. The motion from the dominant chord to the tonic chord at the end of a phrase confirms the principal key and creates a sense of finality and completeness. This is called an authentic cadence (AC). An authentic cadence resembles a period in language.

Unit 3

35

► Play the following passage, observing the harmonic effect of each cadence.



Although both phrase endings are harmonized as authentic cadences, the second phrase sounds more final than the first cadence. In phrase 1, the melody moves from 3-3, resulting in an **imperfect authentic cadence (IAC)**. By contrast, phrase 2 ends with melodic movement from 3-1, resulting in a more final-sounding **perfect authentic cadence (PAC)**.

Dominant and Subdominant Chords

From your study of music theory, you know that a triad built on scale degree 5 is a dominant chord and the triad built on scale degree 4 is a subdominant chord. Together with the tonic chord, they form the foundation of the tonal harmonic system.

Ex. 3.1



Example 3.1 shows that the root of a dominant triad is a fifth above the tonic, and the subdominant root is a fifth below the tonic, forming a part of the Circle of Fifths.

Ex. 3.2



The tonic chord uses scale degrees 1, 3, and 5. Music frequently begins and ends with a tonic chord. Of all the triads available in the key, the tonic triad is the most stable. It may also be considered a reference against which we hear all other chords.

Ex. 3.3



The dominant chord uses scale degrees 5, 7, and 2. It is the most active chord because it seeks resolution. The third of the triad is the leading tone (7). Being a half step below the tonic, the leading tone has a strong tendency to resolve to the tonic.

► Because the dominant triad in the harmonic form of the minor scale contains the leading tone, it is a major triad.

Ex. 3.4



The subdominant chord uses scale degrees 4, 6, and 1. The term "subdominant" means "the dominant below the tonic." Its harmonic function contrasts with that of the dominant because:

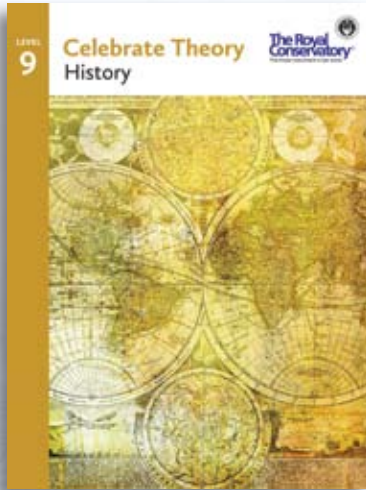
- it does not contain the leading tone
- it contains the tonic, so the urgency to move to the tonic chord is not as intense.

► Play and study the construction of the following triads.



C major: I major, Quality: maj 3, per 5
IV major, Quality: maj 3, per 5
V major, Quality: maj 3, per 5
C minor: i minor, Quality: min 3, per 5
iv minor, Quality: min 3, per 5
V major, Quality: maj 3, per 5

Levels 9, 10, and ARCT History



Level 9 History

An overview and introduction to:

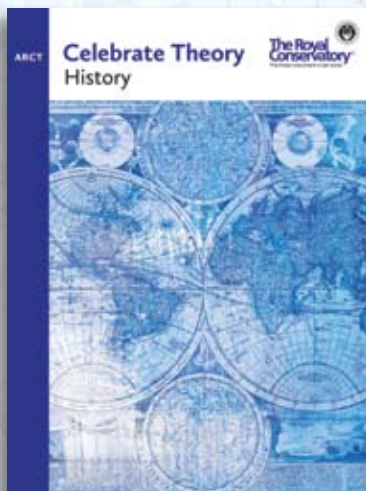
- the materials of music
- the Baroque Era (Vivaldi, Bach, Handel)
- the Classical Era (Haydn, Mozart, Beethoven)
- the Romantic Era (Schubert, Chopin, Berlioz, Bizet)
- the Modern Era (Debussy, Stravinsky, Bernstein, Louie, Adams)



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, Bartok, 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

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Exam Study Outline

Terms	General Terms	Baroque figured bass basso continuo homophonic texture	polyphonic texture the Affections (the affects) ornamentation
	Concerto	ritornello form rinaldo ostinato	pedal point idiomatic writing programmatic writing
	Prelude, Fugue	equal temperament clavecin countersubject	answer: real, tonal countersubject episode
Composers	Oratorio	French overture libretto recitative recitativo secco recitativo accompagnato	aria da capo aria wood painting melisma
	Life, Musical Style, and Contributions	Johann Sebastian Bach (1685–1750) George Frideric Handel (1685–1759)	
Required Works	Musical Style and Contributions	Antonio Vivaldi (1678–1741)	
	The Four Seasons, op. 8 (Vivaldi)		"Spring" (no. 1) (complete)
	The Well-Tempered Clavier, book 1 (Bach)		Prelude and Fugue in B flat Major, BWV 866
	Messiah, HWV 56 (Handel)		Part 1: Overture "There were shepherds" "Glory to God" "Rejoice Greatly" Part 2: "Hallelujah!"

Summary of Musical Style in the Baroque Era (ca 1600–ca 1750)



Unit 3 Beethoven and Symphony No. 5

"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

In his life and career, Ludwig van Beethoven embraced 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 unflinching 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. Beethoven's nine symphonies and thirty-two piano sonatas are crowning achievements in their respective genres. Bold in their conception, these works challenged the listeners of their day and inspired future generations of composers.

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

- 1787 • 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 Kaspar and Nikolaus
- 1792 • 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

BEETHOVEN'S PATRONS OCCASIONALLY experienced his wrath if he took offense to their musical demands. On one occasion, Prince Lichnowsky requested that Beethoven entertain some French officers; he responded by angrily storming off into the driving rain! On another occasion Beethoven wrote the following words to his patron: "Prince, what you are, you are by accident of birth, what I am, I am of myself. There are and will be thousands of princes, but there is only one Beethoven."

- 1795 • 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
- 1802 • 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

Polonaise in A flat Major, op. 53

REQUIRED LISTENING

In 1830, at the age of twenty, Chopin departed from his native Poland, eager to explore professional opportunities abroad. Although he never returned to his homeland, he kept his patriotism alive through nationalistic piano pieces such as mazurkas and polonaises.

The stately polonaise was often danced in aristocratic circles for the opening of balls. It is characterized by typical rhythmic figures such as the following:

Ex. 3.5 Polonaise Rhythms



Using the related terms, background information, and listening guide that follow, write your own description of Polonaise in A flat Major.

Background Information

Genre solo piano music
Composition date 1842
Structure ABA, (with Introduction and Coda)
Key A flat major
Time signature 3/4
Tempo *Maestoso*

Listening Guide

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

Introduction

Ex. 3.6 Chopin, Polonaise in A flat Major, op. 53: mm. 1–3



- opens boldly with octaves on the dominant
- followed by chromatically ascending first-inversion chords in parallel motion
- expanded through sequential repetition






















SINCE 1927, the Chopin International Piano competition has been held in Warsaw, Poland. It is one of the oldest and most prestigious events of its type in the world. The competition is held every five years and attracts the most accomplished young pianists from around the world. Winners have included Maurizio Pollini, Martha Argerich, Garrick Ohlsson, Krystian Zimmernan, Yundi Li, and recently, Rafał Blechacz. Charismatic pianist Ivo Pogorelich rose to fame by not winning this competition in 1980. Following his elimination in the third round, one of the judges, Martha Argerich, made international headlines by resigning from the jury. Despite this controversy, or perhaps as a result of it, Mr. Pogorelich was offered recording contracts and performing engagements immediately after the competition. Search online for recordings of these great pianists performing the music of Chopin!

Sample Pages

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.

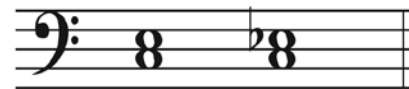
Peter 	violin 	bassoon 	Is Peter <input type="checkbox"/> skipping playfully or <input type="checkbox"/> standing still?
Bird 	flute 	French horn 	Is the bird singing <input type="checkbox"/> high notes or <input type="checkbox"/> low notes?
Duck 	cello 	oboe 	Is the duck <input type="checkbox"/> waddling slowly or <input type="checkbox"/> leaping quickly?
Cat 	clarinet 	timpani 	Is the cat <input type="checkbox"/> jumping wildly or <input type="checkbox"/> creeping quietly?
Grandfather 	bassoon 	flute 	Is the grandfather <input type="checkbox"/> stern or <input type="checkbox"/> jolly?
Wolf 	French horn 	oboe 	Is the wolf <input type="checkbox"/> dangerous and sneaky or <input type="checkbox"/> friendly and cheerful?
Hunters 	timpani 	violin 	Are the hunters <input type="checkbox"/> marching bravely or <input type="checkbox"/> running away scared?

The Minor Third

Level 3, Unit 6

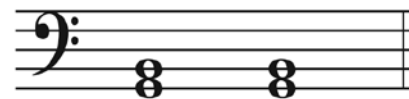
They are called **diatonic** intervals.

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)**.



maj 3 min 3

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



maj 3 min 3

- ▶ 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

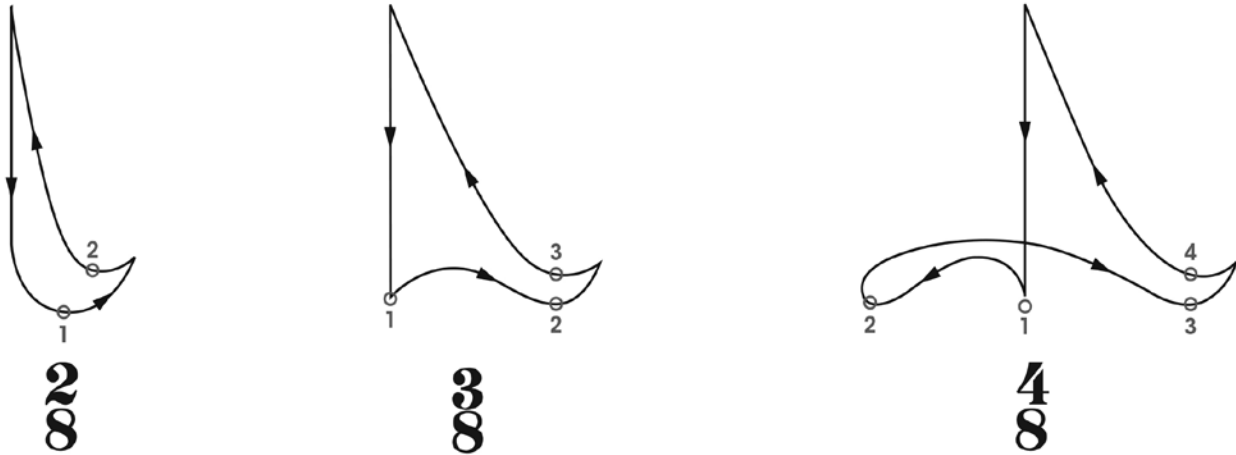
Andante

- 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.

Sample Pages

Strong and Weak Beats Level 4, Unit 3

We can use the same conducting patterns for $\frac{2}{8}$, $\frac{3}{8}$, and $\frac{4}{8}$ as we used for $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$. 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.

$\frac{2}{8}$ 

Tap: x x x x x x x x x x x x

$\frac{3}{8}$ 

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 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)

Op. 35, no. 8 from *Bridges®: A Comprehensive Guitar Series: Guitar Repertoire and Studies 5*.

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*. _____

Sample Pages

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, *Northern Song*, op. 68, no. 41.

Broken chords, in two staves:

Key: _____

Schumann, *Little Study*, op. 68, no. 14.

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: _____

Kuhlau, *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.

Chopin, Polonaise in G Minor, op. posth., B1 from *Celebration Series*®, 2015 Edition: *Piano Repertoire 7*.

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–V–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.

Baroque Era (ca 1600–1750)	Classical Era (ca 1750–1825)	Romantic Era (ca 1825–1900)	Modern Era (ca 1900–present)
Style Features <ul style="list-style-type: none"> major–minor tonality polyphonic texture imitative counterpoint sequences 	Style Features <ul style="list-style-type: none"> major–minor tonality homophonic texture Alberti bass periodic phrase structure 	Style Features <ul style="list-style-type: none"> major–minor tonality homophonic texture descriptive titles chromatic harmony 	Style Features <ul style="list-style-type: none"> new tonal vocabulary more dissonance electronic music jazz
Composers Johann Sebastian Bach George Frideric Handel Antonio Vivaldi _____ _____ _____	Composers Franz Joseph Haydn Wolfgang Amadeus Mozart Ludwig van Beethoven _____ _____ _____	Composers Felix Mendelssohn Frédéric Chopin _____ _____ _____	Composers Igor Stravinsky Hugh LeCaine Duke Ellington _____ _____ _____

Sample Pages

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.

<i>a</i>	+	<i>a</i> ₁
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.

<i>a</i>	+	<i>b</i>
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.

C major

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.

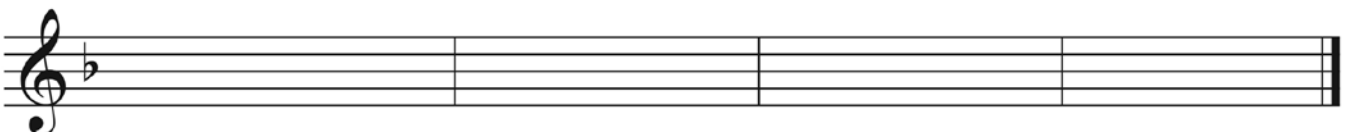
**Exercises**

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: _____



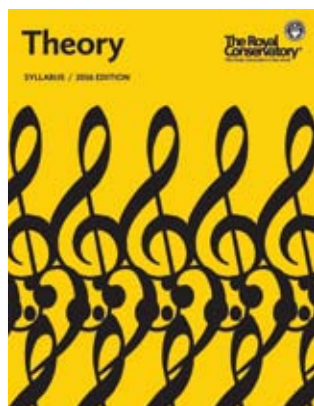
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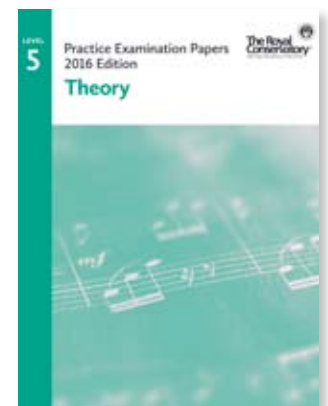
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