Theory

The Royal Conservatory®

The finest instrument is the mind.

The Royal Conservatory of Music is one of the largest and most respected music education institutions in the world, providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based social programs.

The mission of The Royal Conservatory—to develop human potential through leadership in music and the arts—is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion. **Advancing the transformative effect that music and the arts have on society lies at the heart of everything The Royal Conservatory does.**

The **more than five million alumni** of The Royal Conservatory have enjoyed the many benefits of music study and carried these benefits into subsequent careers in a wide range of fields, including medicine, business, politics, education, science, and sports. Others, such as Glenn Gould, Oscar Peterson, Diana Krall, Teresa Stratas, Sir Roger Norrington, and Jon Vickers have achieved international musical acclaim.

The curriculum for the study of music developed by The Conservatory is considered the foremost music education system in Canada, the United States, and many other countries around the world. Its broad use has served to bind together individuals from these nations with the thread of shared creative experiences. Similarly, The Conservatory has developed a system of accreditation and online professional development for music teachers to strengthen the profession of music instruction and ensure a brighter future for music education.

The Royal Conservatory is also a leader in the development of arts-based programs designed to address a range of social issues, such as youth at risk, the development of children in their early years, and wellness in seniors. The Conservatory's **Learning Through the Arts®** and **Living Through the Arts®** programs, as well as **The Marilyn Thomson Early Childhood Education Centre**, use the latest research findings in neuroscience and the social sciences to address important health, social, and development issues.

At its international headquarters, the TELUS Centre for Performance and Learning in Toronto, The Royal Conservatory offers classes and lessons for all ages and stages, and an extensive set of training programs for gifted young artists through **The Glenn Gould School** and **The Phil and Eli Taylor Performance Academy for Young Artists**. The Conservatory also presents and produces a wide range of concerts featuring the finest Canadian and international artists in its magnificent performance spaces, including the internationally acclaimed **Koerner Hall**, as well as **Mazzoleni Concert Hall** in historic **Ihnatowycz Hall**.

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Message from the President

The mission of The Royal Conservatory—to develop human potential through leadership in music and arts education—is based on the conviction that music and the arts are humanity's greatest means to achieve personal growth and social cohesion. Since 1886, The Royal Conservatory has realized this mission by developing a structured system of learning and assessment that promotes participation in music making and fosters creativity in millions of people. We believe that the curriculum at the core of our system is the finest in the world today.

In order to ensure the quality, relevance, and effectiveness of our curriculum, we engage in an ongoing process of revitalization, which elicits the input of hundreds of leading teachers. The strength of the curriculum and assessment system is further reinforced by the distinguished College of Examiners—a group of outstanding musicians and teachers from Canada, the United States, and abroad who have been chosen for their experience, skill, and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

The wide range of high-quality publications developed by The Royal Conservatory support the efforts of private music teachers across North America. The Royal Conservatory also enables greater access to music through digital solutions, with a focus on supporting and engaging the teaching community, cultivating and inspiring students and their families, and enriching and enhancing the future of music and music education.

As you pursue your studies or teach others, you become an important partner with The Royal Conservatory in helping all people to open critical windows for reflection, to unleash their creativity, and to make deeper connections with others.

Dr. Peter C. Simon
President and CEO
The Royal Conservatory

The Royal Conservatory of Music Certificate Program

For over 125 years, The Royal Conservatory of Music (RCM) has provided an internationally renowned standard of music achievement through an effectively sequenced course of study from beginner to advanced levels. The program inspires excellence through individual student assessments at each level, and allows students to celebrate their accomplishments and track their progress with others across the country and around the world.

What is the Certificate Program?

The Certificate Program is a comprehensive and effectively sequenced program of music study and assessment, beginning with the Preparatory Level(s), followed by Levels 1 to 10, and concluding with the Associate Diploma (ARCT). A Licentiate Diploma (LRCM) in Piano Performance is also available. At each level, a Certificate of Achievement can be earned by successfully completing a Royal Conservatory practical examination.

Why Follow the Certificate Program of Music Study?

The Royal Conservatory's assessment program develops complete musicianship by including technical tests, etudes, repertoire, ear tests, and sight reading in each practical examination. The program accelerates the development of musical literacy, increases understanding of the vocabulary, grammar, and syntax of the musical language, and encourages an enriched understanding of stylistic and structural awareness.

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1: Introduction

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence in curriculum design, assessment, performance training, teacher certification, and arts-based education and social programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

Notable alumni include:

- Randy Bachman
- Isabel Bayrakdarian
- Russell Braun
- Martin Beaver
- Measha Brueggergosman
- Adrienne Clarkson
- Bruce Cockburn
- David Foster
- Glenn Gould
- Angela Hewitt
- Norman Jewison
- Diana Krall
- Gordon Lightfoot
- Lois Marshall
- Sarah McLachlan
- Oscar Peterson
- Adrianne Pieczonka
- Gordon Pinsent
- Paul Shaffer
- St. Lawrence String Quartet
- Teresa Stratas
- Shania Twain
- Jon Vickers

✶ Visit **rcmusic.com** to learn more about the history of The Royal Conservatory.

The Royal Conservatory Certificate Program

The Royal Conservatory Certificate Program provides a recognized standard of musical assessment through an effectively sequenced system of study and individual student assessments, from preparatory to advanced levels. More than 100,000 examinations are conducted annually in over 300 communities across North America.

The College of Examiners

Examiners are highly trained professional musicians and pedagogues from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and performance evaluation continues throughout each examiner's career to ensure consistent examination standards across North America.

✶ Read about the College of Examiners, including examiner biographies, at **rcmusic.com**

The Frederick Harris Music Co., Limited

As The Royal Conservatory's publisher, Frederick Harris Music produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Digital Learning

The Digital Learning Program serves to broaden the reach of music education through offering students and teachers online courses and resources, ensuring ease of access, and maximizing engagement and interactivity to expand and deepen our relationship with music makers of all ages. Using the power of technology, and leveraging some of the best musical minds available, the doors to learning with The Royal Conservatory are now open to all.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- The **Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- The **Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- The **Marilyn Thomson Early Childhood Education Center** develops innovative early childhood education programs, teacher certification, and digital early childhood education products for use by parents and their children.
- The **Royal Conservatory School** provides music classes and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts**® supports excellence in public education programs by utilizing the arts to enhance learning.
- The **Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues in Toronto: Koerner Hall, Mazzoleni Concert Hall in historic Ihnatowycz Hall, and the Conservatory Theatre.

Getting Started

Why Choose The Royal Conservatory Certificate Program?

The Certificate Program provides a comprehensive path for musical development, with progressively sequenced requirements encompassing four main areas:

Repertoire

- Each level includes a broad selection of pieces representing a variety of styles and periods.
- Regular reviews of the repertoire keep the selections fresh and innovative.
- Teachers and students can add favorite pieces through the *Teacher's Choice* selections.

Technical Requirements

- Technical requirements are designed to support the demands of the repertoire for each level.
- Technical tests include patterns based on scales, chords, and arpeggios.
- Etudes develop technical skills within a musical context.

Musicianship Skills

- A thoughtful and consistent approach to the development of ear training and sight reading provides students with a solid foundation for independent creative musical explorations.
- Musicianship skills are developed to support the goals and requirements of both performance of repertoire and theoretical concepts.

Musical Literacy

- The theory concepts recommended for concurrent study at Elementary levels, and corequisite examinations at Intermediate and Advanced levels support students in acquiring the theoretical and historical knowledge necessary for music literacy.
- Theory examinations are tied to the practical levels, reinforcing concepts encountered in repertoire, technical requirements, and musicianship skills.

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, Guitar, Harp, Harpsichord, Horn, Keyboard Harmony, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Written Examinations

Theory, Harmony & Counterpoint, History, Analysis, Teacher's ARCT, ARCT in Piano Pedagogy, ARCT in Composition and/or Theory

Contact Us

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60 Industrial Parkway, Suite 882

Cheektowaga NY 14227-2713

rcmusic.com

Register for an Examination

All examination registrations should be submitted using the online registration system.

Examination Sessions and Registration Deadlines

Practical and written examination sessions take place several times a year at examination centers across North America in both Canada and the US.

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may not always be accommodated.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found online.

Examination Centers

Examinations are conducted in more than 300 communities across North America. Each examination center has a local Center Representative who ensures students and teachers have a successful examination experience.

Examination Scheduling

Written Examinations

All students must verify their examination schedules online two weeks before the examination day. Examination schedules will not be mailed. Teachers may verify their students' examination schedules online through their teacher account.

Theory examinations must be written at the scheduled times, dates, and locations. No changes are permitted, as theory examinations are written concurrently in all examination centers.

Keyboard Harmony Examinations

Keyboard harmony examinations are not scheduled during theory examination sessions. These examinations involve one-on-one assessment and are scheduled during practical examination sessions.

Examination Schedule Conflicts

Students who are unable to attend an examination scheduled at the designated time because of a direct time conflict with a school examination or a religious restriction may request to have the examination scheduled at one of the alternate written exam times. Please note that there are no alternate examination times for history examinations or the Comprehensive Theory Examination.

What's New?

- The levels of the Certificate Program have been organized into progressive stages of development: Elementary, Intermediate, and Advanced (including ARCT).

- To better support practical studies at all levels, the theory curriculum has been expanded to all levels, from Preparatory through ARCT.

- Terminology has been updated to reflect current pedagogy.

- In the Elementary and Intermediate levels, a music history/appreciation strand has been woven into the theory requirements, with guided listening at Levels 1 to 8 providing a basic introduction to composers, genres, and musical styles.

- Elementary and Intermediate levels have also been enriched to include melody writing, inviting students to apply their understanding of music theory in a creative musical context.

- The Royal Conservatory's digital learning initiatives now include digital theory and history courses that include interactive lessons, activities, and assessments. To learn more, visit **rcmusic.com**.

Program Overview

The study of theory is an essential component of well-rounded musical training and is intended to support the practical studies to enhance and enrich the musical experience. The Royal Conservatory theory curriculum provides an effective, well-sequenced path for developing musical understanding and literacy. Theory studies begin with an introduction to the basic elements of music notation at the Elementary levels and culminate with structural and harmonic analysis at the Advanced levels.

Students are strongly encouraged to include the study of theory at every level, with examinations required as corequisites for comprehensive certificates from Level 5 and up. With the exception of Keyboard Harmony, which occurs during the practical examination session, all written examinations take place in a formal classroom setting. For information on digital courses, please see p. 53.

Elementary Theory Levels

Preparatory Theory

Level 1 Theory

Level 2 Theory

Level 3 Theory

Level 4 Theory

Preparatory through Level 4 Theory introduces students to the basic elements of music, including notational conventions, melody writing, analysis, and guided listening of selected works from various musical genres and styles.

The Elementary Theory levels are *not* tested with formal examinations. Their purpose is to provide a foundation for well-rounded training and lifelong music making. The concepts listed in each theory level are strongly recommended for concurrent study at each practical level.

Theory Certificates and Diplomas Offered

Intermediate Certificates

Level 5 Theory

Level 6 Theory

Level 7 Theory

Level 8 Theory

Level 5 through Level 8 Theory builds on the foundations established at the Elementary levels and further develops students' understanding of notational conventions, analysis, melody and composition, and music history.

Intermediate level examinations require cumulative knowledge of concepts from all previous levels.

A theory certificate may be earned by successful completion of each theory examination. A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite written examination.

Advanced Certificates

	Examinations Required
Level 9 Theory Certificate	• Level 9 History • Level 9 Harmony (or Keyboard Harmony)
Level 10 Theory Certificate	• Level 10 History • Level 10 Harmony & Counterpoint (or Keyboard Harmony)
Associate (ARCT) Theory Certificate	• ARCT History • ARCT Harmony & Counterpoint (or Keyboard Harmony) • ARCT Analysis

Harmony, Counterpoint, and Analysis

The study of harmony builds on the knowledge of basic elements acquired in the earlier levels of theory. The focus on melody writing expands to include multiple phrases constituting small binary form pieces. The integration of counterpoint enables students to master the two-part procedures of tonal music, leading to the exploration of contrapuntal forms such as inventions and fugal expositions. The harmonization element focuses on the functional relationships of tonic, pre-dominant, and dominant harmony, which expand to include chromatic vocabulary. Structural analysis continues to build on the phrase and period models, building from simple binary and ternary structures into larger instrumental forms such as compound ternary, rondo, and sonata.

The study of analysis builds on the knowledge and skills acquired in Level 9 Harmony and Level 10 Harmony & Counterpoint, and it complements the study of ARCT Harmony & Counterpoint and Levels 9, 10, and ARCT History by incorporating a detailed study of musical forms, elements, and compositional techniques and approaches. Overall, students gain an understanding of musical structure and syntax from the Baroque to Modern eras that allows them to engage more deeply with the music that they hear and play.

Keyboard Harmony

The study of keyboard harmony builds on the knowledge of basic elements acquired in the earlier levels of theory, and allows students to explore melody writing, harmonization, and analysis at the keyboard in a direct and practical manner.

Utilizing the vocabulary of Level 9, Level 10, and ARCT Harmony & Counterpoint, students gain an understanding of musical structure and syntax, while also building aural awareness, gaining ease and confidence in practical musicianship, and developing the creative impulse.

History

The study of music history allows students to develop a deeper understanding of the repertoire that they encounter in practical studies. Through exploration of composers' lives and musical styles, encounters with great works from the literature, and

exposure to genres and terms that help build a musical vocabulary, students become more musically literate and gain an increased awareness of music as a living art. History at the Advanced and Diploma levels supports a deeper understanding of music in its social context and stylistic features associated with music from various time periods.

Specialized Theory Examinations

Academic Qualifying Examination (formerly Comprehensive Theory Examination)

This examination tests the student's comprehensive knowledge of basic theory (rudiments), harmony & counterpoint, analysis, and music history from the Middle Ages to the present.

A student may register to write an Academic Qualifying Examination if they have a degree or diploma from another recognized music institution. Successful completion of the Academic Qualifying Examination exempts a student from all theory prerequisites and corequisites for all practical levels. Students must submit a Transfer Credits and Exemptions Request Form (available online) by the examination registration deadline.

✴ Candidates wishing to use the Academic Qualifying Examination to fulfill the prerequisite and corequisite theory requirements for the Associate Diploma (ARCT) in Performance, Teacher's Associate Diploma (ARCT), or Associate Diploma (ARCT) in Piano Pedagogy must complete the Academic Qualifying Examination at least one session prior to registering for any of the examinations of the respective diploma levels.

✴ For more information, please see **celebratetheory.com**.

Associate Diploma (ARCT) in Composition and/or Theory

The Associate Diploma (ARCT) in Composition and/or Theory is an advanced course of study covering musical styles and techniques from the Renaissance to the present. The diploma may be awarded in Composition, in Theory, or in Composition and Theory combined.

✴ For more information, please see **celebratetheory.com**.

Theory Requirements for Practical Certificates and Diplomas

Internationally recognized comprehensive certificates are awarded to students in Levels 5 through 10 for successful completion of both the practical and corequisite examinations. Diplomas are awarded to Associate Diploma (ARCT) candidates for successful completion of both the practical and corequisite examinations.

Students may enter the Certificate Program at any practical level from Preparatory to Level 10. For detailed information on practical certificate requirements, please consult the current syllabus for the relevant discipline.

Elementary Certificates

While completion of theory examinations is not required to obtain practical certificates for Preparatory to Level 4, it is highly recommended that theory study be concurrent with practical study at all levels. This table illustrates the correlation of practical levels with theory levels.

Certificate	Practical Examination Requirement	Corresponding Theory Level (no examination required)
Preparatory	Preparatory	Preparatory Theory
Level 1	Level 1	Level 1 Theory
Level 2	Level 2	Level 2 Theory
Level 3	Level 3	Level 3 Theory
Level 4	Level 4	Level 4 Theory

Intermediate Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examination for Levels 5 to 8.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisite
Level 5	Level 5	Level 5 Theory
Level 6	Level 6	Level 6 Theory
Level 7	Level 7	Level 7 Theory
Level 8	Level 8	Level 8 Theory

Advanced Certificates

A comprehensive certificate may be earned by successful completion of each practical examination and its corequisite examinations for Levels 9 and 10.

Comprehensive Certificate	Practical Examination Requirement	Theory Examination Corequisites
Level 9	Level 9	• Level 8 Theory • Level 9 History • Level 9 Harmony (or Keyboard Harmony)
Level 10	Level 10	• Level 8 Theory • Level 9 History • Level 9 Harmony (or Keyboard Harmony) • Level 10 History • Level 10 Harmony & Counterpoint (or Keyboard Harmony)

Diplomas

Piano

The following table summarizes all prerequisite and corequisite examinations required to obtain the Associate Diploma (ARCT) in Piano Performance or the Associate Diploma (ARCT) in Piano Pedagogy. Prerequisites are indicated with **P** and corequisites are indicated with **C.**

Candidates must complete prerequisite examinations at least one session prior to registration.

	ARCT in Piano Performance	ARCT in Piano Pedagogy		
		Elem.	Int.	Adv.
Comprehensive Certificates				
Level 9 Piano		C	P	
Level 10 Piano	P		C	P
Theory Examinations				
Level 8 Theory	P	C	P	P
Level 9 History	P	C	P	P
Level 9 Harmony (or Keyboard Harmony)	P*	C	P*	P*
Level 10 History	P		C	P
Level 10 Harmony & Counterpoint (or Keyboard Harmony)	P		C	P
ARCT History	C			C
ARCT Harmony & Counterpoint (or Keyboard Harmony)	C			C
ARCT Analysis	C			C
Piano Pedagogy Examinations				
Elementary Part 2 and Part 3			P	
Intermediate Part 2 and Part 3				P

*For more information, please see **celebratetheory.com**.

Voice and Instruments Other Than Piano

The following table summarizes all prerequisite and corequisite examinations required to obtain the Associate Diploma (ARCT) in Performance or the Teacher's Associate Diploma (ARCT) for voice and all instruments other than piano. Prerequisites are indicated with **P** and corequisites are indicated with **C.**

Candidates must complete prerequisite examinations at least one session prior to registration.

	ARCT in Performance	Teacher's ARCT
Comprehensive Certificates		
Level 10	P	P
Level 6 Piano*	C	
Level 8 Piano*		C
Theory Examinations		
Level 8 Theory	P	P
Level 9 Theory: History	P	P
Level 9 Theory: Harmony (or Keyboard Harmony)	P**	P**
Level 10 Theory: History	P	P
Level 10 Theory: Harmony & Counterpoint (or Keyboard Harmony)	P	P
ARCT Theory: History	C	C
ARCT Theory: Harmony & Counterpoint (or Keyboard Harmony)	C	C
ARCT Theory: Analysis	C	C

*Piano corequisites are not applicable for accordion, guitar, harp, or harpsichord.

For more information, please see **celebratetheory.com.

2: Level-by-Level Requirements

Preparatory Theory

The following concepts support musical development at the Preparatory Level.

✱ It is highly recommended that theory study be concurrent with practical study at all levels.

Required Keys

C major

A minor

Pitch and Notation

- staff
- grand staff
- treble clef
- bass clef
- bar line
- measure
- notes up to and including one ledger line above and below the treble staff and bass staff
- notes adjacent to middle C on the treble staff and bass staff
- location of notes on a keyboard diagram

Rhythm and Meter

- whole, half, quarter, and eighth notes and rests
- time signatures: $\frac{2}{4}$ $\frac{4}{4}$

Intervals

- notes moving by step
- notes moving by skip
- notes that repeat

Scales

- C major scale
- A minor scale, natural form
- scale degree names: tonic

Chords

- tonic triad of C major in root position, solid/blocked and broken
- tonic triad of A minor in root position, solid/blocked and broken

Music Terms and Signs

Terms

accent	a stressed note
crescendo, cresc.	becoming louder
decrescendo, decresc.	becoming softer
forte, $\boldsymbol{f}$	loud
legato	smooth
mezzo forte, $\boldsymbol{mf}$	moderately loud
mezzo piano, $\boldsymbol{mp}$	moderately soft
piano, $\boldsymbol{p}$	soft
staccato	detached

Signs

	accent	a stressed note
	crescendo	becoming louder
	decrescendo	becoming softer
	slur	play the notes smoothly (*legato*)
	staccato	detached

Level 1 Theory

Building on the Preparatory Level, the following concepts support musical development at Level 1.

★ It is highly recommended that theory study be concurrent with practical study at all levels.

Required Keys

C, G, F major

A minor

Pitch and Notation

- notes up to and including two ledger lines above and below the treble staff and bass staff
- accidentals: sharp, flat, and natural
- measure numbers

Rhythm and Meter

- dotted half note
- time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Intervals

- half steps (between notes with the same letter name and with different letter names)
- whole steps
- melodic and harmonic intervals up to and including an octave (numerical size only)

Scales

- C major, G major, and F major scales (using key signatures and/or accidentals)
- A minor scale, natural form
- scale degree names: tonic and dominant

Chords

- tonic triads of required keys in root position (solid/blocked or broken form)
- triad structure: root, third, fifth

Melody and Composition

- recurring motives (rhythmic and/or melodic patterns)
- composition of a short melody in a major key with a given rhythm, using stepwise motion and repeated notes, ending on the tonic
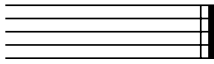
Analysis

- identification of concepts from this level and the previous level within short music examples
- identification of stepwise motion and non-stepwise motion within short music examples

Music Terms and Signs

Terms

allegro	fast
andante	moderately slow; at a walking pace
a tempo	return to the original tempo
diminuendo, dim.	becoming softer
lento	slow
moderato	at a moderate tempo
ritardando, rit.	slowing down gradually
tempo	speed at which music is performed

Signs

C	common time	a symbol for $\frac{4}{4}$
(double bar line)	double bar line	indicates the end of a piece
(fermata)	*fermata* (pause)	hold the note or rest longer than its written value
(tie)	tie	hold for the combined value of the tied notes

Music History/Appreciation

Telling a Story Through Music

Guided Listening	Listening Focus
Carnival of the Animals by Camille Saint-Saëns • *The Elephant* • *Kangaroos* • *Aquarium* • *The Swan*	• featured instruments • relationship of music to the descriptive titles
Peter and the Wolf by Sergei Prokofiev	• featured instruments • musical depiction of the storyline and characters

Level 2 Theory

Building on the previous levels, the following concepts support musical development at Level 2.

★ It is highly recommended that theory study be concurrent with practical study at all levels.

Required Keys

C, G, F major

A, E, D minor

Pitch and Notation

- notes up to and including three ledger lines above and below the treble staff and bass staff
- stems and beams

Rhythm and Meter

- dotted quarter note
- strong, weak, and medium beats
- application of time signatures ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$), bar lines, notes, and rests

Intervals

- half steps (between notes with the same letter name and with different letter names)
- whole steps
- melodic and harmonic intervals up to and including an octave (numerical size only)

Scales

- C major, G major, and F major scales (using key signatures and/or accidentals)
- A minor, E minor, and D minor scales, natural and harmonic forms (using key signatures and/or accidentals)
- relative major/minor key relationships
- scale degree numbers ($\hat{1}$– $\hat{8}$)
- scale degree names: tonic, subdominant, dominant, and leading tone

Chords

- tonic triads of required keys in root position (solid/blocked or broken form)
- functional chord symbols (I, i)
- root/quality chord symbols (for example, C, Am)

Melody and Composition

- composition of a short melody in a major key with a given rhythm, using steps and skips, ending on scale degree $\hat{1}$ or $\hat{3}$
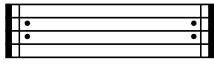
Analysis

- identification of concepts from this level and the previous levels within short music examples
- identification of melodic phrases

Music Terms and Signs

Terms

allegretto	fairly fast (a little slower than *allegro*)
da capo, D.C.	from the beginning
D.C. al Fine	repeat from the beginning and end at *Fine*
fine	the end
fortissimo, ***ff***	very loud
molto	much, very
pianissimo, ***pp***	very soft
poco	little
presto	very fast
rallentando, rall.	slowing down

Signs

𝄓 *Ped.*	pedal marking	use the damper pedal (on the piano)
⌊____⌋	pedal marking	use the damper pedal (on the piano)
repeat sign	repeat sign	repeat the music within the two signs, or between the sign and the beginning of the piece
♩	*tenuto*	held, sustained

Music History/Appreciation

An Introduction to Mozart

- the life and music of Wolfgang Amadeus Mozart, with emphasis on his childhood

Guided Listening	Listening Focus
***Twelve Variations on "Ah vous dirai-je, Maman" ("Twinkle, Twinkle, Little Star")*, K 265** by Wolfgang Amadeus Mozart	• changes to the theme (for example, melody, rhythm, accompaniment)
Horn Concerto No. 4 in E flat Major, K 495 by Wolfgang Amadeus Mozart • third movement: Rondo	• overall shape and design (return of opening theme)

Level 3 Theory

Building on the previous levels, the following concepts support musical development at Level 3.

✱ It is highly recommended that theory study be concurrent with practical study at all levels.

Required Keys

C, G, D, F, B flat major

A, E, B, D, G minor

Pitch and Notation

- enharmonic equivalents, using sharp, flat, and natural signs
- transposition up or down one octave within the treble or bass staff

Rhythm and Meter

- sixteenth note and rest
- dotted eighth note and rest
- upbeat (anacrusis)
- application of time signatures ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$), bar lines, notes, and rests

Intervals

- melodic and harmonic intervals: per 1, maj 2, maj 3, min 3, per 4, per 5, maj 6, maj 7, per 8, above the tonic of required major keys only (using key signatures or accidentals)

Scales

- major and minor scales (natural, harmonic, and melodic forms) up to two sharps or flats (using key signatures and/or accidentals)
- scale degree names: tonic, subdominant, dominant, leading tone, and subtonic

Chords

- tonic and dominant triads of required keys in root position (solid/blocked or broken form)
- functional chord symbols (I, i, V)
- root/quality chord symbols (for example, C, Am)

Melody and Composition

- composition of a short melody in a major key with a given rhythm, using steps, skips, and occasional leaps (between notes of the tonic and dominant triads), ending on scale degree $\hat{1}$ or $\hat{3}$ (stable scale degrees)

Analysis

- identification of concepts from this level and the previous levels within short music examples
- melodic phrases: same, similar, or different (*a*, *a₁*, or *b*)

Music Terms and Signs
Terms

cantabile	in a singing style
dal segno, D.S.	from the sign
dolce	sweet, gentle
grazioso	graceful
maestoso	majestic
marcato	marked or stressed
ottava, 8va	the interval of an octave

Signs

𝄋	*dal segno, D.S.*	from the sign
$8^{va}----\urcorner$	*ottava, 8va*	play one octave above written pitch
$8^{va}----\lrcorner$	*ottava, 8va*	play one octave below written pitch

Music History/Appreciation
Johann Sebastian Bach and Music for Dancing

- the family life of J.S. Bach and the *Anna Magdalena Notebook*
- Baroque dances (including the menuet, gavotte, and gigue)
- the harpsichord

Guided Listening	Listening Focus
Menuet in G Major, BWV Anh. 114 by Christian Petzold	• character of each dance (for example, tempo, meter, rhythmic features)
French Suite No. 5 in G Major, BWV 817 by Johann Sebastian Bach • Gavotte • Gigue	

Level 4 Theory

Building on the previous levels, the following concepts support musical development at Level 4.

★ It is highly recommended that theory study be concurrent with practical study at all levels.

Required Keys

major and minor keys up to three sharps or flats

Pitch and Notation

- transposition up or down one octave, including change of clef

Rhythm and Meter

- triplets (eighth notes)
- application of time signatures ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$), bar lines, notes, and rests

Intervals

- melodic and harmonic intervals (major, minor, and perfect) up to an octave, above the tonic of required major keys only (using key signatures or accidentals)

Scales

- major and minor scales (natural, harmonic, and melodic forms) up to three sharps or flats (using key signatures and/or accidentals)
- scale degree names: tonic, subdominant, dominant, leading tone, and subtonic

Chords

- tonic, subdominant, and dominant triads of required keys in root position (solid/blocked or broken form)
- functional chord symbols (I, i, IV, iv, V)
- root/quality chord symbols (for example, C, Am)

Melody and Composition

- composition of a four-measure melody in a major key, using a mixture of steps, skips, and leaps (between notes of the tonic and dominant triads), ending on scale degree $\hat{1}$ or $\hat{3}$ (stable scale degrees)

Analysis

- identification of concepts from this level and the previous levels within short music examples
- identification of sections (A and B) within a short piece

Music Terms and Signs

Terms

accelerando, accel.	becoming quicker
adagio	slow
mano destra, m.d.	right hand
mano sinistra, m.s.	left hand
prestissimo	as fast as possible
Tempo primo (Tempo I)	return to the original tempo
vivace	lively, brisk

Signs

'	breath mark	take a breath, and/or a slight pause or lift
⊓	down bow	on a bowed string instrument, play the note while drawing the bow downward
∨	up bow	on a bowed string instrument, play the note while drawing the bow upward

Music History/Appreciation

Getting to Know the Orchestra

- families of orchestral instruments

Guided Listening	Listening Focus
The Young Person's Guide to the Orchestra by Benjamin Britten	• families and instruments used • instrumental range and color
The Nutcracker by Pyotr Il'yich Tchaikovsky • *Waltz of the Flowers* • *Dance of the Sugar Plum Fairy*	

Level 5 Theory

Examination length	1 hour
Corequisite for	Level 5 Practical Examination

✱ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 5 Theory Examination tests students' knowledge of the concepts listed below, in addition to those covered in all previous levels. Concepts new to Level 5 are highlighted in **bold.**

Required Keys

major and minor keys up to four sharps or flats

Pitch and Notation

- notes up to and including **four ledger lines** above and below the treble staff and bass staff
- enharmonic equivalents
- transposition of **short melodies** up or down one octave, including change of clef
- **rewriting melodies at the same pitch in the alternate clef** (from treble to bass or bass to treble)

Rhythm and Meter

- note and rest values: **breve,** whole, half, quarter, eighth, sixteenth notes and rests; **dotted whole,** half, quarter, eighth notes and rests; triplets **(quarter,** eighth, **sixteenth** notes)
- strong, weak, and medium beats
- upbeat (anacrusis)
- time signatures: $\frac{2}{4}\frac{3}{4}\frac{4}{4}\frac{2}{8}\frac{3}{8}\frac{4}{8}$
- **new time signatures:** $\frac{2}{2}\frac{3}{2}\frac{4}{2}\frac{6}{8}$
- application of time signatures, bar lines, notes, and rests

Intervals

- **chromatic and diatonic** half steps
- whole steps
- melodic and harmonic intervals (major, minor, and perfect) within an octave, above the tonic of required major keys only (using key signatures or accidentals)

Scales

- major and minor scales (natural, harmonic, and melodic forms) up to four sharps or flats (using key signatures and/or accidentals)
- relative major and minor keys
- **parallel major and minor keys (up to four sharps or flats)**
- scale degree names: tonic, subdominant, dominant, leading tone, and subtonic

Chords and Harmony

- tonic, subdominant, and dominant triads of required keys in root position **and inversions** (solid/blocked or broken form)
- **dominant 7th chords in root position**
- functional chord symbols (I, i, IV, iv, V, **V**^{7}) in root position only
- root/quality chord symbols (for example, C, Am, **G7**)

Melody and Composition

- composition of a four-measure **answer (consequent) phrase to a given question (antecedent)** phrase in a major key, **creating a parallel period**
- stable and unstable scale degrees

Form and Analysis

- identification of concepts from this and previous levels within short music examples
- **identification of the key (major or minor) of a given passage with a key signature**
- **identification of question–answer phrase pairs (parallel period)**
- melodic phrases: same, similar, or different (*a*, *a*$_1$, or *b*)
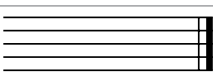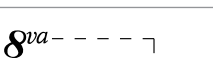
Music Terms and Signs

Terms

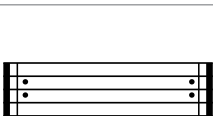|	
accelerando, accel.	becoming quicker
accent	a stressed note
adagio	slow
allegro	fast
allegretto	fairly fast (a little slower than *allegro*)
andante	moderately slow; at a walking pace
andantino	**a little faster than *andante***
a tempo	return to the original tempo
cantabile	in a singing style
crescendo, cresc.	becoming louder
da capo, D.C.	from the beginning
dal segno, D.S.	from the sign
D.C. al Fine	repeat from the beginning and end at *Fine*
decrescendo, decresc.	becoming softer
diminuendo, dim.	becoming softer
dolce	sweet, gentle
espressivo, espress.	**expressive, with expression**
fine	the end
forte, 𝒇	loud
fortissimo, 𝒇𝒇	very loud
grazioso	graceful
larghetto	**fairly slow, but not as slow as *largo***
largo	**very slow**
legato	smooth
leggiero	**light, nimble, quick**
lento	slow
maestoso	majestic
mano destra, m.d.	right hand
mano sinistra, m.s.	left hand
marcato	marked or stressed
mezzo forte, 𝒎𝒇	moderately loud
mezzo piano, 𝒎𝒑	moderately soft
moderato	at a moderate tempo
molto	much, very
ottava, 8va	the interval of an octave
pedale, ped.	**pedal**
pianissimo, 𝒑𝒑	very soft
piano, 𝒑	soft
poco	little
prestissimo	as fast as possible
presto	very fast
ritardando, rit.	slowing down gradually
rallentando, rall.	slowing down
rubato	**with some freedom of tempo to enhance musical expression**
spiritoso	**spirited**
staccato	detached
tempo	speed at which music is performed
Tempo primo (Tempo I)	return to the original tempo
tranquillo	**quiet, tranquil**
vivace	lively, brisk

Signs

♩ >	accent	a stressed note
,	breath mark	take a breath, and/or a slight pause or lift
𝄴	common time	a symbol for $\frac{4}{4}$
<	*crescendo*	becoming louder
𝄵	cut time	a symbol for $\frac{2}{2}$
𝄋	*dal segno, D.S.*	from the sign
>	*decrescendo, diminuendo*	becoming softer
𝄁	double bar line	indicates the end of a piece
⊓	down bow	on a bowed string instrument, play the note while drawing the bow downward
𝄐	*fermata* (pause)	hold the note or rest longer than its written value
8va – – – ⌐	*ottava, 8va*	play one octave above written pitch
8va – – – ⌐	*ottava, 8va*	play one octave below written pitch
Ped.	pedal marking	use the damper pedal (on the piano)
└────┘	pedal marking	use the damper pedal (on the piano)
𝄇	repeat sign	repeat the music within the two signs, or between the sign and the beginning of the piece

♩ ♩ ♩ (slur)	slur	play the notes smoothly (*legato*)
♩ (staccato)	*staccato*	detached
♩ (tenuto)	*tenuto*	held, sustained
♩ ♩ (tie)	tie	hold for the combined value of the tied notes
V	up bow	on a bowed string instrument, play the note while drawing the bow upward

Music History

Voices in Song

Guided Listening	Listening Focus
"Hallelujah Chorus" from *Messiah* by George Frideric Handel	oratorio chorus – soprano – alto – tenor – bass
"Queen of the Night" ("Der Hölle Rache kocht in meinem Herzen") from *The Magic Flute* by Wolfgang Amadeus Mozart	opera aria
"Over the Rainbow" from *The Wizard of Oz* by Harold Arlen	verse–chorus structure

For each of the above works, students must be able to identify the:

- composer
- type of piece (genre)
- performing forces or voice types
- relationship between text and music

Level 6 Theory

Examination length	2 hours
Corequisite for	Level 6 Practical Examination

✶ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 6 Theory Examination tests students' knowledge of the concepts listed below, in addition to those covered in all previous levels.

Required Keys

all major and minor keys

Pitch and Notation

- accidentals: double sharp and double flat
- transposition of melodies in major keys up by any interval within an octave

Rhythm and Meter

- thirty-second notes and rests
- dotted sixteenth notes and rests
- compound meters ($\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{6}{16}$ $\frac{9}{16}$ $\frac{12}{16}$)
- application of time signatures, bar lines, notes, and rests

Intervals

- all intervals (major, minor, perfect, augmented, diminished) within an octave above a given note including enharmonic equivalents (using key signatures or accidentals)

Scales

- all major and minor scales (natural, harmonic and melodic forms), using key signatures and/or accidentals
- relative major and minor keys (including enharmonic equivalents)
- parallel major and minor keys (including enharmonic equivalents)
- scale degree names: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone, and subtonic

Chords and Harmony

- solid/blocked or broken triads of major and minor quality, root position and inversions, in major and harmonic minor scales, close or open position
- dominant 7th chords, root position, in close or open position
- identification of authentic (V–I or V–i) and half cadences (I–V; IV–V or i–V; iv–V) on a grand staff, using root position triads in major and minor keys, in keyboard style
- application of functional or root/quality chord symbols for the implied harmonies of a melody, using root-position I, IV or i, iv, and V chords

Melody and Composition

- composition of a question–answer phrase pair (antecedent–consequent) in a major key, given the first two measures to create a parallel period

Form and Analysis

- identification of concepts from this and previous levels within short music examples
- identification of the key (major or minor) of a given passage with or without a key signature

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Music Terms and Signs

ad libitum, ad lib.	at the liberty of the performer
alla, all'	in the manner of
animato	lively, animated
ben, bene	well (for example, *ben marcato:* well marked)
col, coll', colla, colle	with (for example, *coll'ottava:* with an added octave)
con	with
con brio	with vigor, spirit
con espressione	with expression
con fuoco	with fire
con grazia	with grace
con moto	with motion
e, ed	and
fortepiano, $\boldsymbol{fp}$	loud, then suddenly soft
grave	slow and solemn
loco	return to the normal register
ma	but (for example, *ma non troppo:* but not too much)
meno	less
meno mosso	less movement, slower
non	not
più	more
più mosso	more movement (quicker)
poco a poco	little by little
primo, prima	first; the upper part of a duet
quasi	almost, as if
secondo, seconda	second; second or lower part of a duet
sempre	always, continuously
senza	without
sforzando, $\boldsymbol{sf}$, $\boldsymbol{sfz}$	sudden strong accent of a single note or chord
simile	continue in the same manner as has just been indicated
subito	suddenly
tre corde	three strings; release the left pedal (on the piano)
troppo	too much
una corda	one string; depress the left pedal (on the piano)

Music History

Introduction to Musical Styles of the Baroque and Classical Eras

Guided Listening	Required Terms
Baroque Era (ca *1600*–ca *1750*)	
Invention in C Major, BWV 772 by Johann Sebastian Bach	invention concerto grosso polyphonic texture motive sequence
Brandenburg Concerto No. 5, BWV 1050 by Johann Sebastian Bach • first movement	
Classical Era (ca *1750*–ca *1825*)	
Eine kleine Nachtmusik by Wolfgang Amadeus Mozart • first movement	chamber music homophonic texture sonata form – exposition – development – recapitulation

For each of the above works, students must be able to identify the:

- composer
- type of piece (genre)
- instrumentation (performing forces)
- associated style traits

Level 7 Theory

Examination length	2 hours
Corequisite for	Level 7 Practical Examination

★ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 7 Theory Examination tests students' knowledge of the concepts listed below, in addition to those covered in all previous levels.

Required Keys

all major and minor keys

Pitch and Notation

• transposition of melodies up or down by any interval or to any key

Rhythm and Meter

• double dotted notes and rests

• irregular groupings (duplets, triplets, quadruplets, quintuplets, sextuplets, and septuplets)

• application of time signatures, bar lines, notes, and rests

Intervals

• all intervals (and their inversions) above or below a given note within an octave, including enharmonic equivalents (using key signatures or accidentals)

Scales

• chromatic, whole-tone, and octatonic scales, starting on any pitch (using key signatures and/or accidentals)

• major and minor pentatonic scales, starting on any pitch (using key signatures and/or accidentals)

• blues scales, starting on any pitch (using key signatures and/or accidentals)

Chords and Harmony

• diminished and augmented triads, in root position and inversions

• triads built on any degree of a major or minor (harmonic) scale, using functional chord symbols and root/quality chord symbols

• leading-tone diminished 7th chords in minor keys, root position only, using functional chord symbols (vii°7) and root/quality chord symbols (for example, B°7)

• dominant 7th chords and their inversions, using functional chord symbols and root/quality chord symbols

• identification and writing of authentic and half cadences on a grand staff, using root-position chords in major and minor keys, in keyboard style

Melody and Composition

• melodic passing and neighbor tones (unaccented only), within a harmonic context of I, IV, and V (major keys) or i, iv, and V (minor keys)

• composition of a contrasting period in a major key, given the antecedent phrase

Form and Analysis

• identification of concepts from this and previous levels within short music examples

• application of functional or root/quality chord symbols to a melody, using root-position I, IV, and V chords (major keys) or i, iv, and V chords (minor keys), maintaining a harmonic rhythm of one chord per measure

Music Terms and Signs

Terms

agitato	agitated
dolente	sad
giocoso	humorous, jocose
grandioso	grand, grandiose
martellato	strongly accented, hammered
mesto	sad, mournful
morendo	dying, fading away
pesante	weighty, with emphasis
quindicesima alta, 15ma	two octaves higher
risoluto	resolute
scherzando	playful
semplice	simple
sonore	sonorous
sopra	above
sostenuto	sustained
sotto voce	soft, subdued, under the breath
tacet	be silent
tutti	a passage for the ensemble
vivo	lively
volta	time (for example, *prima volta:* first time; *seconda volta:* second time)
volti subito, v.s.	turn the page quickly

Signs

〰	*glissando, gliss.*	continuous slide upward or downward between two or more pitches

Music History

Introduction to Musical Styles of the Romantic and Modern Eras

Guided Listening	Required Terms
Romantic Era (ca 1825–ca 1900)	
Overture to *A Midsummer Night's Dream* by Felix Mendelssohn	program music concert overture
Etude in C Minor, op. 10, no. 12 ("Revolutionary") by Frédéric Chopin	étude nationalism chromatic harmony
Modern Era (ca 1900 to present)	
Petrushka by Igor Stravinsky • First Tableau: "The Crowd Revels at the Shrovetide Fair"	ballet polytonality rondo form pentatonic scale
Dripsody by Hugh LeCaine	electronic music
Ko-Ko by Duke Ellington	jazz twelve-bar blues

For each of the above works, students must be able to identify the:

- composer
- type of piece (genre)
- instrumentation (performing forces)
- associated style traits

Level 8 Theory

Examination length	2 hours
Corequisite for	• Level 8 Practical Examination • Elementary Piano Pedagogy

✻ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 8 Theory Examination tests students' knowledge of the concepts listed below, in addition to those covered in all of the previous levels.

Required Keys

all major and minor keys

Pitch and Notation

- alto and tenor clefs (notes and key signatures)
- score types: string quartet and modern vocal in short and open score
- transcription of a melody to any other clef at the same pitch (including alto and tenor clefs)
- transposition of a melody to concert pitch for orchestral instruments:
  - in B flat (trumpet, clarinet)
  - in F (French horn, English horn)

Rhythm and Meter

- hybrid meters (such as $\frac{5}{4} \frac{7}{8} \frac{10}{16}$)
- application of time signatures, bar lines, notes, and rests

Intervals

- all simple and compound intervals (and their inversions) up to a fifteenth above or below a given note (using key signatures or accidentals)

Scales

- all major and minor (natural, harmonic, and melodic) scales in treble, bass, alto, or tenor clefs, starting on any scale degree (using key signatures and/or accidentals)
- diatonic modes: Ionian (major), Dorian, Phrygian, Lydian, Mixolydian, Aeolian (natural minor), and Locrian, starting on any pitch (using key signatures and/or accidentals)

Chords and Harmony

- triads built on any degree of a major or minor (natural or harmonic) scale in root position and inversions using functional chord symbols and root/quality chord symbols
- dominant 7th chords and their inversions using functional chord symbols and root/quality chord symbols
- leading-tone diminished 7th chords in minor keys using functional chord symbols and root/quality chord symbols
- identification and writing of authentic, half, and plagal (IV–I or iv–i) cadences on a grand staff, employing root position triads in major and minor keys, in keyboard style and chorale style
- identification of cluster chords, quartal chords, and polychords

Melody and Composition

- melodic passing tones (unaccented) and neighbor tones (unaccented), within a harmonic context of I, IV, and V chords (major keys) or i, iv, and V chords (minor keys)
- composition of a contrasting period in a major or minor key, given the first two measures

Form and Analysis

- identification of any concept from this level and previous levels within a short music example
- application of functional or root/quality chord symbols to a melody, using root-position I, IV, and V chords (major keys) or i, iv, and V chords (minor keys), maintaining a clearly defined harmonic rhythm
- identification of types of motion: parallel, similar, contrary, oblique, and static

Level 8 Theory

Music Terms and Signs

French Terms

cédez	yield; hold the tempo back
léger	light, lightly
lentement	slowly
modéré	at a moderate tempo
mouvement	tempo, motion
vite	fast

German Terms

bewegt	moving
langsam	slow, slowly
mässig	moderate, moderately
mit Ausdruck	with expression
schnell	fast
sehr	very

Italian Terms

allargando, allarg.	broadening, becoming slower
arco	on a bowed string instrument, resume bowing after a *pizzicato* passage
attacca	proceed without a break
calando	becoming slower and softer
comodo	at a comfortable, easy tempo
con sordino	with mute
largamente	broadly
l'istesso tempo	the same tempo
pizzicato	on a bowed string instrument, pluck the string instead of bowing
ritenuto, riten.	suddenly slower, held back
stringendo	pressing, becoming faster

Music History

Expanding Musical Horizons

Guided Listening	Required Terms
An Introduction to the Music of the Medieval Era (ca *476*–ca *1450*)	
Ordo Virtutum by Hildegard von Bingen • Scene 4: Quae es, aut unde venis?	plainchant monophonic texture
Sumer Is Icumen In (**"Reading Rota"**) Anonymous, 13th century	canon *ostinato* polyphonic texture
An Introduction to Music of the Renaissance Era (ca *1450*–ca *1600*)	
El grillo by Josquin des Prez	*frottola* word painting

For each of the above works, students must be able to identify the:

- composer (as appropriate)
- period (era)
- type of piece (genre)
- instrumentation (performing forces)
- associated style traits

Guided Listening	Required Terms
Global Music Styles	
the Javanese gamelan "Kaboran (Gamelan Prawa)" (Naxos Music Library)	gamelan metallophones
the raga in Indian music "Evening Raga: Bhopali" (Naxos Music Library)	*raga* *tala* sitar

Level 9 Harmony

Examination length	3 hours
Corequisite for	• Level 9 Practical Examination • Elementary Piano Pedagogy

★ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 9 Harmony Examination tests students' knowledge of the concepts listed below.

Required Keys

all major and minor keys

Harmonic Vocabulary

(SATB and Keyboard Style)

- major, minor, diminished, and augmented triads (root position and first inversion)
- $^6_4$ position chords, including passing, neighbor (pedal), cadential (appoggiatura), and arpeggio
- dominant 7th and supertonic 7th chords (root position and inversions)
- vii°6 of V in major keys; vii°6 of III and of v in minor keys
- applied/secondary V(7) of V in major keys; V(7) of III and of v in minor keys (root position and inversions)
- the I chord in minor keys (*tierce de Picardie*)
- pedal points on the tonic and dominant scale degrees
- functional chord symbols and root/quality chord symbols
- tonal hierarchy of a phrase or period using T (tonic), PD (pre-dominant), and D (dominant)

Harmonic Procedures

- melodic figuration (non-chord tones): passing, neighbor, appoggiatura, suspension, *échappée*, and anticipation
- cadences: perfect authentic, imperfect authentic, half, deceptive, and plagal
- diatonic descending fifths sequence using root-position and/or first-inversion triads
- modulations to the dominant key (V) in major keys and to the relative major (III) and minor dominant key (v) in minor keys
- modulation to closely related keys (with a change of no more than one sharp or flat in the key signature) for analysis only

Genres, Formal Structure, and Compositional Techniques

- dance types: sarabande, gigue, menuet, bourrée, and gavotte
- phrase structure: *a*, *a₁*, *b*, antecedent, consequent, phrase, period (parallel, contrasting)
- forms: binary (AB; simple, rounded, balanced), ternary (ABA)
- contrapuntal and motivic techniques: subject, countersubject, imitation, repetition, transposition, inversion, variation

Examination Questions ——————

Students should be prepared to answer the following types of examination questions.

Melody Writing

Extend a given four-measure antecedent (question) phrase to create a sixteen-measure rounded binary form with four phrases in the style of an 18th-century dance. The composition should demonstrate motivic unity, and all four phrases should remain in the principal key. Students may be asked to mark the structural phrasing, provide a bass part at the cadences, indicate the implied harmony throughout the composition using either functional chord symbols *or* root/quality chord symbols, name the cadences, and name the type of period used.

Counterpoint

Add a melody to a given bass line to create a short two-part contrapuntal composition in a major key. Students will be asked to provide functional chord symbols to indicate the implied harmony. See below for a sample question.

Chord Progressions

Complete harmonic progressions in four parts (SATB) or keyboard style. Functional chord symbols will be provided. Either the soprano or bass part (or both) will be given. Students may be asked to indicate tonal hierarchy using T (tonic), PD (pre-dominant), D (dominant) below the functional chord symbols.

Chorale Harmonization

Harmonize in four parts (SATB) a given soprano with or without a given bass line. The melody will be a chorale or hymn in a major key, or an excerpt in a similar style.

Harmonic and Structural Analysis

Analyze the harmony, structural elements, and compositional techniques of short excerpts written on the grand staff. Excerpts may include 18th-century dances, two-part inventions, and other compositions for piano.

Students may be asked to identify and label any concept from this level within the excerpts.

Sample Counterpoint Question

Complete the melody of this two-part piece. Name the key and write functional chord symbols below the bass notes to indicate the harmonies you have used.

Key:_____ I   I⁶

Level 10 Harmony & Counterpoint

Examination length	3 hours
Corequisite for	• Level 10 Practical Examination • Intermediate Piano Pedagogy

✱ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 10 Harmony & Counterpoint Examination tests students' knowledge of the concepts listed below, in addition to those covered in Level 9 Harmony.

Required Keys

all major and minor keys

Harmonic Vocabulary

(SATB and Keyboard Style)

- all triads and diatonic 7th chords (root position and all inversions)
- leading-tone 7th chords: vii⌀7 and vii°7 (root position and inversions)
- dominant 9th and 13th chords (root position only)
- chords derived from the melodic minor scale: ii♯5, IV♯, ♯vi°7
- applied/secondary V(7), vii°6, vii⌀7, and vii°7 of all diatonic major and minor chords (root position and inversions)
- functional chord symbols, root/quality symbols, and figured bass notation
- tonal hierarchy of a phrase or period using T (tonic), PD (pre-dominant), and D (dominant)

Harmonic Procedures

- descending fifths sequence (diatonic and chromatic) using triads or seventh chords
- ascending fifths sequence
- descending 5–6 sequence
- ascending 5–6 sequence
- modulation to closely related keys (with a change of no more than one sharp or flat in the key signature)

Genres, Formal Structure, and Compositional Techniques

- sonata form: exposition, theme group(s), bridge/ transition, *codetta*/close, development, dominant preparation, recapitulation, *coda*
- compound ternary form: transition, dominant preparation, *coda*
- five-part rondo form
- fugal exposition: subject, tonal/real answer, countersubject, link/*codetta,* redundant entry, *stretto,* invertible counterpoint

Examination Questions

Students should be prepared to answer the following types of examination questions.

Melody Writing and Counterpoint

Extend a given four-measure antecedent to create a sixteen-measure binary or rounded binary form with four phrases in the style of an 18th-century dance. The composition should demonstrate motivic unity and must include a modulation to a traditional goal key. Students may be asked to mark the structural phrasing, provide a bass line as instructed, indicate the implied harmony throughout the composition using either functional chord symbols *or* root/quality chord symbols, name the cadences, and name the type of period used.

Chord Progressions

Complete harmonic progressions in four parts (SATB) or keyboard style. Functional chord symbols or figured bass symbols will be provided. Either the soprano or bass part (or both) will be given. Students may be asked to indicate tonal hierarchy using T (tonic), PD (pre-dominant), D (dominant) below the functional chord symbols.

Chorale Harmonization

Harmonize in four parts (SATB) a given soprano with or without a given bass line. The melody will be a chorale or hymn in a major or minor key or an excerpt in a similar style. Students are expected to maintain the style of the given material.

Harmonic and Structural Analysis

Analyze the harmony and structural elements of short excerpts for solo piano, or solo instrument or voice with piano accompaniment. Excerpts may include fugal expositions, compound ternary, rondo, or sonata forms, and other selections.

Students may be asked to identify and label any concept from this level within the excerpts.

ARCT Harmony & Counterpoint

Examination length	3 hours
Corequisite for	• Associate Diploma (ARCT) in Performance • Teacher's Associate Diploma (ARCT) • Advanced Piano Pedagogy (ARCT in Piano Pedagogy Diploma)

★ It is highly recommended that theory study be concurrent with practical study at all levels.

The ARCT Harmony & Counterpoint Examination tests students' knowledge of the concepts listed below, in addition to those covered in Level 9 Harmony and Level 10 Harmony & Counterpoint.

Required Keys

all major and minor keys

Harmonic Vocabulary

(SATB and Keyboard Style)

- Neapolitan (♭II) chord
- augmented sixth chords: It^6, Fr^6, Ger^6
- ♭9 and ♭13 variants of dominant 9th and 13th chords in major keys (root position only)
- applied/secondary $V(^7)$, vii^{o6}, $vii^{ø7}$, and vii^{o7} of diatonic and chromatic major and minor chords (root position and inversions)
- common-tone diminished 7th chords: CT^{o7} ($\sharp ii^{o7}$ and $\sharp vi^{o7}$)
- chords derived from modal mixture
- modulations to any key
- functional chord symbols, root/quality chord symbols, and figured bass notation

Harmonic Procedures

- modulation to any key

Examination Questions

Students should be prepared to answer the following types of examination questions.

Melody and Counterpoint

Extend a given melodic opening to create a two-part contrapuntal composition with four phrases, in the style of an 18th-century dance. Students may be asked to supply functional chord symbols *or* root/quality chord symbols, mark the structural phrasing, name the cadences, and name the type of period used.

Figured Bass Realization

Complete a melodic line in 18th-century style over a figured bass. Continue the style of the given material to realize the complete figured bass in keyboard style.

Chord Progressions

Complete harmonic progressions in four parts (SATB) or keyboard style. Functional chord symbols or figured bass symbols may be provided. Portions of either the soprano or bass part will be given. Students may be asked to indicate tonal hierarchy using T (tonic), PD (pre-dominant), and D (dominant) below the functional chord symbols.

Chorale Harmonization

Harmonize a given chorale melody with or without a given bass line in the style of J.S. Bach. Students are expected to maintain the style of the given material.

Modulation

Continue a given opening in four-part texture. Include a modulation to a specified key and a cadence in the new key. Students may be required to modulate back to the tonic key. The use of a particular pivot chord may or may not be specified.

ARCT Analysis

Examination length	3 hours
Corequisite for	• Associate Diploma (ARCT) in Performance • Teacher's Associate Diploma (ARCT) • Advanced Piano Pedagogy (ARCT in Piano Pedagogy Diploma)

✶ It is highly recommended that theory study be concurrent with practical study at all levels.

The ARCT Analysis Examination tests students' ability to provide detailed harmonic and structural analyses, and knowledge of the musical forms and elements listed below, in addition the concepts covered in Levels 9, 10, and ARCT Harmony & Counterpoint.

Required Keys

all major and minor keys

Fugue

Analyze fugues, identifying all components including: subject, tonal/real answer, countersubject, *codetta*/link, redundant entry, counter-exposition, episode, *stretto,* invertible counterpoint, inversion, augmentation, diminution, and *coda.* Answer specific questions related to the analysis.

Classical Form

Analyze instrumental movements from solo or duo sonatas, including: binary, ternary, sonata-allegro, rondo, sonata-rondo forms, and their components (introduction, exposition, theme group(s), bridge/transition, *codetta*/close, retransition, development, dominant preparation, false recapitulation, recapituation, and *coda*). Answer specific questions related to the analysis.

19th-Century Art Song

Identify the type of song structure (strophic, modified strophic, and through-composed) and/or formal structure of a given art song, and discuss the relationship of text and music. English translations will be provided.

Post-1900 Techniques and Procedures

Analyze a short excerpt or musical example in a post-1900 idiom for solo piano, solo instrument or voice with piano accompaniment, or an ensemble work in short score reduction, demonstrating any of the following elements:

- scale types, including whole-tone, octatonic, chromatic, pentatonic, blues scales, and all diatonic modes

- chord types, including tertial, quartal, quintal, polychords, clusters, and chords with added notes

- procedures, including ostinato, imitation, and pedal

- forms of non-tonal organization, including transposition, inversion, retrograde, and retrograde inversion as applied to twelve-tone rows and unordered pitch sets

Level 9 Keyboard Harmony

Examination length	20 minutes, plus 20 minutes of preparation time
Corequisite for	• Level 9 Practical Examination (as a substitute for Level 9 Harmony) • Elementary Piano Pedagogy

★ It is highly recommended that theory study be concurrent with practical study at all levels.

★ The Level 9 Keyboard Harmony Examination may be substituted for the Level 9 Harmony Examination for the purpose of obtaining a comprehensive certificate or theory certificate.

The Level 9 Keyboard Harmony Examination tests students' knowledge of the concepts listed below.

Prior to the examination, students will be given twenty minutes to prepare the examination questions at the piano. Students are not permitted to write on the examination paper.

Required Keys

major and minor keys up to two sharps or flats

Harmonic Vocabulary

- major, minor, diminished, and augmented triads (root position and first inversion)
- $^6_4$ position chords, including passing, neighbor (pedal), cadential (appoggiatura), and arpeggio
- dominant 7th and supertonic 7th chords (root position and inversions)
- vii°⁶ of V in major keys; vii°⁶ of III and of v in minor keys
- applied/secondary V(7) of V in major keys; V(7) of III and of v in minor keys (root position and inversions)
- the I chord in minor keys (*tierce de Picardie*)
- pedal points on the tonic and dominant scale degrees
- functional chord symbols and root/quality chord symbols
- tonal hierarchy of a phrase using T (tonic), PD (pre-dominant), and D (dominant)

Harmonic Procedures

- melodic figuration (non-chord tones): passing, neighbor, appoggiatura, suspension, *échappée*, and anticipation
- cadences: perfect authentic, imperfect authentic, half, deceptive, and plagal
- diatonic descending fifths sequence using root-position and/or first-inversion triads
- modulations to the dominant key (V) in major keys and to the relative major (III) and minor dominant key (v) in minor keys
- modulation to closely related keys (with a change of no more than one sharp or flat in the key signature) for analysis only

Genres, Formal Structure, and Compositional Techniques

- dance types: sarabande, gigue, menuet, bourrée, and gavotte
- phrase structure: *a, a₁, b*, antecedent, consequent, phrase, period (parallel, contrasting)
- forms: binary (AB; simple, rounded, balanced), ternary form (ABA)
- contrapuntal and motivic techniques: subject, countersubject, imitation, repetition, variation, transposition, inversion, variation

Examination Questions

Students should be prepared to perform the following:

Melodic Improvisation

Improvise a four-measure consequent (answer) to each of two four-measure antecedent (question) phrases, one in a major key and one in a minor key. One parallel and one contrasting period should be demonstrated. Each pair of phrases should create a unified melody that might serve as the A section of a sectional binary form. Add bass notes only at the cadences.

Melodic Ornamentation

Add non-chord tones to a given excerpt consisting of a simple melody with bass line.

Level 9 Keyboard Harmony

Counterpoint

Complete an upper or lower part of a short two-part contrapuntal composition using half and quarter notes on the grand staff. The given part will have similar note values. The improvised part will use a variety of contrapuntal motion, and may include passing tones, neighbor tones, and suspensions.

Sequences

Play a diatonic descending fifths sequence in a major or minor key; the examiner will select the key at the time of the examination. Use any arrangement that demonstrates good voice leading.

Chord Progressions

Play chord progressions in keyboard style. Complete functional chord symbols will be provided. A soprano line will be provided.

Chorale Harmonization

Harmonize a given soprano and bass in keyboard style. Some functional chord symbols or figures will be provided.

Melodic Harmonization and Accompaniment

Create an accompaniment in an appropriate style for a given melody. Chord symbols may or may not be provided.

Harmonic Analysis

Analyze the harmony of a short passage, indicating the functional chord symbol for each chord after playing it. Identify the circled non-chord tones. Students may be asked to indicate tonal hierarchy.

Structural Analysis

Analyze the structural elements of a simple dance in 18th-century style and identify the form as binary, rounded binary, or ternary, and name the cadences and their keys.

Level 10 Keyboard Harmony

Examination length	25 minutes, plus 25 minutes of preparation time
Corequisite for	• Level 10 Practical Examination • Intermediate Piano Pedagogy (as a substitute for Level 10 Harmony & Counterpoint)

✱ It is highly recommended that theory study be concurrent with practical study at all levels.

✱ The Level 10 Keyboard Harmony Examination may be substituted for the Level 10 Harmony & Counterpoint Examination for the purpose of obtaining a comprehensive certificate or theory examination certificate.

The Level 10 Keyboard Harmony Examination tests students' knowledge of the concepts listed below, in addition to concepts covered in Level 9 Keyboard Harmony.

Prior to the examination, students will be given twenty-five minutes to prepare the examination questions at the piano. Students are not permitted to write on the examination paper.

Required Keys

major and minor keys up to three sharps or flats

Harmonic Vocabulary

- all triads and diatonic 7th chords (root position and all inversions)
- leading-tone diminished 7th chord: vii°7 (root position and inversions)
- dominant 9th and 13th chords (root position only)
- chords derived from the melodic minor scale: ii♯5, IV♯, ♯vi∅7
- applied/secondary V(7), vii°6, vii∅7, and vii°7 of all diatonic major and minor chords (root position and inversions)
- functional chord symbols, root/quality symbols, and figured bass notation
- tonal hierarchy of a phrase or period using T (tonic), PD (pre-dominant), and D (dominant)

Harmonic Procedures

- descending fifths sequence (diatonic) using seventh chords
- ascending 5–6 sequence (diatonic)
- modulation to closely related keys (with a change of no more than one sharp or flat in the key signature)

Genres, Formal Structure, and Compositional Techniques

- sonata form: exposition, theme group(s), bridge/transition, *codetta*/close, development, dominant preparation, recapitulation, *coda*
- compound ternary form: transition, dominant preparation, *coda*
- five-part rondo form
- fugal exposition: subject, tonal/real answer, countersubject, link/*codetta,* redundant entry, *stretto,* invertible counterpoint

Examination Questions

Students should be prepared to perform the following:

Melodic Improvisation

Improvise a four-measure consequent to each of two four-measure antecedent phrases, one in a major key and one in a minor key. One parallel and one contrasting period should be demonstrated. The given antecedent will not modulate. Both consequents should modulate to an appropriate goal key. Add a bass line for the given phrase and bass notes at the cadences.

Sequences

Play one of the required sequences (student's choice) in a major or minor key (examiner's choice). Use any arrangement that demonstrates good voice leading.

Chord Progressions

Play chord progressions in keyboard style. Complete functional chord symbols will be provided. A soprano line will be provided.

Chorale Harmonization

Harmonize a given soprano and bass in keyboard style. Figured bass symbols will be provided.

Melodic Harmonization and Accompaniment

Create an accompaniment in an appropriate style for a given melody. Chord symbols may or may not be provided.

Harmonic Analysis

Analyze the harmony of a short passage, indicating the functional chord symbol for each chord after playing it. Identify the circled non-chord tones. Students may be asked to indicate tonal hierarchy.

Structural Analysis

Analyze the main structural elements and compositional features of a given movement in compound ternary form, rondo form, sonata form, or of a fugal exposition for solo piano. Students will not be required to perform the movement in the examination.

ARCT Keyboard Harmony

Examination length	30 minutes, plus 30 minutes of preparation time
Corequisite for	• Associate Diploma (ARCT) in Performance • Teacher's Associate Diploma (ARCT) • Advanced Piano Pedagogy (ARCT in Piano Pedagogy Diploma)

★ It is highly recommended that theory study be concurrent with practical study at all levels.

★ The ARCT Keyboard Harmony Examination may be substituted for the ARCT Harmony & Counterpoint Examination for the purpose of obtaining a practical diploma or theory certificate.

The ARCT Keyboard Harmony Examination tests students' knowledge of the concepts listed below, in addition to those covered in Levels 9 and 10 Keyboard Harmony.

Prior to the examination, Students will be given thirty minutes to prepare the examination questions at the piano. Students are not permitted to write on the examination paper.

Required Keys

major and minor keys up to four sharps or flats

Harmonic Vocabulary

- Neapolitan (♭II) chord
- augmented sixth chords: It^6, Fr^6, Ger^6
- ♭9 and ♭13 variants of dominant 9th and 13th chords in major keys (root position only)
- applied/secondary V(^{7}), vii^{o6}, vii^{o7}, and vii^{o7} of diatonic and chromatic major and minor chords (root position and inversions)
- common-tone diminished 7th chords: CT^{o7} (♯ii^{o7} and ♯vi^{o7})
- chords derived from modal mixture
- modulations to any key
- functional chord symbols, root/quality chord symbols, and figured bass notation

Harmonic Procedures

- descending fifths sequence (chromatic) using seventh chords
- ascending 5–6 sequence (chromatic)
- modulation to any key

Examination Questions

Students should be prepared to perform the following:

Melodic Improvisation

Extend a given four-measure antecedent phrase to create a sixteen-measure binary form composition with four phrases. The given antecedent will not modulate. The composition should demonstrate motivic unity, must be in binary or rounded binary form, and must include a modulation to a traditional goal key. Add a bass line for the given phrase and bass notes at the cadences. Students may be asked to name the form, cadences, and type of period used.

Sequences

Play one of the required sequences (student's choice) in a major or minor key (examiner's choice). Use any arrangement that demonstrates good voice leading.

Chord Progressions

Play chord progressions in keyboard style. Complete functional chord symbols will be provided. A soprano line will be provided.

Realization of a Continuo Bass

Realize a continuo accompaniment for a solo part, using the given figured bass in Baroque style.

The examiner will play the solo part either on the student's keyboard in a higher register than notated or at pitch on a second keyboard instrument.

Melodic Harmonization and Accompaniment

Create an accompaniment in an appropriate style for a given melody. Chord symbols may or may not be provided.

Harmonic Analysis and Modulation

Analyze a given opening in keyboard style. Continue the opening, improvising in a similar style, modulating to a specified key, and cadencing in the new key. Students may be required to modulate back to the tonic key.

Preparing for Music History Examinations

General Information

It is strongly recommended that students listen to recordings of all the required musical compositions.

Students will be expected to recognize all titles given in their original language, but are permitted to use English translations in their answers.

Students will be expected to describe in detail all movements of required works, unless otherwise indicated in the *Theory Syllabus, 2016 Edition.*

Basic Terminology

To facilitate the study and analytical description of musical works, students should understand and be able to use the following terms:

- notation
- pitch
- rhythm
- meter
- melody
- harmony
- dynamics
- timbre
- texture (monophonic, polyphonic, and homophonic)
- vocal ranges (soprano, alto, tenor, and bass)
- keyboard instruments: organ, harpsichord, clavichord, and piano
- orchestral instruments: strings, woodwinds, brass, and percussion, including individual instruments within each family. Benjamin Britten's *Variations and Fugue on a Theme of Purcell (The Young Person's Guide to the Orchestra)* is recommended as an aural introduction to the orchestra, but is **not required** for examination purposes.

The Study of Musical Eras

For each era (as defined by the curriculum), students will be expected to demonstrate a knowledge and understanding of:

- dates (as specified within this *Syllabus*)
- representative composers
- general musical styles
- musical genres cultivated, including examples (composition titles)
- social and historical context of music in society (for example, patronage of the arts)

Terms and Definitions

Students will be expected to demonstrate a knowledge and understanding of all terms, concepts, genres, and forms as listed for each level, along with examples of composers and works specific to the examination. Terms are listed the first time they apply to a representative work; they may be applicable to other works.

The Study of Composers

Life, Musical Style, and Contributions
(for Level 9 and ARCT History only)

- year of birth and year of death
- birthplace and nationality
- family background
- education and professional training
- musical career, including places of employment, patrons, and accomplishments over the course of the composer's life
- significant associations or connections with people, places, and events

★ Students' knowledge of composers indicated in **bold type** in the Level 9 and ARCT History requirements should include the biographical information listed above.

Musical Style and Contributions

(for Level 9, 10, and ARCT History)

- stages or style periods (where applicable), innovations

- musical influences

- impact and significance

- genres cultivated

- titles of works representing each genre

The Study of Musical Compositions

Students' knowledge of representative compositions should include the following details (where applicable):

Overview

- date of composition

- historical context and circumstances of composition

- genre

- performing forces

- structure, including number of movements

- text (if applicable), including source, author, language, and general meaning

- plot summary (if applicable)

Description of Required Selections

- context within the whole work

- form

- key structure, including main tonal centers and significant modulations

- tempo

- meter

- musical character, mood, or atmosphere

- extramusical connections

Thematic Excerpts

Students will be expected to identify principal thematic excerpts drawn from the list of required works, and be able to answer specific questions relating to that excerpt or work. All thematic excerpts, as they would appear on an examination, are published in *Celebrate Theory: Level 9 History, Level 10 History,* and *ARCT History* FHM.

Level 9 History

Examination length	3 hours
Corequisite for	• Level 9 Practical Examination • Elementary Piano Pedagogy

✸ It is highly recommended that theory study be concurrent with practical study at all levels.

The Level 9 History examination tests students' knowledge of the concepts listed below.

✸ Students' knowledge of the composers indicated in **bold type** should include the biographical details outlined in "Life, Musical Style, and Contributions" on p. 37.

The Baroque Era (*ca* 1600–*ca* 1750)

General Terms		
Baroque basso continuo	figured bass the "Affections" (Affects)	ornamentation harpsichord

Composers	Required Works	Associated Terms
Antonio Vivaldi	*The Four Seasons*, op. 8 • "Spring" (no. 1) (complete)	concerto *ritornello* form *ripieno* *ostinato* pedal point idiomatic writing programmatic writing
Johann Sebastian Bach	*The Well-Tempered Clavier*, Book 1 • Prelude and Fugue in B flat Major, BWV 866	prelude fugue equal temperament clavier subject answer: real, tonal countersubject episode counterpoint
George Frideric Handel	*Messiah*, HWV 56 Part 1: • Overture • "There were shepherds" • "Glory to God" • "Rejoice Greatly" Part 2: • "Hallelujah!"	oratorio French overture libretto recitative *recitativo secco* *recitativo accompagnato* aria *da capo* aria word painting *melisma*

Level 9 History

The Classical Era (*ca* 1750–*ca* 1825)

General Terms		
Classicism	sonata cycle	development
Viennese School	sonata form	recapitulation
absolute music	exposition	*coda*

Composers	Required Works	Associated Terms
Franz Joseph Haydn	String Quartet, op. 76, no. 3 ("Emperor") • second movement	string quartet chamber music theme and variations
Wolfgang Amadeus Mozart	*Eine kleine Nachtmusik,* K 525 • complete	serenade rocket theme menuet and trio ternary form rounded binary form rondo form sonata–rondo form
Ludwig van Beethoven	Symphony No. 5 in C Minor, op. 67 • complete	symphony cyclical structure motive scherzo and trio

The Romantic Era (*ca* 1825–*ca* 1900)

General Terms		
Romanticism	nationalism in music	chromatic harmony
exoticism in music	program music	

Composers	Required Works	Associated Terms
Franz Schubert	*Erlkönig,* op. 1, D 328	art song *Lied* through-composed (*durchkomponiert*)
Frederic Chopin	Polonaise in A flat Major, op. 53	polonaise *rubato*
Hector Berlioz	*Symphonie fantastique* • fifth movement: "Songe d'une nuit du sabbat"	program symphony *idée fixe* *Dies irae* *col legno*
Georges Bizet	*Carmen* act 1: • "Quand je vous amerai?" • "L'amour est un oiseau rebelle" act 2: • "Votre toast, je peux vous le render"	opera aria recitative *ostinato* *habanera*

The Modern Era (*ca* 1900–present)

General Terms		
expanded tonality	pentatonic scales	changing meter
modal scales	polytonality	polyrhythm
whole-tone scale	atonality	

Composers	Required Works	Associated Terms
Claude Debussy	*Prélude à l'après-midi d'un faune*	symphonic poem Impressionism in music Symbolism
Igor Stravinsky	*The Rite of Spring* Selections from Part 1: Adoration of the Earth • Introduction • Dance of the Youths and Maidens • Game of Abduction	ballet choreography primitivism
Leonard Bernstein	*West Side Story* act 1: • "Maria" • "America"	musical jazz hemiola verse–chorus structure
Alexina Louie	*Music for Piano* • *Changes*	minimalism
John Adams	*Short Ride in a Fast Machine*	fanfare

Level 10 History

Examination length	3 hours
Corequisite for	• Level 10 Practical Examination • Intermediate Piano Pedagogy

★ It is highly recommended that theory study be concurrent with practical study at all levels.

Level 10 History is based on four historical style periods—the Middle Ages and the Renaissance, Baroque, and Classical eras—with emphasis on the development of musical genres and forms. Detailed accounts of the lives of representative composers are not required.

Students are required to demonstrate their understanding of the following concepts.

The Middle Ages (*ca* 476–*ca* 1450)

General Terms			
monophonic texture polyphonic texture	modes neumes	*a cappella*	

Genres and Terms	Required Works	Composers	Individuals, Events, and Publications
Gregorian chant plainchant Mass Mass Proper: Gradual responsorial singing text setting: melismatic, neumatic, syllabic	Gradual: *Haec dies* from the Mass for Easter Day	anonymous	Pope Gregory I
organum cantus firmus tenor organal style discant style rhythmic modes	*Haec dies*	anonymous	*Musica enchiriadis* Notre Dame School: Léonin, Pérotin
motet polytextuality	*O Mitissima/Virgo/Haec dies*	anonymous	
chanson *trouvère* strophic form	*Ce fut en mai*	Moniot d'Arras	
dance music *estampie* heterophony *bas:* dulcimer, psaltery, vielle, lute *haut:* shawm, sackbut	"Royal Estampie No. 4" from *Chansonnier du Roy*	anonymous	*Chansonnier du Roy*
mass Mass Ordinary: Kyrie, Gloria, Credo, Sanctus, Agnus Dei *ars nova* style isorhythm *musica ficta* hocket	Kyrie from *Messe de Nostre Dame*	Guillaume de Machaut	*Ars nova* Philippe de Vitry

The Renaissance Era (*ca* 1450–*ca* 1600)

General Terms			
Renaissance	imitative counterpoint	Franco-Flemish School	

Genres and Terms	Required Works	Composers	Individuals, Events, and Publications
motet points of imitation homorhythmic texture	*Ave Maria... virgo serena*	Josquin des Prez	
mass	Gloria from *Missa Papae Marcelli*	Giovanni Pierluigi da Palestrina	Martin Luther The Reformation The Counter-Reformation Council of Trent
madrigal word painting chromaticism ballett nonsense syllables	*Moro lasso, al mio duolo*	Carlo Gesualdo	
	My Bonny Lass She Smileth	Thomas Morley	*Musica transalpina*
keyboard music variations idiomatic writing harpsichord virginal	*The Carman's Whistle*	William Byrd	*Fitzwilliam Virginal Book*

The Baroque Era (*ca* 1600–*ca* 1750)

General Terms			
Baroque *basso continuo*	figured bass the "Affections" (Affects)	binary form rounded binary form	ternary form

Genres and Terms	Required Works	Composers	Individuals, Events, and Publications
opera libretto monody *stile rappresentativo* *castrato*	*L'Orfeo* act 2: • Recit: "Tu se' morta" • Chorus: "Ahi caso acerbo"	Claudio Monteverdi	Florentine *Camerata* *Le nuove musiche*
recitativo secco aria ground bass	*Dido and Aeneas* act 3: • Recit: "Thy hand, Belinda" • Aria: "When I am Laid in Earth" • Chorus: "With Drooping Wings"	Henry Purcell	
opera seria *da capo aria*	*Giulio Cesare* act 2: • "V'adoro pupille"	George Frideric Handel	
cantata chorale canon *ritornello* fugue	Cantata No. 80, *Ein feste Burg ist unser Gott* • first movement • second movement • fifth movement • eighth movement	Johann Sebastian Bach	
concerto grosso *concertino* *ripieno* *ritornello* form	*Brandenburg Concerto No. 2 in F Major*, BWV 1047 • first movement	Johann Sebastian Bach	*Essay on the True Art of Playing Keyboard Instruments*
suite *ordre* clavecin *notes inégales* *agréments*	*La poule* from *Nouvelles suites de pièces de clavecin*	Jean-Philippe Rameau	*Traité de l'harmonie*
hornpipe	*Water Music:* Suite in D Major, HWV 349 • Hornpipe	George Frideric Handel	

The Classical Era (*ca* 1750–*ca* 1825)

General Terms			
Classicism Viennese School	*Sturm und Drang* sonata cycle		

Genres and Terms	Required Works	Composers	Individuals, Events, and Publications
symphony sonata form monothematic exposition	Symphony No. 104 ("London") • first movement	Franz Joseph Haydn	Mannheim School
oratorio *recitativo accompagnato*	*The Creation* Part 1, scene 3: • "And God said: Let there be light" • "In splendor bright" • "The Heavens Are Telling the Glory of God"	Franz Joseph Haydn	
concerto double exposition *cadenza*	Piano Concerto in G Major, K 453 • first movement	Wolfgang Amadeus Mozart	
opera *opera buffa* *terzetto* trouser role modified strophic form	*The Marriage of Figaro* • Overture act 1: • "Non so più" • "Ah! Son perduto!" • "Cosa sento!"	Wolfgang Amadeus Mozart	
sonata rondo form	Piano Sonata in C Minor, op. 13 ("Pathétique") • complete	Ludwig van Beethoven	
chamber music string quartet	String Quartet in C sharp Minor, op. 131 • first movement	Ludwig van Beethoven	

ARCT History

Examination length	3 hours
Corequisite for	• Associate Diploma (ARCT) in Performance • Teacher's Associate Diploma (ARCT) • Advanced Piano Pedagogy (ARCT in Piano Pedagogy Diploma))

ARCT History involves detailed study of the music of the Romantic and Modern eras, with an opportunity for students to select an additional topic for independent study.

Students are required to demonstrate their understanding of the following concepts.

★ Students' knowledge of the composers indicated in **bold type** should include the biographical details outlined in "Life, Musical Style, and Contributions" on p. 37.

Romantic Era (*ca* 1825–1900)

Composers	Required Works	Associated Terms
Franz Schubert	Piano Quintet in A Major, D 667 ("Trout") • fourth movement	chamber music theme and variations
Felix Mendelssohn	Violin Concerto in E Minor, op. 64 • first movement	concerto *cadenza* sonata form
Robert Schumann	*Carnaval*, op. 9 • "Eusebius" • "Florestan"	piano cycle character piece
Clara Schumann	"Liebst du um Schönheit," op. 12, no. 4	*Lied* modified strophic form
Johannes Brahms	*Ein deutsches Requiem* • fourth movement: "Wie lieblich sind deine Wohnungen"	sacred choral music rondo form
Franz Liszt	"La Campanella" from *Grandes études de Paganini*	*étude*
Giuseppe Verdi	*La traviata* act 2, scene 2: • "Invitato…" to end of act	opera aria *bel canto* recitative libretto
Richard Wagner	*Die Walküre* act 3, scene 3: • "Der Augen leuchtendes Paar" to end of act	music drama *Leitmotif* *Gesamtkunstwerk*
Pyotr Il'yich Tchaikovsky	*Romeo and Juliet Overture*	concert overture program music

Modern Era (*ca* 1900–present)

Composers	Required Works	Associated Terms
Gustav Mahler	Symphony No. 4 in G Major • fourth movement	symphony cyclical structure
Maurice Ravel	*Jeux d'eau*	piano music Impressionism in music pentatonic scale whole-tone scale
Arnold Schoenberg	*Pierrot lunaire*, op. 21 • "Der Mondfleck" • "O alter Duft aus Märchenzeit"	song cycle Expressionism in music atonality *Sprechstimme* *Klangfarbenmelodie* rondeau canon Second Viennese School
Alban Berg	*Wozzeck* act 3, scene 4: • "Das Messer?" • Orchestral Interlude act 3, scene 5: • "Ringel, Ringel Rosenkranz"	opera cluster chord
Anton Webern	Symphony, op. 21 • second movement	chamber symphony serialism twelve-tone music tone row inversion retrograde
Béla Bartók	Concerto for Orchestra • fourth movement	orchestral music neo-Classicism ostinato polytonality
Sergei Prokofiev	Romeo and Juliet, Suite No. 2, op. 64c • "The Montagues and Capulets"	orchestral suite ballet choreography
Olivier Messiaen	*Quatuor pour la fin du temps* • second movement: "Vocalise, pour l'Ange qui annonce la fin du temps"	chamber music mode of limited transposition
György Ligeti	*Atmosphères*	orchestral music micropolyphony harmonics
Aaron Copland	*Fanfare for the Common Man*	orchestral music fanfare
Jean Coulthard	*Canada Mosaic* • "The Contented House"	orchestral music
John Cage	*Sonatas and Interludes* • Sonata V	solo piano work prepared piano
Steve Reich	*Electric Counterpoint*	minimalism in music
R. Murray Schafer	*Snowforms*	choral music graphic notation indeterminacy

Independent Study Essay Topics

Students are required to choose one of the following topics and prepare an essay based on the guidelines provided. The essay should be approximately 900–1,000 words in length. Notes are not permitted in the examination room.

Topic	Outline
Musical Theater	Write an essay discussing evolution of musical theater, using the following outline: • Brief discussion of the roots of musical theater in the European operetta tradition. • Definition of musical theater and its principal components. • Detailed description of *two* musicals one by a composer from each list. Include background information (source of story or plot, lyrics, choreography), plot summary, and detailed discussion of one musical number from each work. Include references to the musical style of each composer. *List A* Irving Berlin Jerome Kern Cole Porter George Gershwin Richard Rodgers Kurt Weill Harold Arlen Leonard Bernstein* Frederick Loewe Meredith Wilson Jule Styne *List B* Andrew Lloyd Webber Stephen Schwartz Stephen Sondheim Claude-Michel Schonberg/Alain Boubil Jonathan Larson Elton John William Finn Marc Shaiman * Do not use *West Side Story*.
Jazz	Write an essay discussing the origins and evolution of jazz, using the following outline: • Brief discussion of the roots and origins of jazz. • Definitions of jazz, ragtime, and blues. • Discussion of the musical styles and contributions of *three* jazz artists (one from each list). Include specific references to two or more works by each selected artist. *List A* Scott Joplin Ferdinand "Jelly Roll" Morton Louis Armstrong Bessie Smith Earl Hines James P. Johnson Thomas "Fats" Waller *List B* Duke Ellington Count Basie Fletcher Henderson Benny Goodman Coleman Hawkins Lester Young Art Tatum Billie Holliday Ella Fitzgerald Sarah Vaughan Charlie Parker Dizzy Gillespie *List C* Miles Davis Charles Mingus John Coltrane Thelonious Monk Bill Evans Oscar Peterson Dave Brubeck Herbie Hancock Chick Corea Ornette Coleman Pat Metheny Wynton Marsalis Dave Douglas Wayne Shorter John Zorn Esperanza Spalding

ARCT History

Topic	Outline
Technology in Music	Write an essay discussing the significance of technology in music, using the following outline: • Discuss the overall impact of technology on the evolution of music in the 20th and 21st centuries. • Describe the unique features of *three* works (one from each list) and discuss how each work has broadened our definition and understanding of music. Include a discussion of the specific contributions of the composer of each selected work. *List A* Joseph Schillinger, *First Airphonic Suite for Theremin and Orchestra* (1929) Pierre Schaeffer, *Etude aux chemins de fer* (1948) Karlheinz Stockhausen, *Electronic Study No. 2* (1954) Edgard Varèse, *Poème électronique* (1958) Luciano Berio, *Theme: Homage to Joyce* (1958) *List B* Terry Riley, *Mescalin Mix* (1963) Milton Babbitt, *Philomel* (1964) Steve Reich, *Come Out* (1966) Wendy Carlos, *Switched on Bach* (1968) Mario Davidovsky, *Synchronisms No. 6* (1971) Todd Machover, *Bug-Mudra* (1980) *List C* Brian Eno, *Music for Airports* (1978) Laurie Anderson, *O Superman* (1981) Phillip Glass, *Koyaanisqatsi* (1982) John Cage, *Imaginary Landscape, No. 1* (1993) Paul Lansky, *Notjustmoreidllechatter* (1988) Koji Kondo, music for video games: *Mario Brothers* (1986) and *The Legend of Zelda* (1986) Hans Zimmer, film score for *Inception* (2010)

3: Policies and Reference

Examination Regulations
Examination Procedures

Written Examinations

- On the day of the examination, students must arrive at the examination center fifteen minutes before the scheduled examination time.

- Students arriving more than thirty minutes late will not be admitted to the examination room.

- Students should bring a copy of the examination schedule and photo ID for presentation to the Center Representative for admittance to the examination room.

- Students may bring pencils, pens (blue or black ink only), erasers, and rulers to the examination. Keyboard facsimiles are not permitted.

- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.

- During the examination, students must not communicate with each other, and may not leave the examination room before the first thirty minutes have elapsed.

- Students may leave the room when finished writing, any time after the first thirty minutes.

- Students must stop writing when the end of the examination is announced.

- Upon completion of the examination, students must seal the examination paper and all rough work in the provided envelope and give it to the Center Representative. Students are not permitted to remove any examination material from the room.

- Students must sign out before leaving the examination room. Once students leave the examination room, they will not be re-admitted.

Keyboard Harmony Examinations

- On the day of the examination, students must arrive at the examination center forty minutes before the scheduled examination time to preview the examination.

- Students should bring a copy of the examination schedule and photo ID for presentation to the Center Representative for admittance to the examination room.

- Recording devices, cell phones, and other electronic devices are strictly prohibited in the examination room. All electronic devices, books, notes, bags, and coats must be left in the area designated by the Center Representative.

- Parents, teachers, and assistants must wait in the designated waiting area.

- The examiner may interrupt the student's performance once an assessment has been made.

Credits and Refunds for Missed Examinations

Students who, for any reason, are unable to attend an examination should contact the Center Representative listed on their Examination Schedule immediately.

Examination credits and fee refunds are only granted to students who are unable to attend an examination because of:

- medical reasons *or*

- scheduling conflicts with a school examination.

Only in those two specific situations are students eligible to request *either* an examination credit for the full amount of the examination fee *or* a 50 percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory Certificate Program *in writing* and be accompanied by the necessary documentation. Additional information is available **online**.

✶ All requests must be submitted by email, mail, or fax within two weeks following the examination. Requests received after this time will be denied.

Examination Credit

An examination credit may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the student registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferrable and may not be extended beyond one year.*

Fee Refund

Students who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of 50 percent of the examination fee.

Students with Special Needs

Students with special needs should submit a Special Needs Request Form, by email, mail, or fax, to The Royal Conservatory Certificate Program. All Special Needs Requests must be submitted before the registration deadline. Students may be required to submit current medical documentation and/or an Individual Education Plan in order to evaluate the accommodation request. Each case will be assessed individually.

Students may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

✴ The Special Needs Request Form is available **online**.

Certificates

Certificates are awarded to students who successfully complete the requirements for each practical and corequisite examination. Please see "Theory Requirements for Practical Certificates and Diplomas" on p. 11.

Beginning in Level 5, comprehensive certificates are awarded *after* both the practical and corequisite examinations for that level have been successfully completed. Corequisite examinations must be completed before or within five years after the original practical examination in order to receive the comprehensive certificate.

The following examination substitutions may be made for the purposes of obtaining a comprehensive certificate:

• Level 6 Theory for Level 5 Theory

• Level 7 Theory for Level 6 or Level 5 Theory

• Level 8 Theory for Level 7, Level 6, or Level 5 Theory

✴ For further information regarding the recognition of achievement in the Certificate Program, please visit **rcmusic.com.**

Examination Results

Students and teachers can access examination marks online following the examination period. Access to complete examination results, with comments and marks, will follow.

Please note that results will neither be mailed nor provided by telephone.

✴ Teachers may access their students' examination results **online**.

Official transcripts are available upon written request to The Royal Conservatory Certificate Program and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the **website**.)

Classification of Theory Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass	60–69
Fail	0–59

Re-evaluation of Written Theory Examinations

All enquiries concerning re-calculation or re-evaluation of marks must be addressed in writing to The Royal Conservatory Certificate Program. Students should submit all documentation and fees as outlined **online**. Please note that a re-evaluation or re-calculation of marks may raise, lower, or confirm the original mark.

Students may request a re-calculation or re-evaluation of the mark awarded on a theory examination for the following reasons:

1. Error in the tabulation of marks or an unmarked question.

To request a re-calculation of marks, the student must submit:

• the original examination paper(s)

• a letter identifying the tabulation concerns

• fee (found **online** under "Forms and Services")

If an error is found in the student's favor, the mark will be adjusted and the fee will be refunded.

2. Inconsistency in marking or clarification of mark received

To request a re-evaluation of a theory examination, the student must submit:

- the original examination paper(s)

- a letter giving reasons and examples for why the marking is incorrect or inconsistent

- fee for theory examination re-evaluation (found **online** under "Forms and Services"). The examination paper will be reviewed by a member of the College of Examiners and returned with a written critique of the appropriate questions. If the re-evaluation results in a higher mark, the fee will be refunded.

Deadlines for Re-evaluation Requests

March 1	theory examinations written in the previous December (winter session)
September 1	theory examinations written in the previous May (spring session)
November 1	theory examinations written in the previous August (summer session)

Transfer Credits and Exemptions

Under certain conditions, students may be permitted to transfer theory examination credits or diplomas from other institutions.

Transfer Credits

- Students who have successfully completed theory examinations with other recognized examination systems may apply to transfer these credits for the equivalent theory examinations offered by The Royal Conservatory Certificate Program. For more information, please download a Transfer Credits and Exemptions request from the "**Forms and Services**" section of the website.

Exemptions

- Candidates who hold music degrees or diplomas from other recognized institutions and who wish to work towards the Associate Diploma (ARCT) in Performance, Teacher's ARCT, or Associate Diploma (ARCT) in Piano Pedagogy, may be exempted from all theory prerequisites and corequisites by writing the Academic Qualifying Examination. Details are available **online**.

- Candidates who have completed examination papers for the ARCT in Composition and/or Theory may be exempt from some theory examinations required for the Level 10 comprehensive certificate or Associate Diploma (ARCT) in Performance. For more information, please contact The Royal Conservatory Certificate Program.

- Candidates who have completed the following five examination papers for the Associate Diploma (ARCT) in Composition and/or Theory will be exempt from all theory examinations required for a Level 10 comprehensive certificate or Associate Diploma (ARCT) in Performance:

  – Renaissance Counterpoint

  – History I (ARCT)

  – History II (ARCT)

  – Classical Harmony & Counterpoint

  – Romantic and Post-Romantic Harmony & Counterpoint

Resources for Examination Preparation

Celebrate Theory

This new series of carefully leveled theory books is specifically designed to integrate music theory at every level, which leads students in the development of music literacy. Workbooks are available for the Preparatory to ARCT levels to complement the sequential system of music study of The Royal Conservatory Certificate Program.

Titles in the series:

Elementary	*Preparatory*
	Level 1
	Level 2
	Level 3
	Level 4
Intermediate	*Level 5*
	Level 6
	Level 7
	Level 8
Advanced	*Level 9 History*
	Level 9 Harmony
	Level 10 History
	Level 10 Harmony & Counterpoint
	ARCT History
	ARCT Harmony & Counterpoint
	ARCT Analysis

Official Examination Papers

To help students prepare for examinations, Frederick Harris Music publishes theory examinations from the past three years in booklets entitled *The Royal Conservatory Official Examination Papers*. These papers are excellent tools for testing a student's preparedness for theory examinations and for building student confidence. For a list of current titles, please visit **rcmusic.com**.

A comprehensive list of resources for reference, teaching, and examination preparation is available online.

Digital Courses

New digital theory courses have been developed by leading theory pedagogues as self-contained independent study experiences that address all expectations articulated in this *Syllabus*. This approach aims to support student success by engaging visual, tactile, and auditory learners.

- Digital Theory: Students will experience these courses through exposure to a variety of interactive elements that situate theory as an essential component of well-rounded musical training.

- Digital History: These courses draw on various multimedia elements (audio, images, interactivity, and games) to enrich and enliven the study of music history.

✱ For more information, please see **rcmusic.com**.

Appendix

Music Terms and Signs

The definitions and translations that follow are recommended for use in theory examinations. Students may also use definitions and translations found in standard reference books.

Terms
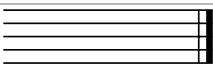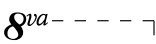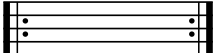
accelerando, accel.	becoming quicker
accent	a stressed note
ad libitum, ad lib.	at the liberty of the performer
adagio	slow
agitato	agitated
alla, all'	in the manner of
allargando, allarg.	broadening, becoming slower
allegretto	fairly fast (a little slower than *allegro*)
allegro	fast
andante	moderately slow; at a walking pace
andantino	a little faster than *andante*
animato	lively, animated
arco	on a bowed string instrument, resume bowing after a *pizzicato* passage
a tempo	return to the original tempo
attacca	proceed without a break
ben, bene	well (for example, *ben marcato:* well marked)
bewegt	moving
calando	becoming slower and softer
cantabile	in a singing style
cédez	yield; hold the tempo back
col, coll', colla, colle	with (for example, *coll'ottava:* with an added octave)
comodo	at a comfortable, easy tempo
con	with
con brio	with vigor, spirit
con espressione	with expression
con fuoco	with fire
con grazia	with grace
con moto	with movement
con sordino	with mute
crescendo, cresc.	becoming louder
da capo, D.C.	from the beginning
dal segno, D.S.	from the sign
D.C. al Fine	repeat from the beginning and end at *Fine*
decrescendo, decresc.	becoming softer
diminuendo, dim.	becoming softer
dolce	sweet, gentle
dolente	sad
e, ed	and
espressivo, espress.	expressive, with expression
fine	the end
forte, $\boldsymbol{f}$	loud
fortepiano, $\boldsymbol{fp}$	loud, then suddenly soft
fortissimo, $\boldsymbol{ff}$	very loud
giocoso	humorous, jocose
grandioso	grand, grandiose
grave	slow and solemn
grazioso	graceful
langsam	slow, slowly
largamente	broadly
larghetto	fairly slow, but not as slow as *largo*
largo	very slow
legato	smooth
léger	light, lightly
leggiero	light, nimble, quick
lentement	slowly
lento	slow
l'istesso tempo	the same tempo
loco	return to the normal register
ma	but (for example, *ma non troppo:* but not too much)
maestoso	majestic
mano destra, m.d.	right hand
mano sinistra, m.s.	left hand
marcato	marked or stressed
martellato	strongly accented, hammered
mässig	moderate, moderately
meno	less
meno mosso	less movement, slower
mesto	sad, mournful
mezzo forte, $\boldsymbol{mf}$	moderately loud
mezzo piano, $\boldsymbol{mp}$	moderately soft
mit Ausdruck	with expression
moderato	at a moderate tempo
modéré	at a moderate tempo
molto	much, very
morendo	dying, fading away
mouvement	tempo, motion
non	not
ottava, 8va	the interval of an octave
pedale, ped.	pedal
pesante	weighty, with emphasis
pianissimo, $\boldsymbol{pp}$	very soft
piano, $\boldsymbol{p}$	soft
più	more
più mosso	more movement (quicker)

Appendix

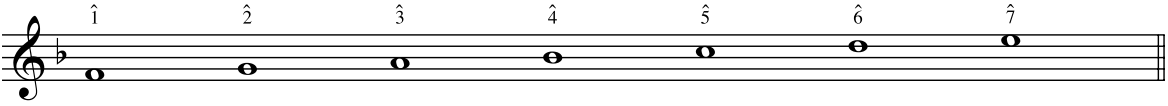|	
pizzicato	on a bowed, string instrument, pluck the string instead of bowing
poco	little
poco a poco	little by little
prestissimo	as fast as possible
presto	very fast
primo, prima	first; the upper part of a duet
quasi	almost, as if
quindicesima alta, 15ma	two octaves higher
rallentando, rall.	slowing down
ritardando, rit.	slowing down gradually
risoluto	resolute
ritenuto, riten.	suddenly slower, held back
rubato	with some freedom of tempo to enhance musical expression
scherzando	playful
schnell	fast
secondo, seconda	second; second or lower part of a duet
sehr	very
semplice	simple
sempre	always, continuously
senza	without
sforzando, **sf** , **sfz**	sudden strong accent of a single note or chord
simile	continue in the same manner as has just been indicated
sonore	sonorous
sopra	above
sostenuto	sustained
sotto voce	soft, subdued, under the breath
spiritoso	spirited
staccato	detached
stringendo	pressing, becoming faster
subito	suddenly
tacet	be silent
tempo	speed at which music is performed
Tempo primo	return to the original tempo
tranquillo	quiet, tranquil
tre corde	three strings; release the left pedal (on the piano)
troppo	too much
tutti	a passage for the ensemble
una corda	one string; depress the left pedal (on the piano)
vite	fast
vivace	lively, brisk
vivo	lively
volta	time (for example, *prima volta*: first time; *seconda volta*: second time)
volti subito, v.s.	turn the page quickly

Signs

Sign	Name of Sign	Explanation
	accent	a stressed note
'	breath mark	take a breath, and/or a slight pause or lift
C	common time	a symbol for $\frac{4}{4}$
	crescendo	becoming louder
𝄋	*dal segno, D.S.*	from the sign
¢	cut time	a symbol for $\frac{2}{2}$
	decrescendo, diminuendo	becoming softer
	double bar line	indicates the end of a piece
	down bow	on a bowed string instrument, play the note while drawing the bow downward
𝄐	*fermata* (pause)	hold the note or rest longer than its written value
	glissando, gliss.	continuous slide upward or downward between two or more pitches
8ᵛᵃ	*ottava, 8va*	play one octave above written pitch
8ᵛᵃ	*ottava, 8va*	play one octave below written pitch
Ped.	pedal symbol	use the damper pedal (on the piano)
	pedal bracket	use the damper pedal (on the piano)
	repeat	repeat the music within the two signs, or between the sign and the beginning of the piece
	slur	play the notes smoothly (*legato*)
	staccato	detached
	tenuto	held, sustained
	tie	hold for the combined value of the tied notes
V	up bow	on a bowed string instrument, play the note while drawing the bow upward

Appendix

Scale Degrees

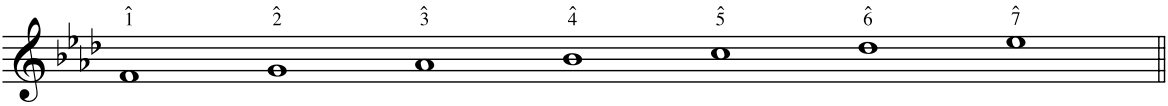### Major Scale

scale degree numbers

scale degree names   tonic   supertonic   mediant   subdominant   dominant   submediant   leading tone

Minor Scale, Natural Form

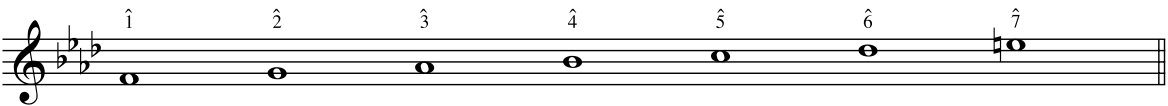scale degree numbers

scale degree names   tonic   supertonic   mediant   subdominant   dominant   submediant   subtonic

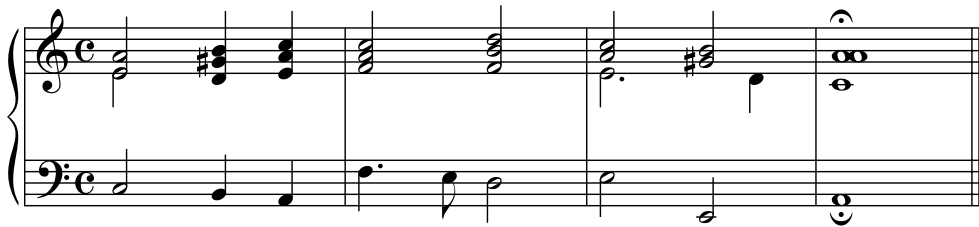### Minor Scale, Harmonic Form

scale degree numbers

scale degree names   tonic   supertonic   mediant   subdominant   dominant   submediant   leading tone

Textures and Scores

Keyboard Style

- four-part texture
- three notes on the upper staff and one note on the lower staff
- unison doublings within the same staff are indicated by double stems or, in the case of whole notes, double noteheads.

Appendix

Short Score: Four-Part Style

- four-part texture
- two voices on the upper staff and two voices on the lower staff
- used for SATB (soprano, alto, tenor, bass) vocal texture or condensed string quartet score
- for SATB vocal texture, stems of soprano and tenor notes point up; stems of alto and bass notes point down
- for condensed string quartet score, stems of violin I and viola notes point up; stems of violin II and cello notes point down
- unison doublings within the same staff are indicated by double stems or, in the case of whole notes, double noteheads
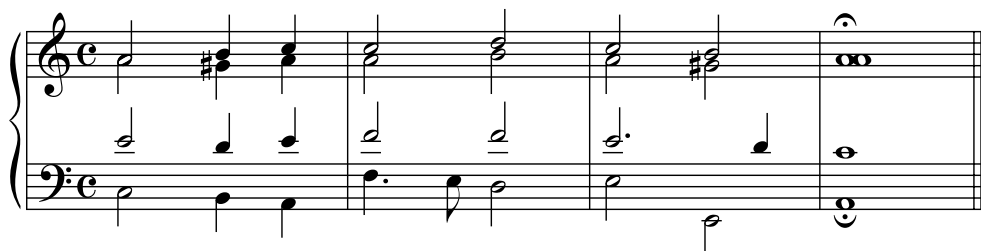
Open Score: Modern Vocal Score

- four part texture
- each part on a separate staff
- stem direction is determined by the position of each note on the staff (relative to the middle line)
- soprano and alto in the treble clef at actual pitch
- tenor in the treble clef one octave higher than actual pitch (a small "8" is written below the clef)
- bass in the bass clef at actual pitch
- bar lines are not connected between parts, to allow for text

Open Score: String Quartet Score

- four-part texture
- each part on a separate staff
- stem direction is determined by the position of each note on the staff (relative to the middle line)
- first and second violins in the treble clef, viola in the alto clef, and cello in the bass clef

Harmonic Vocabulary

This section provides examples of the harmonic symbols and non-chord tone labels that will appear on theory examinations. Because of the many systems in common use, it is essential that students familiarize themselves with the following material and are strongly encouraged to use these symbols and labels in their own analyses. However, any system of harmonic notation found in standard textbooks will be accepted.

For examples of additional harmonic vocabulary pertaining to Level 10 through ARCT Harmony & Counterpoint, see the expanded Appendix at **celebratetheory.com**.

Root/Quality Chord Symbols

Most examples are given for chords built on the root E. Additional keys are included only to demonstrate accidentals in chord symbols. Please note that the following examples do not constitute a complete list of chords for any one level.

Triads

Major triad: letter only

Minor triad: m or mi

Diminished triad: ° or dim

Augmented triad: ⁺ or aug

Appendix

Seventh Chords

Dominant 7th chord (major–minor 7th): 7

Diminished 7th chord: °7

Half-diminished 7th chord: ⁰7

Minor 7th chord: m7 or mi7

Major 7th chord: maj7 or ma7

Inversions of Chords

When indicating an inversion, write the root/quality chord symbol followed by a slash and the bass note. For example:

major triad in first inversion   major triad in second inversion   minor triad in first inversion   minor triad in second inversion

cadential $^6_4$ chord   cadential $^6_4$ chord four-note chord   dominant 7th chord in third inversion

Figured Bass Notation

In figured bass notation:

- The bass part is written out in full, notated on lower staff, and played by left hand.
- The three upper parts (soprano, alto, and tenor) are notated on upper staff in close position, played by right hand. (Example 1)
- Numerals represent the intervals above the bass notes and are written in descending order, regardless of the arrangement of the voices. (Example 2)
- Common figures are often abbreviated. (Example 3)
- Unison or octave doublings are generally omitted, unless they clarify voice leading as in 8–7 progression. (Example 4)
- Figures always refer to notes in the key signature. When needed, accidentals are placed to the left of the numerals. (Example 5)
- Basic principles of voice leading, doubling, and relative motion apply.

Appendix

Example 3   Example 4

6   7   6   4   4   8 ——— 7
                  5   3   2

Example 5

♯4   ♯4   ♭6
2   ♯2   4
                  2

Functional Chord Symbols

Examples are given in C major and C minor only. Additional keys are included only to demonstrate accidentals in chord symbols. Please note that the following examples do not constitute a complete list of chords for any one level.

★ Accidentals placed before Roman numerals indicate the direction of alteration regardless of key signature. The ♯ indicates raising a pitch by one half step (semitone); the ♭ indicates lowering a pitch by one half step (semitone).

Diatonic Triads Built on Degrees of the Major Scale

C major: I   ii   iii   IV   V   vi   vii°
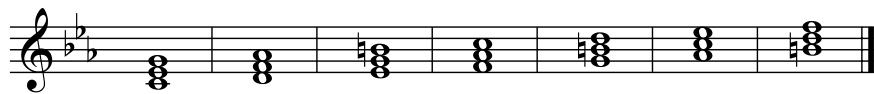
Diatonic Triads Built on Degrees of the Minor Scale

Triads built on scale degrees $\hat{3}$, $\hat{5}$, and $\hat{7}$ of a natural minor scale include the subtonic.
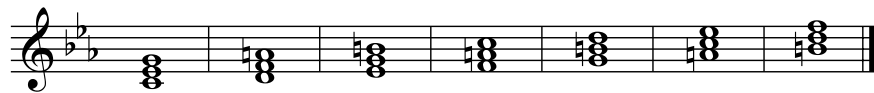

C minor, natural form: i   ii°   III   iv   v   VI   VII

Appendix

Triads built on scale degrees $\hat{3}$, $\hat{5}$, and $\hat{7}$ of harmonic and melodic minor scales include the leading tone.

C minor, harmonic form: i   ii°   III⁺   iv   V   VI   vii°

C minor, melodic form: i   ii   III⁺   IV   V   vi°   vii°

Altered Tonic Triads

Major keys: parallel minor triad
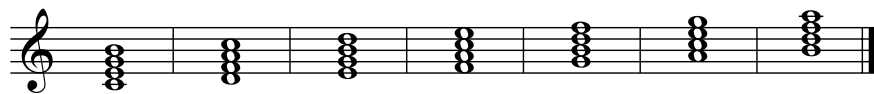
C major: I   i

Minor keys: *tierce de Picardie*

C minor: I

Inversions of Triads

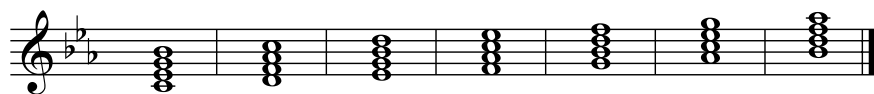C major: IV⁶   IV⁶₄   C minor: iv⁶   iv⁶₄

Diatonic 7th Chords Built on Degrees of the Major Scale

C major: I⁷   ii⁷   iii⁷   IV⁷   V⁷   vi⁷   vii⁰⁷

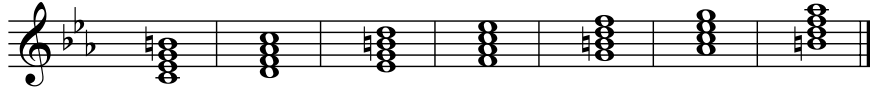## Diatonic 7th Chords Built on Degrees of the Minor Scale

Chords built on scale degrees $\hat{1}$, $\hat{3}$, $\hat{5}$, and $\hat{7}$ of a natural minor scale include the subtonic.
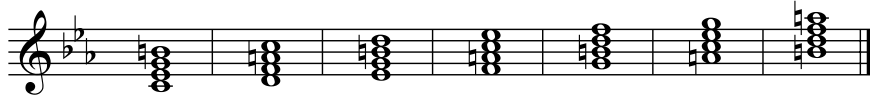
C minor, natural form: i⁷   ii⁰⁷   III⁷   iv⁷   v⁷   VI⁷   VII⁷

Appendix

Chords built on scale degrees $\hat{1}$, $\hat{3}$, $\hat{5}$, and $\hat{7}$ of harmonic and melodic minor scales include the leading tone.
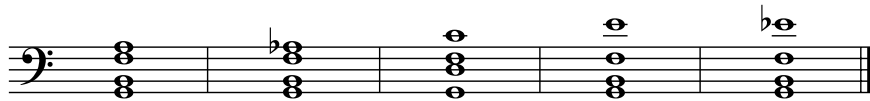

C minor, harmonic form: i^7 $ii^{\varnothing7}$ III^{+7} iv^7 V^7 VI^7 $vii^{\circ7}$

C minor, melodic form: i^7 ii^7 III^{+7} IV^7 V^7 $vi^{\varnothing7}$ $vii^{\varnothing7}$

Dominant 9th, 11th, and 13th Chords

C major: V^9 $V^{\flat9}$ V^{11} V^{13} $V^{\flat13}$

Applied Chords
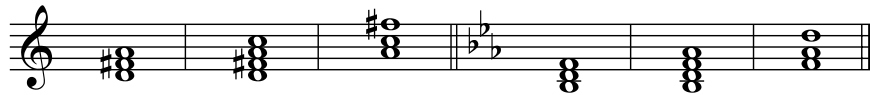
C major: V/V V^7/V $vii^{\circ6}/V$ C minor: V/III V^7/III $vii^{\circ6}/III$

$^6_4$ Chords

passing $^6_4$ chord   neighbor (pedal) $^6_4$ chord   cadential (appoggitura) $^6_4$ chord   arpeggio $^6_4$ chord

C major: IV^6 I^6_4 ii^6_5 I^5_3——$^6_4$——$^5_3$ V^6_4——$^5_3$ I $^6_4$ ^{6} $^5_3$
or
I IV^6_4 I

Pedal
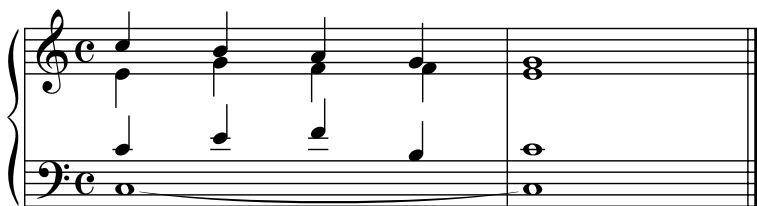
C major: I iii IV V^7 I
$\hat{1}$ pedal

Appendix

Melodic Figuration (Non-chord Tones)

Non-chord Tone	Label	Approach	Departure	Metrical Position
passing tone	pt	by step	by step, same direction	weak
neighbor tone	nt	by step	returns to previous pitch	weak
appoggiatura	app	free	by step	strong
suspension	sus	prepared	by step, usually downward	strong
échappée	*éch*	by step	by a third, with a change of direction	weak
anticipation	ant	free	repeated note	weak
accented passing tone	ap	by step	by step, same direction	strong
accented neighbor tone	an	by step	returns to previous pitch	strong
incomplete neighbor tone	in	by leap	by step	weak
changing tones (a *pair* of non-chord tones)	ct	by step	skip in the opposite direction, then step back to the original chord tone	variable
double neighbor tone	dn			

Sequences

The musical examples shown here are simple examples of the basic forms of sequences. Many variations are possible, including inversions, use of seventh chords, etc. The following shows sequences moving through the diatonic scale but sequences moving through the chromatic scale are possible as well.

Descending Fifths Sequence

Root movement of the harmonic pattern: down a fifth

Interval of transposition of the two-chord pattern: down a second

Typical examples:

Major key: I–IV–vii°–iii–vi–ii–V–I

Minor key: i–iv–VII–III–VI–ii°–V–i

G major: I　IV　vii°　iii　vi　ii　V　I　G minor: i　iv　VII　III　VI　ii°　V　i

Variants:

G minor: i　iv^6　VII　III^6 etc.　i　iv^7　VII^7　III^7 etc.　i　$^4_2$　iv$^6_5$　VII$^4_2$　III$^6_5$ etc.

Appendix

Ascending Fifths Sequence

Root movement of the harmonic pattern: up a fifth

Interval of transposition of the two-chord pattern: up a second

Typical examples:

Major key: I–V–ii–vi–IV–I

Minor key: i–v–III–VII–iv–i

G major: I   V   ii   vi   *   IV   I   G minor: i   v   **   III   VII   iv   i

*iii–vii° has been omitted to avoid the diminished triad and the tritone leap from vii° to IV.

**ii°–VI has been omitted to avoid the diminished triad and tritone leap.

Descending 5–6 Sequence

Bass line: constant downward steps

Pattern of intervals above the bass: fifth–sixth

Root movement of the harmonic pattern: down a fourth, up a second

Interval of transposition of the two-chord pattern: down a third

Typical examples:

Major key: I–V⁶–vi–iii⁶–IV–I⁶

Minor key: i–v⁶–VI–III⁶–iv–i⁶

G major: I   V⁶   vi   iii⁶   IV   I⁶   G minor: i   v⁶   VI   III⁶   IV   i⁶

Root-position variant:

G major: I   V   vi   iii   IV   I   G minor: i   v   VI   III   iv   i

Appendix

Ascending 5–6 Sequence

Bass line: repeated note, up a step

Pattern of intervals above the bass: fifth–sixth

Root movement of the harmonic pattern: down a third, up a fourth

Interval of transposition of the two-chord pattern: up a second

Typical examples:

Major key: I–vi⁶–ii–vii°⁶–iii–I⁶

Minor key: i–VI⁶–ii°–VII⁶–III–i⁶

Major key: I–vi^6–ii–vii^{o6}–iii–I^6

Minor key: i–VI^6–ii^o–VII^6–III–i^6

Root-position variant:

Appendix

Formal Structure

Phrase Structure (For Melody and Composition)

Parallel Period (*a a₁*)

antecedent (question)

consequent (answer)

Contrasting Period (*a b*)

antecedent (question)

consequent (answer)

Part Forms

Binary Form

Binary form has two sections: A B

The sections of binary form are usually indicated with repeat signs.

Simple Binary

‖: A   :‖‖: B   :‖

Rounded Binary

Toward the middle or end of the B section, some or all of the *opening* material from the A section is restated.

‖: A   :‖‖: B   A   :‖

Balanced Binary

Toward the end of the B section, material from the *end* (*) of the A section is restated.

‖: A   *   :‖‖: B   *   :‖

Appendix

Tonal Hierarchy

T   tonic function

PD   pre-dominant function

D   dominant function

C major: I   ii$_2^4$ V$_5^6$ I   V$_3^4$ I^6 IV   ii$_5^6$ V$_4^6$ —— $_3^5$ I $_4^6$ —— $_3^5$

                                                        or   cad $_4^6$ V   *or*   I   IV$_4^6$ I

     T————————————————————— PD————— D————— T—————————

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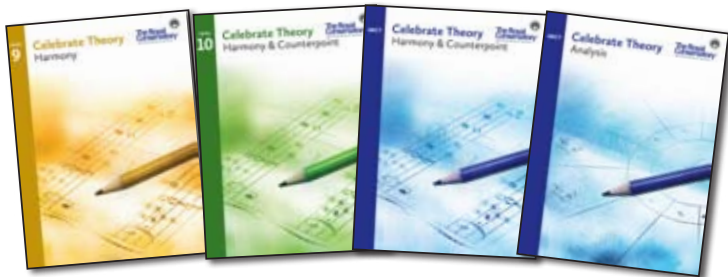
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