The Lawless Theory Series

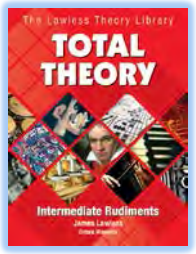
# TOTAL THEORY

## Conservatory Canada Theory 2

## Intermediate Rudiments

# Supplemental Material

James Lawless
Debra Wanless




# *Total Theory Intermediate/Theory 2 Rudiments*

# *Conservatory Canada Supplement*

**by Debra Wanless**

## Preface

The following *Total Theory Intermediate Supplement* includes reproducible downloads designed to provide students and teachers with additional teaching and learning tools. An overview chart and student tracking chart have been included for quick reference. Each chapter includes a *Chapter Challenge* for review (with answers), suggested musical terms and signs for organized learning and review, as well as additional topics to complete the Theory 2 requirements for Conservatory Canada.

The *Total Theory Intermediate Supplement* enhances this comprehensive, educationally sound and '*user friendly*' rudiments program and should be used with the *Total Theory Intermediate* text.

## Contents

Introduction ..... 2

Overview Chart of Conservatory Canada Requirements ..... 3

Student Tracking Chart with Conservatory Canada Requirements ..... 6

Chapter 1: *Tempo* terms; Technical Names; Chapter Challenge number 1 ..... 10

Chapter 2: Adjectives, prepositions and terms used before/with other terms; Chapter Challenge number 2 ..... 16

Chapter 3: Stylistic terms: Chapter Challenge number 3 ..... 21

Chapter 4: Terms of direction; Key Signature Review; Chapter Challenge number 4..... 26

Chapter 5: More terms of direction; Key Signatures Review fill-in blank charts; Circle of Fifths information & fill-in blank circle; Writing Scales using Time Signatures; Chapter Challenge number 5..... 32

Chapter 6: Piano pedal terms; Chapter Challenge number 6 ..... 44

Chapter 7: *Tempo* terms review; Chapter Challenge number 7 ..... 49

Chapter 8: *Tempo* terms review; Chapter Challenge number..... 55

Chapter 9: Combining Italian terms; Chapter Challenge number 9 ..... 60

Chapter 10: Octave terms; Chapter Challenge number 10 ..... 65

Chapter 11: Terms drills; Chapter Challenge number 11 ..... 71

Chapter 12: Terms drills; Chapter Challenge number 12..... 77

Chapter 13: Terms drills; Chapter Challenge number 13 ..... 84

Chapter 14: Terms drills; Chapter Challenge number 14 ..... 90

Chapter 15: Terms drills; Chapter Challenge number 15..... 96

Debra Wanless Music

# *Total Theory Intermediate Rudiments Conservatory Canada Theory 2*

by James Lawless and Debra Wanless

## Introduction

### Preface

The 'whole language' approach of the *Total Theory Course* combines theoretical knowledge with the visual and aural aspects of learning.

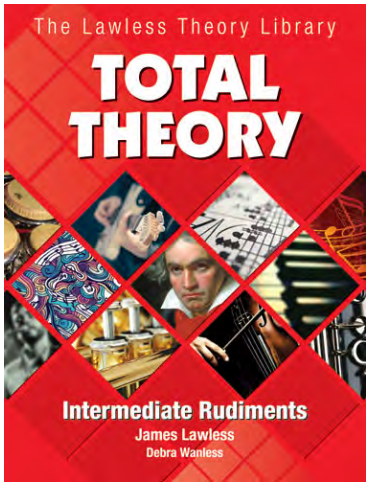
With direct and simple explanations, the *Total Theory Course* is designed to meet the needs of students of all ages, in both private and/or class instruction as well as for students studying independently.

Students, especially those seeking Conservatory examinations, will find the many written exercises useful preparatory exam material. The summaries, reference charts and directive lists provide quick reference points for the student, while the graded reviews and tests are beneficial in evaluating progress.

In addition to the actual *Total Theory* texts, free downloads have been created for the users of *Total Theory*. These downloads include additional teaching tools, Chapter Challenges (end of chapter review tests) and signs and terms.

The *Total Theory Course* - which complies with the Royal Conservatory of Music, Conservatory Canada and *Northern Lights* Canadian National Conservatory of Music curriculums - provides the theory student with a comprehensive, educationally sound and *'user friendly'* rudiments program.

Debra Wanless




***Total Theory Text***
W 556

- coil bound
- 176 pages
- plus 101 page free supplement
- large print
- free tracking charts
- answer book
- teaches to all learning styles

***Total Theory Text***

Fulfils the requirements for:

- RCM & NMCP Level 6 Theory
- Conservatory Canada Theory 2
- *Northern Lights* CNCM Grade 6 Theory

**Note:** the *Total Theory Intermediate* is a universal text which includes some material not required for *Conservatory Canada Theory 2.* This material is highly recommended as an introduction to the topic and is relevant to the co-requisite practical level. The overview and tracking charts clearly identify these topics which are never included in the Chapter Challenges.

## Reference Charts

The following reference charts assist teachers, students and parents in the learning process of music rudiments.

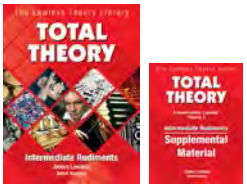
***Total Theory Intermediate Rudiments Text and Supplement*** **Overview Chart for Conservatory Canada** allows for a quick reference to required topics and where each topic may be found within the *Total Theory Intermediate Rudiments* text and downloadable supplement.

***Total Theory Intermediate Rudiments Text and Supplement*** **Student Charts** are designed to track the student's progress through the learning process. All required topics are identified by chapter and page number or by the downloadable supplement page number. Spaces have been provided for date of assignment, tracking of completion and success of Chapter Challenges and General Comments. These charts are ideal for teacher, student or even the parent to track the learner's progress.

***Total Theory Intermediate Rudiments Overview Chart for Conservatory Canada*** pages 3 – 5
***Total Theory Intermediate Rudiments Student Tracking Chart for Conservatory Canada*** pages 6 – 9

Debra Wanless Music

# *Total Theory Intermediate/Theory 2 Rudiments*
## **Text** (W 556) **and Downloadable Supplement**
by James Lawless & Debra Wanless
## **Overview for Conservatory Canada Theory 2**
(co-requisite for Level/Grade 6 Practical Examinations)



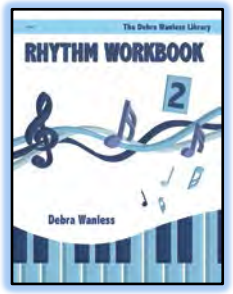

| Topic | *Total Theory Intermediate Rudiments* page(s) | As required by Conservatory Canada Theory 2 |
|---|---|---|
| **Note: the *Total Theory Intermediate* is a universal text which includes some material not required for *Conservatory Canada Theory 2.* This material is highly recommended as an introduction to the topic and is relevant to the co-requisite practical level. The overview and tracking charts clearly identify these topics which are never included in the Chapter Challenges.** | | |
| **PITCH** | | |
| **Double Sharp** | **29** | √ |
| **Double Flat** | **30** | √ |
| **Accidentals:**<br>**proper placement in intervals & chords** | **32** | √ |
| **RHYTHM**<br>**RECOMMENDATION:** Consider using *Rhythm Workbook 2* (W 269) as a companion workbook for complete rhythmic comprehension | | |
| **Note/Rest Values**<br>**Groupings**<br>**Beams** | **7 -13** | √ |
| **Double Dotted Notes** | ***Total Theory Basic Rudiments:* 19** | √ |
| **Irregular Grouping:**<br>**Duplet, Triplet, Quadruplet, Quintuplet, Sextuplet,**<br>**Septuplet** | **19, 20** | √<br>Duplet & Triplet ONLY required<br><br>Others recommended but not required |
| **Simple & Compound Time Signatures** | **7 - 13** | Recommended but not required. |
| **Breve Note/Rest** | **27** | √ |
| **SCALES: all major and minor keys** | | |
| **Major**<br>**Minor (all forms)**<br>**Tetrachords** | **33, 38** | √ |
| **Key Signatures**<br>**Order of Sharps/Flats**<br>**Charts/Circle of 5th** | **35, 36**<br>**Supplement: 34-38** | √ |
| **Degrees:**<br>**All degrees**<br>**Including subtonic** | **4** | √ |
| **Relative Major & Minor** | **47** | √ |
| **Tonic Major & Minor** | **48** | √ |

| | | |
|---|---|---|
| **Enharmonic Major & Minor** | **61** | √ |
| **Writing Scales with Time Signatures** | **Supplement 31** | √ |
| **Whole Tone** | **71** | Recommended but not required. Consider playing and/or listening to the various types of scales. *Conservatory Canada* piano students have played these scales at various grades/levels prior the co-requisite level and will benefit from using this as a introduction to recognizing and writing these scales. |
| **Chromatic** | **65** | |
| **Blues** | **77** | |
| **Major Pentatonic** | **73** | |
| **Minor Pentatonic** | **75** | |
| **Octatonic** | **78** | |
| **INTERVALS: all major and minor keys** | | |
| **Simple Intervals ONLY (above or below): Major, Minor, Perfect, Augmented, Diminished** | **82, 84, 85, 93** | √ Above only required<br>**NOTE:** writing intervals below will be required for downward transposition |
| **Harmonic & Melodic** | **82** | √ |
| **Inversions** | **89** | Recommended but not required |
| **TRIADS/CHORDS: all major and minor keys** | | |
| **Root Position:<br>Blocked<br>Broken** | ***Total Theory Basic Rudiments:* 104** | √ |
| **Major and Minor with inversion** | **95, 96, 98** | √ |
| **Chord Symbols** | **95-96** | √ |
| **Close & Open Position (4-note chords)** | **101** | √ |
| **Dominant & Diminished 7th** | **147 , 149** | Recommended but not required. *Conservatory Canada* piano students are playing these chords at the co-requisite grades/level and will benefit from using this as an introduction in recognizing and writing these chords. |
| **RECOGNITION OF KEYS: all major and minor keys** | | |
| **With or Without a Key Signature** | **109** | √ |
| **TRANSPOSITION: all major and minor keys** | | |
| **Major to Major up a given interval** | **138** | √ Up or down |
| **CADENCES: all major and minor keys** | | |
| **Perfect<br>Plagal<br>Imperfect** | **121, 124, 130** | √ Perfect & Plagal ONLY required |

| | | |
|---|---|---|
| **Keyboard Style** | **122** | √ |
| **Chorale/SATB Style** | **126** | Recommended but not required |
| **ANALYSIS: all major and minor keys** | | |
| **Analyzing a short composition based on learned topics** | **151** | √ |
| **Correction of Errors** | **154** | Recommended but not required |
| **WRITING AN ANSWERING MELODY: all MAJOR KEYS ONLY** | | |
| **2 – measures** | **134** | √ |
| **MUSICAL SIGNS & TERMS** | | |
| **General Musical Signs and Terms Appropriate to Level (consult your specific curriculum)** | **152 Featured throughout *Total Theory* Intermediate Supplement** | √ |

© 2021 Debra Wanless Music

www.debrawanless.com




**W269 Rhythm Workbook 2**

**Recommended but not required**

Consider using *Rhythm Workbook 2* (Compound Time pages 1-35) either before beginning the Theory 2 program or as a companion to the *Total Theory Intermediate* text and supplement. Complete rhythmic comprehension will benefit rhythm questions, writing scales with a time signature, melody writing, composition and general performance.

# *Total Theory Intermediate/Theory 2 Rudiments Text*

by James Lawless & Debra Wanless

Debra Wanless Music

## *Conservatory Canada* Student Tracking Chart

## THEORY 2: Student Name _____

| Topic | *Total Theory Intermediate Rudiments* page(s) | Assigned Completed (dates) | Chapter Challenge (supplement) Results | Comments |
|---|---|---|---|---|
| **Note: the *Total Theory Intermediate* is a universal text which includes some material not required for *Conservatory Canada Theory 2.* This material is highly recommended as an introduction to the topic and is relevant to the co-requisite practical level. The overview and tracking charts clearly identify these topics which are never included in the Chapter Challenges.** | | | | |
| **CHAPTER ONE (text and free download supplement) : TECHNICAL NAMES OF THE NOTES OF THE SCALE** | | | | |
| **Scale Degree names:** Tonic, supertonic, mediant, subdominant, dominant, submediant, leading note, subtonic | **4, 8** | | | |
| ***Tempo* Terms (supplement)** | **10** (list with definitions) **10 & 11** (drills) | | | |
| **Chapter Challenge 1** | **Supplement 13** | | | |
| **CHAPTER TWO (text and free download supplement) : COMPOUND METRE** | | | | |
| **Note/Rest Values** Thirty-second | **Basic Text17, 21, 23** | | | Consider using *Rhythm Workbook 21* (W 269) for complete rhythmic comprehension |
| **Dotted & Double Dotted Notes** | **Basic Text 18, 19, 20** | | | |
| **Compound Metre** Syncopation, Accents, Rests, Bar lines | **7 - 28** | | | |
| **Triplets, Duplets** | **19** | | | |
| **Quadruplets, Quintuplets, Sextuplets, Septuplets** | **20 - 22** | | | Recommended but not required |
| **Adjectives, prepositions & companion terms (supplement)** | **16** (list with definitions) **16 & 17** (drills) | | | |
| **Chapter Challenge 2** | **Supplement 18** | | | |
| **CHAPTER THREE (text and free download supplement) : ACCIDENTALS** | | | | |
| **Double Sharp& Flat** | **29, 30** | | | |
| **Placement of Accidentals in Intervals and Chords** | **32** | | | |
| ***Stylistic* Terms (supplement)** | **21** (list with definitions) **21 & 22** (drills) | | | |
| **Chapter Challenge 3** | **Supplement 23** | | | |

| | | | | |
|---|---|---|---|---|
| **CHAPTER FOUR (text and free download supplement) : MAJOR SCALES & KEY SIGNATURES** | | | | |
| **Major Tetrachords** | **38** | | | |
| **Key Signatures Order of Sharps/Flats** | **35 Supplement** (additional teaching tools) **19** | | | Recommended but not required |
| **Terms providing direction (supplement)** | **26**(list with definitions) **26 & 27** (drills) | | | |
| **Chapter Challenge 4** | **Supplement 29** | | | |
| **CHAPTER FIVE (text and free download supplement) : MAJOR SCALES: up to and including four sharps or flats** | | | | |
| **Minor Tetrachords** | **64** | | | |
| **Key Signatures Order of Sharps/Flats All Minor Forms** | **69 Supplement** (additional teaching tools & fill-in-charts) **25,26** | | | |
| **Circle of 5ths** | **Supplement 27 - 29** | | | |
| **Relative Major & Minor** | **47** | | | |
| **Tonic Major & Minor** | **48** | | | |
| **Enharmonic Major & Minor** | **63** | | | Recommended but not required |
| **Writing Scales with a time signature** | **Supplement 31** | | | |
| **Terms providing direction (supplement)** | **32** (list with definitions) **32 & 33** (drills) | | | |
| **Chapter Challenge 5** | **Supplement 41** | | | |
| **CHAPTER SIX (text and free download supplement) : CHROMATIC SCALES NOT REQUIRED** | | | | |
| **Piano Pedal Terms (supplement)** Recommended but not required | **44** (list with definitions) **44 & 45** (drills) | | | Consider playing and/or listening to chromatic scales. *Conservatory Canada* piano students have played these scales at various grades/levels prior the co-requisite level and will benefit from using this as a introduction to recognizing and writing chromatic scales. |
| **Chapter Challenge 6** | **Supplement 46** | | | |
| **CHAPTER SEVEN (text and free download supplement): OTHER SCALES NOT REQUIRED** | | | | |
| **Tempo (Fast) Term Review (supplement)** | **49** (list with definitions) **50** (drills) | | | Consider playing and/or listening to the various types of scales. *Conservatory Canada* piano students have played these scales at various grades/levels prior the co-requisite level and will benefit from using this as a introduction to recognizing and writing these scales. |
| **Chapter Challenge 7** | **Supplement 52** | | | |

| | | | | |
|---|---|---|---|---|
| **CHAPTER EIGHT (text and free download supplement): INTERVALS** | | | | |
| **Simple Intervals ONLY:** Perfect, Major, Minor, Augmented, Diminished | **82 -86** | | | |
| **Harmonic, Melodic** | **82** | | | |
| **Inversion of Simple Intervals** | **89** | | | Recommended but not required |
| **Intervals Written below a Given Note** | **93** | | | Recommended but not required |
| **Tempo (Slow) Terms (supplement)** | **55** (list with definitions)<br>**56** (drills) | | | |
| **Chapter Challenge 8** | **Supplement 57** | | | |
| **CHAPTER NINE (text and free download supplement): TRIADS** | | | | |
| **Major Minor** | **95** | | | |
| **Chord Symbols Triad Inversions** | **95, 96, 97** | | | |
| **Triad Inversions Close & Open Position** | **99**<br>**101** | | | |
| **Combining Italian Terms (supplement)** | **60** (list with definitions)<br>**61** (drills) | | | |
| **Chapter Challenge 9** | **Supplement 62** | | | |
| **CHAPTER TEN: NAMING THE KEY OF A MELODY WITHOUT A KEY SIGNATURE** | | | | |
| **Finding the Key of a Melody without a key signature: Major, Minor** | **109, 112** | | | |
| **Term Drills (supplement)** | **65 & 66** (drills) | | | |
| **Chapter Challenge 10** | **Supplement 67** | | | |
| **CHAPTER ELEVEN: CADENCES** | | | | |
| **Perfect Keyboard Style** | **121** | | | |
| **Plagal Keyboard Style** | **124** | | | |
| **Chorale/SATB Style** | **126** | | | Recommended but not required |
| **Imperfect Keyboard Style** | **130** | | | Recommended but not required |
| **Term Drills (supplement)** | **71 & 72** (drills) | | | |
| **Chapter Challenge 11** | **Supplement 73** | | | |

| | | | | |
|---|---|---|---|---|
| **CHAPTER TWELVE: WRITING AN ANSWERING MELODY: MAJOR KEYS ONLY** | | | | |
| **2-measures** | **134, 135** | | | |
| **Harmonic Structure & Melody Writing** | **Supplement 79** | | | |
| **Primary Notes & Chords** | **Supplement 79** | | | |
| **Term Drills (supplement)** | **77 & 78** (drills) | | | |
| **Chapter Challenge 12** | **Supplement 80** | | | |
| **CHAPTER THIRTEEN: TRANSPOSITION** | | | | |
| **To Given Key & Given Interval** | **138** | | | |
| **Term Drills (supplement)** | **84 & 85** (drills) | | | |
| **Chapter Challenge 13** | **Supplement 86** | | | |
| **CHAPTER FOURTEEN: SEVENTH CHORDS** | | | | |
| **Dominant Seventh Chords**<br>**Root Position**<br>**Chord Symbol**<br>**Close & Open Position** | **147**<br>**147**<br>**148** | | | Recommended but not required. *Conservatory Canada* piano students are playing these chords at the co-requisite grades/level and will benefit from using this as an introduction in recognizing and writing these chords. |
| **Diminished Seventh Chords** | **149** | | | |
| **Term Drills (supplement)** | **90 & 91** (drills) | | | |
| **Chapter Challenge 14** | **Supplement 92** | | | |
| **CHAPTER FIFTEEN: ANALYSIS** | | | | |
| **Analyzing a short composition based on learned topics** | **151** | | | |
| **Term Drills (supplement)** | **96 & 97** (drills) | | | |
| **Chapter Challenge 15** | **Supplement 98** | | | |
| **GLOSSARY: MUSICAL SIGNS & TERMS** | | | | |
| **General Musical Signs and Terms** | **156**<br>**Supplement**<br>(categorized learning & study charts) | | | |
| **SAMPLE TEST PAPER** | | | | |
| **Level 5 Theory Sample Test Paper** | **162**<br>**Answers 169** | | | |

© 2021 Debra Wanless Music

www.debrawanless.com

# Suggested Terms for Chapter 1

## Review all Italian terms in *Total Theory* Basic/Theory 1 Rudiments Supplement.

**Note:** the terms and definitions within the *Total Theory* Intermediate /Theory 2 supplement are Conservatory Canada specific in language and requirements.
Although a few additional (not required) level appropriate signs and terms have been included within the supplement, all are clearly marked as 'recommended but not required for the examination'.

## *Tempo* Terms: Italian terms for the pace or speed of a composition

| Slow Terms | | Fast Terms | |
|---|---|---|---|
| **Term** | **Meaning** | **Term** | **Meaning** |
| ***grave*** | **slow, extremely solemn and serious** | ***vivace*** (recommended but not required for the examination) | **animated, briskly** |

## Terms Referring to Change of *Tempo*

| Term | Meaning |
|---|---|
| ***rubato, tempo rubato*** | **flexible *tempo* ; do not play in strict time; some notes get more or less than their real value (literally '*robbed time')*** |

## Italian Terms

Write the Italian term that means the OPPOSITE of the given dynamic term.

***forte*** _____

***pianissimo*** _____

***mezzo forte*** _____

***diminuendo*** _____

Provide the abbreviation and meaning for the following dynamic term.

***forte-piano*** _____

# Italian Terms

Draw a line from the term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***adagio*** | slow |
| ***moderato*** | slow, extremely solemn, serious in expression |
| ***grave*** | animated, briskly |
| ***allegro*** | slow, at ease; slower than *andante* but not as slow as *largo* |
| ***lento*** | at a moderate pace |
| ***vivace*** | quick and lively |

Provide a clear definition for each of the following Italian terms.

***accelerando*** _____

***grave*** _____

***tempo rubato*** _____

***andante*** _____

***largo*** _____

***vivace*** _____

Write the following *tempo* terms from slowest to fastest.

***andantino*** ***grave*** ***presto*** ***lento*** ***allegretto***

_____ _____ _____ _____ _____

# Technical Names for the Notes (Degrees) of a Scale

The following chart provides additional information regarding the technical names for the notes (degrees) of the scale.

| Scale Number | Technical Name | Description | Roman Numeral |
|---|---|---|---|
| $\hat{8}$ | tonic | • first and eighth note (degree) of major and minor scales (stable melody note)<br>• key-note (primary note) and centre of tonality | **VIII** |
| $\hat{7}$ | leading note OR subtonic | • leading note: leads back to the tonic. The leading note stands a semitone below the tonic (major, harmonic minor & ascending melodic minor) (unstable melody note = seeks resolution)<br>• subtonic: (the prefix 'sub' means below) The subtonic stands a whole tone below the tonic (natural minor & descending melodic minor) (unstable melody note = seeks resolution) | **VII** |
| $\hat{6}$ | submediant | • (the prefix 'sub' means below)<br>• mediant stands a third above the tonic while the submediant stands a third below the tonic (unstable melody note = seeks resolution )<br>• middle note between the subdominant and tonic | **VI** |
| $\hat{5}$ | dominant | • fifth note (degree) of the scale (stable or unstable = may be final note of a melody)<br>• a primary note of the scale | **V** |
| $\hat{4}$ | subdominant | • (the prefix 'sub' means below) fourth note (degree) of the scale (unstable melody note = seeks resolution)<br>• dominant stands a fifth above the tonic while the subdominant stands a fifth below the tonic<br>• a primary note of the scale | **IV** |
| $\hat{3}$ | mediant | • third note of the scale (stable melody note = may be final note of a melody)<br>• mediant stands a third above the tonic<br>• middle note between the tonic and dominant | **III** |
| $\hat{2}$ | supertonic | • (prefix 'super' means above) second note (degree) of the scale (unstable melody note = seeks resolution)<br>• supertonic stands a second above the tonic | **II** |
| $\hat{1}$ | tonic | • first and eighth note (degree) of major and minor scales (stable melody note = may be final note of a melody)<br>• key-note (primary note) and centre of tonality | **I** |

# Intermediate/Theory 2 Chapter Challenge number 1
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Draw a line from the Roman Numeral to the correct technical name of the scale.

| | |
|---|---|
| IV | tonic |
| I | submediant |
| III | leading note |
| VI | dominant |
| VII | mediant |
| II | subdominant |
| V | supertonic |

/16 2. Write the A flat Major scale ascending and descending as follows:

- use the F clef
- use the correct key signature
- use whole notes
- label the supertonic notes using the correct Roman Numeral

/10 3. On the staff below, write the dominant triad for F sharp minor in the treble clef. Use accidentals ONLY and whole notes.

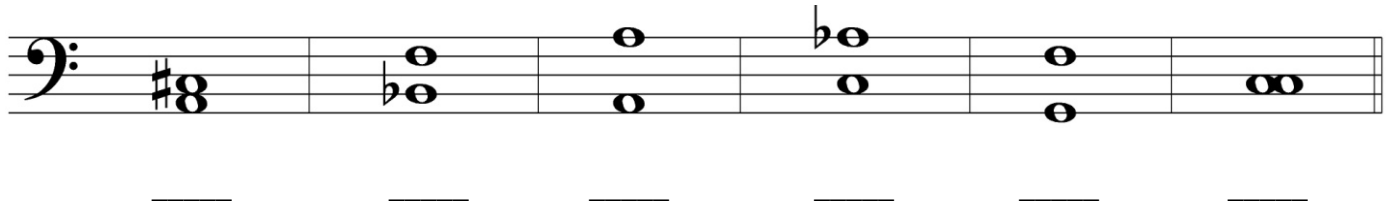
/6 4. Define the following terms.

***forte-piano*** _____

***grave*** _____

***tempo rubato*** _____

/12 5. Name the following intervals.

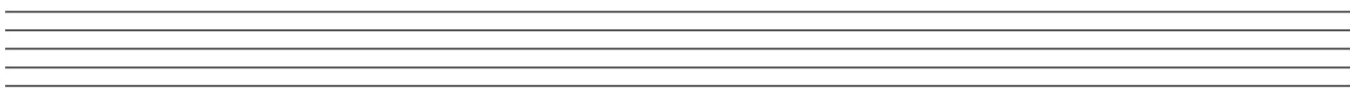


_____ _____ _____ _____ _____ _____

/12 6. Complete the following measures by adding rests within the brackets.

/14 7. Name the key of the following melody.
Transpose the melody one octave lower in the bass clef.

Key: _____



/16 8. Name the key and the technical name for the following:

Key: ___ Major ___ Minor ___ Major ___ Minor

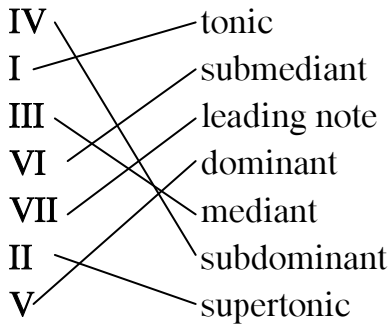
Technical Name: _____ _____ _____ _____

**Final Mark: ____/100**

# Intermediate/ Theory 2 Chapter Challenge number 1 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1.




2.

3.

4.

- begin loudly but immediately become soft
- slow, extremely solemn, serious in expression
- flexible *tempo* ; do not play in strict time

5.

major 3rd
perfect 5th
perfect 8ve
minor 6th
minor 7th
perfect un

6.

7. D Major

8.

| | |
|---|---|
| B flat Major | dominant |
| E Minor | leading note |
| A Major | tonic |
| C Minor | submediant |

# Suggested Terms for Chapter 2

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Adjectives, prepositions and terms used before other terms

| Term | Meaning |
|---|---|
| ***a*** | **at, in, with, by, for, to** |
| ***alla (all')*** | **in the style of** |
| ***assai*** | **very** |
| ***ben, bene*** | **well, good** |
| ***coll, colle, col, coll'*** | **with the** |
| ***con*** | **with** |
| ***e, ed*** | **and** |
| ***ma*** | **but** |
| ***meno*** | **less** |
| ***molto*** | **much, very, extremely** |
| ***non*** | **not** |
| ***più*** | **more** (always include the correct accent on the 'ù') |
| ***poco*** | **little** |

## Italian Terms

Define the following Italian terms.

***fortissimo*** _____

***piano*** _____

***mezzo piano*** _____

***forte-piano*** _____

***crescendo*** _____

***grave*** _____

***accelerando*** _____

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***a*** | very |
| ***non*** | at |
| ***più*** | little |
| ***poco*** | not |
| ***col*** | more |
| ***assai*** | with |

Provide a clear definition for each of the following Italian terms.

***alla*** _____

***moderato*** _____

***lento*** _____

***vivace*** _____

***ben*** _____

***ma*** _____

Write the following *tempo* terms from slowest to fastest.

***prestissimo*** ***andante*** ***lento*** ***adagio*** ***allegretto***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 2
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct technical name of the scale for each of the following Roman Numerals.

II _____
VIII _____
III _____
V _____
IV _____
VII _____
VI _____

/16 2. Write the E Major scale ascending and descending as follows:

- use the G clef
- use the correct key signature
- use quarter notes
- label the submediant notes using the correct Roman Numeral
- mark the semitones with a slur

/10 3. On the staff below, write the subdominant triad for C minor in the bass clef. Use accidentals ONLY and whole notes.

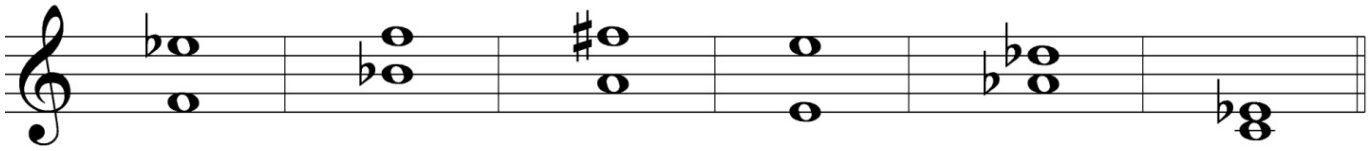
/6 4. Define the following Italian terms.

***più*** _____

***vivace*** _____

***grave*** _____

/12 5. Name the following intervals.

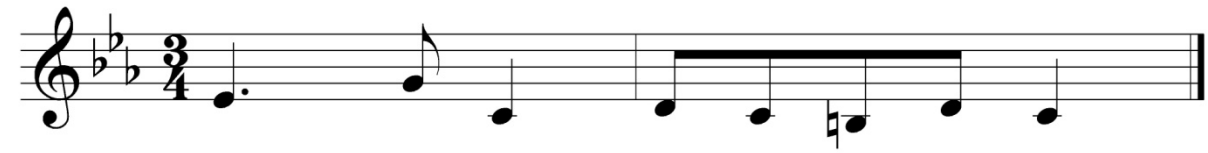


_____ _____ _____ _____ _____ _____

/12 6. Complete the following measures by adding rests within the brackets.

/14 7. Name the key of the following melody.
Re-write the melody below at the same pitch in the bass clef.

Key: _____



/16 8. Add the bar lines to the passage below.
Mark the accents above the line as strong (S) or weak (W).

Accents:

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 2 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1.

supertonic
tonic
mediant
dominant
subdominant
leading note
submediant

2.

3.

4.

- more
- lively, brisk, spirited
- slow, extremely solemn, serious in expression

5.

minor 7th
perfect 5th
major 6th
perfect 8ve
perfect 4th
minor 3rd

6.

7.

C Minor

8.

# Suggested Terms for Chapter 3

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Stylistic Terms

| Term | Meaning |
|---|---|
| ***animato*** | **animated, with increased life** |
| ***brillante*** | **brilliant, bright, sparkling** |
| ***brio*** | **life, spirit** |
| ***con brio*** | **with life, spirit** |
| ***con espressione*** | **with expression** |
| ***con moto*** | **with motion, movement** |
| ***espressivo (espress.)*** | **expressively** |
| ***morendo*** | **dying away in *tempo* and tone** |
| ***pesante*** | **heavily** |
| ***scherzando*** | **playful, light and lively** |
| ***sostenuto*** | **sustained** |
| ***tranquillo*** | **in quiet, calm style** |

## Italian Terms

Define the following Italian terms.

***vivace*** _____

***allegretto*** _____

***accelerando*** _____

***con brio*** _____

***tempo rubato*** _____

***assai*** _____

***poco*** _____

***sostenuto*** _____

# Italian Terms

Draw a line from Italian the term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***più*** | in a quiet, calm style |
| ***alla*** | well, good |
| ***a*** | more |
| ***ben*** | brilliant, bright, sparkling |
| ***brillante*** | in the style of |
| ***tranquillo*** | at, in, by |

Provide a clear definition for each of the following Italian terms.

***con moto*** _____

***espressivo*** _____

***meno*** _____

***molto*** _____

***animato*** _____

***grave*** _____

***pesante*** _____

Write the abbreviations for the following dynamic terms from softest to loudest.

***fortissimo*** ***piano*** ***mezzo forte*** ***pianissimo*** ***forte***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 3
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct Roman Numeral for each of the following technical names of the scale.

submediant _____

leading note _____

supertonic _____

mediant _____

subdominant _____

tonic _____

dominant _____

/16 2. Write the F Minor Harmonic scale as follows:

- use the F clef
- use the correct key signature and any necessary accidentals
- ascending and descending
- use dotted half notes
- label the mediant notes using the correct Roman Numeral
- mark the semitones with a slur and the tone plus a semitone with a square bracket

/10 3. On the staff below, write the dominant triad for B minor in the G clef.
Use the correct key signature, any necessary accidentals and whole notes.

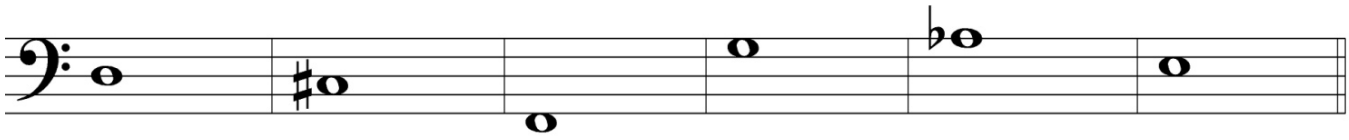
/6 4. Define the following Italian terms.

***allegro*** _____

***con espressione*** _____

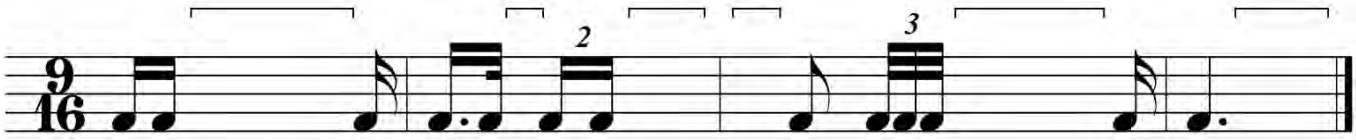
***coll*** _____

/12 5. Write the following melodic intervals above the given notes.



major 3rd | chromatic semitone | perfect 4th | minor 6th | minor 2nd | diatonic semitone

/12 6. Complete the following measures by adding rests within the brackets.




/14 7. Name the key of the following melody.
Transpose the melody down one octave in the bass clef.

Key: _____

/16 8. Add the bar lines to the following passage.
Mark the accents above the line as strong (S) medium (M) or weak (W).

Accents:

**Final Mark: ____/100**

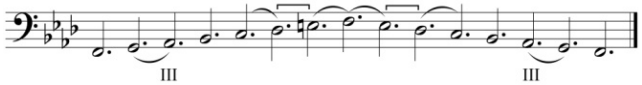
# Intermediate/Theory 2 Chapter Challenge number 3 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1.

VI
VII
II
III
IV
I
V

2.

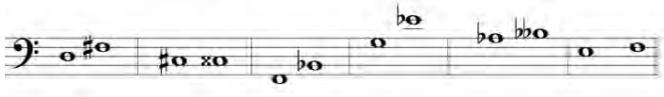



3.

4.

- quick and lively
- with expression
- with

5.



6.

7.

G Minor

8.

S W M W S W M W

# Suggested Terms for Chapter 4

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Terms providing direction

| Term | Meaning |
|---|---|
| ***attacca*** | **go on to the next, without a break** |
| ***leggiero*** | **light, nimble** |
| ***loco*** | **return (play) at the written pitch (register); appears after *8va* or *8vb*** |
| ***meno*** | **less** |
| ***mosso*** | **movement** |
| ***meno mosso*** | **less movement (slower)** |
| ***molto*** | **much, very, extremely** |
| ***moto*** | **motion** |

## Italian Terms

Define the following Italian terms.

***molto*** _____

***con moto*** _____

***meno*** _____

***lento*** _____

***più*** _____

***assai*** _____

***con espressione*** _____

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***leggiero*** | in a quiet, calm style |
| ***tranquillo*** | slow, extremely solemn and serious |
| ***molto*** | with life, spirit |
| ***meno mosso*** | much, very, extremely |
| ***con brio*** | light, nimble |
| ***grave*** | less movement |

Provide a clear definition for each of the following Italian terms.

***poco*** _____

***vivace*** _____

***animato*** _____

***non*** _____

***brillante*** _____

***larghetto*** _____

Write the abbreviations for each of following Italian terms.

| ***forte-piano*** | ***ritardando*** | ***crescendo*** | ***espressivo*** | ***accelerando*** |
|---|---|---|---|---|
| _____ | _____ | _____ | _____ | _____ |

# Key Signature Review

| Major and Minor Scale Patterns<br>**Note:** patterns identified below as whole tone (W) and semitone (ST) | |
|---|---|
| **Major** | **W W ST W W W ST** |
| **Natural Minor** | **W ST W W ST W W** |
| **Harmonic Minor** | **W ST W W ST W+ST ST** |
| **Melodic Minor** | ↑ **W ST W W W W ST**<br>↓ **W W ST W W ST W** |
| **Key Signatures** | |
| **sharp scales** | • the last sharp of the key signature is the leading note (7th degree). Count up one semitone to find the tonic.<br>• the last sharp is *ti* (7th degree) - sing up one semitone to find *doh* (the name of the scale). |
| **flat scales** | • the last flat of the key signature is the subdominant (4th degree). Count down four notes to find the tonic.<br>• the last flat is *fah* (4th degree) - sing down (*fah mi re) doh* (the name of the scale).<br>• when two or more flats appear in the key signature, the second from last flat names the scale. |

## Order of Sharps and Flats:

Consider creating a mnemonic to remember the order of sharps.

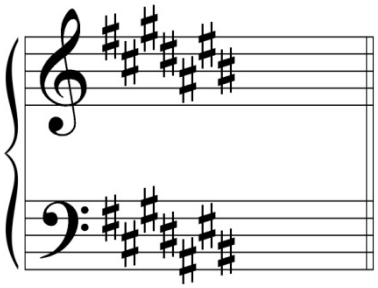
Example:

Order of Sharps: ⟶

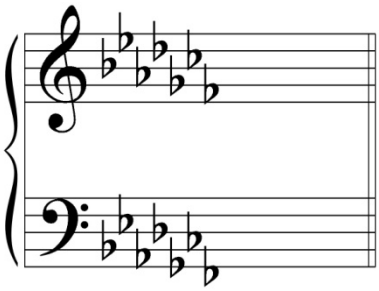
Father Charles Goes Down And Ends Battle

⟵ Order of Flats

**Placement of Sharps on the Staff**



**Placement of Flats on the Staff**



# Intermediate/Theory 2 Chapter Challenge number 4
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct technical name of the scale for each of the following Roman Numerals.

I _____
VII _____
II _____
VI _____
IV _____
VIII _____
III _____

/16 2. Write the F sharp Major scale as follows:

- use the G clef
- use the correct key signature
- ascending and descending
- use eighth notes beamed in pairs
- label the leading note using the correct Roman Numeral
- mark the semitones with a slur

/10 3. On the staff below, write the suddominant triad for B Major in the treble clef. Use the correct key signature and whole notes.

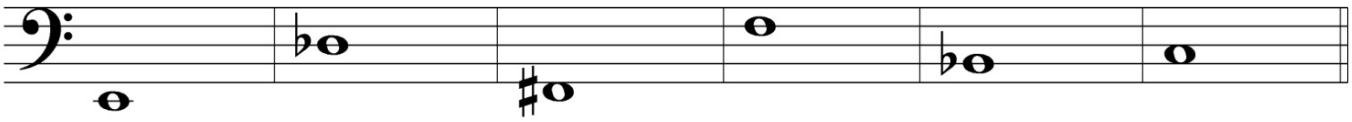
/6 4. Define the following Italian terms.

***leggiero*** _____

***con moto*** _____

***loco*** _____

/12 5. Write the following melodic intervals above the given notes.



major 3rd | whole tone | chromatic semitone | minor 2nd | diatonic semitone | minor 7th

/12 6. Complete the following measures by adding rests within the brackets.

/14 7. Name the key of the following melody.
Transpose the melody up one octave in the treble clef.

Key: _____

/16 8. Add the bar lines to the following passage.
Mark the accents above the line as strong (S) medium (M) or weak (W).

Accents:

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 4 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1.

tonic
leading note
supertonic
submediant
subdominant
tonic
mediant

2.

3.

4.

- light, nimble
- with motion, movement
- play at the written pitch

5.

6.

7.

G flat Major

8.

# Suggested Terms for Chapter 5

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

| Terms providing direction | |
|---|---|
| **Term** | **Meaning** |
| ***non troppo*** | **not too much** |
| ***più mosso*** | **more movement (quicker)** |
| ***quasi*** | **in the style of; or (when used with *tempo*) almost** |
| ***sempre*** | **always** |
| ***senza*** | **without** |
| ***simile*** | **like; the same as** |
| ***subito*** | **suddenly** |
| ***troppo*** | **too much** |
| **Accent** | |
| ***sforzando (sf, sfz)*** (recommended but not required for the examination) | **sudden strong accent of a single note or chord** |

## Italian Terms

Define the following Italian terms.

***leggiero*** _____

***meno mosso*** _____

***tranquillo*** _____

***animato*** _____

***poco*** _____

***subito*** _____

***cantabile*** _____

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***dolce*** | rather slow and broadly but not as slow as *largo* |
| ***dal segno*** | loud, then immediately soft |
| ***larghetto*** | sweetly |
| ***adagio*** | repeat from the sign |
| ***forte-piano*** | like; the same as |
| ***simile*** | slow, at ease; slower than *andante* but not as slow as *largo* |

Provide a clear definition for each of the following Italian terms.

***cantabile*** _____

***senza*** _____

***quasi*** _____

***sforzando*** _____

***tempo I*** _____

***vivace*** _____

Write the abbreviations for each of following Italian terms.

***descrescendo*** ***rallendando*** ***da capo*** ***fortissimo*** ***mezzo piano***

_____ _____ _____ _____ _____

# Key Signatures

**(Print and complete as often as necessary)**

Write the key signatures correctly on the staves below for all sharps and flats.

**Sharps**

**Flats**

## Key Signature Review Chart

| Major Scale | Minor Scale | Number of ♯'s or ♭'s | ♯ or ♭ names |
|---|---|---|---|
| C Major | A Minor | 0 ♯'s or ♭'s | |
| G Major | | 1 | F♯ |
| D Major | | 2 | F♯ C♯ |
| A Major | | | |
| E Major | | | |
| B Major | | | |
| F♯ Major | | | |
| C♯ Major | | | |
| C Major | A Minor | 0 ♯'s or ♭'s | |
| F Major | | 1 | B♭ |
| B♭ Major | | 2 | B♭ E♭ |
| E♭ Major | | | |
| A♭ Major | | | |
| D♭ Major | | | |
| G♭ Major | | | |
| C♭ Major | | | |

# Key Signatures

**(Print and complete as often as necessary)**

Write the key signatures correctly on the staves below for all sharps and flats.

**Sharps**

**Flats**

## Key Signature Review Chart

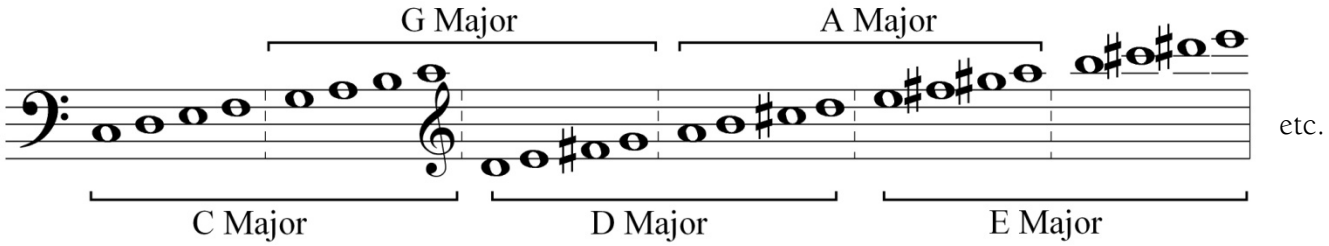
| Major Scale | Minor Scale | Number of ♯'s or ♭'s | ♯ or ♭ names |
|---|---|---|---|
| C Major | A Minor | 0 ♯'s or ♭'s | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | A Minor | 0 ♯'s or ♭'s | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

# Circle of Fifths
(Additional information)

The **Circle of Fifths** is another useful way to understand scales and their corresponding key signatures. The **Circle of Fifths** demonstrates the relationship of one key to another based on overlapping **tetrachords** (see *Total Theory Intermediate Rudiments* page 33). The **Circle of Fifths** also identifies the number of sharps and flats within each key signature, as well as the related minor key.

Sharp Scales move clockwise on the Circle of Fifths in an ascending tetrachord order.

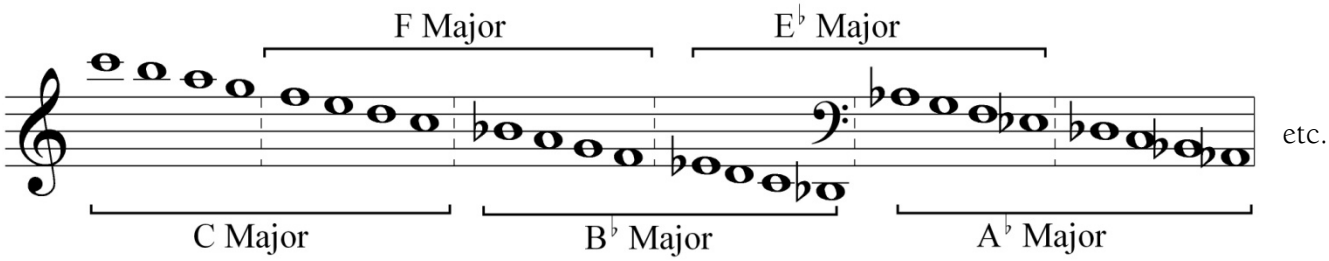
i.e. the upper tetrachord of each major sharp scale is the lower tetrachord of the next major sharp scale.




**Sharp Scales** move clockwise on the Circle of Fifths ascending by fifths.

**Flat Scales** move counter clockwise on the Circle of Fifths in a descending tetrachord order.

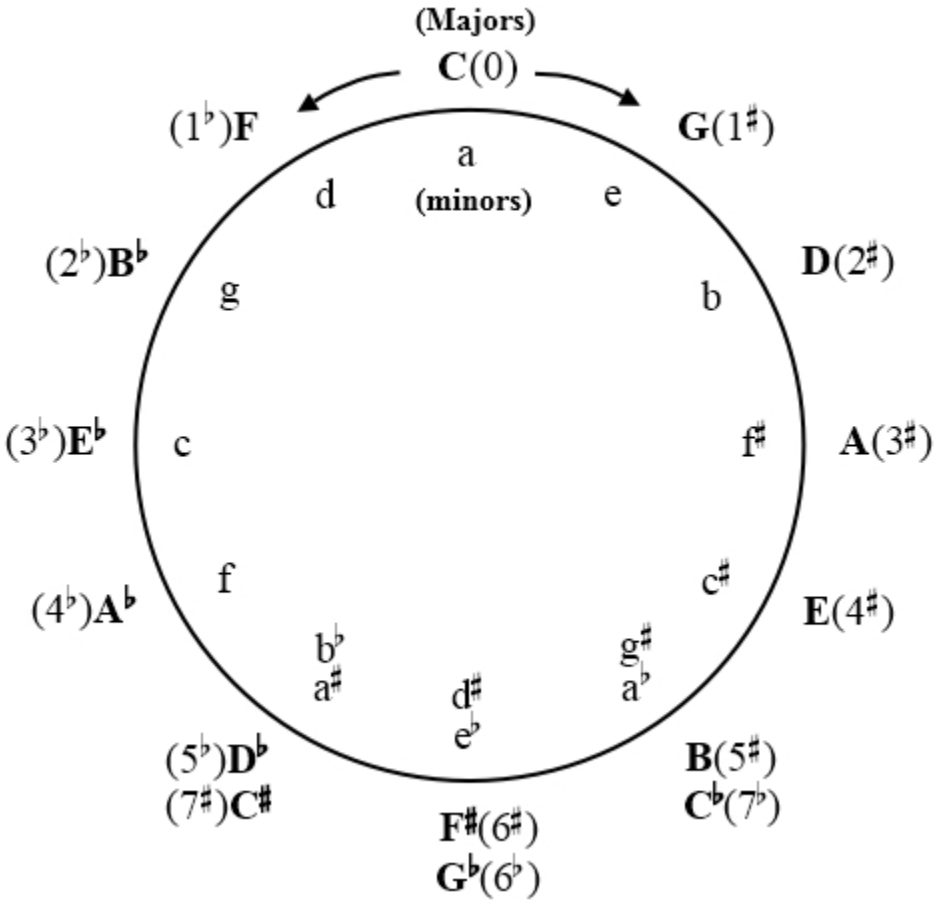
i.e. the lower tetrachord of each major sharp scale is the upper tetrachord or the next major flat scale.




**Flat Scales** move counter clockwise on the Circle of Fifths descending by fifths (or ascending a fourth).

# Circle of Fifths
(Additional information)

The **Circle of Fifths** below is an example containing all key signatures, as well as the major keys and their relative minors.



## Key Signatures

**(Print and complete as often as necessary)**

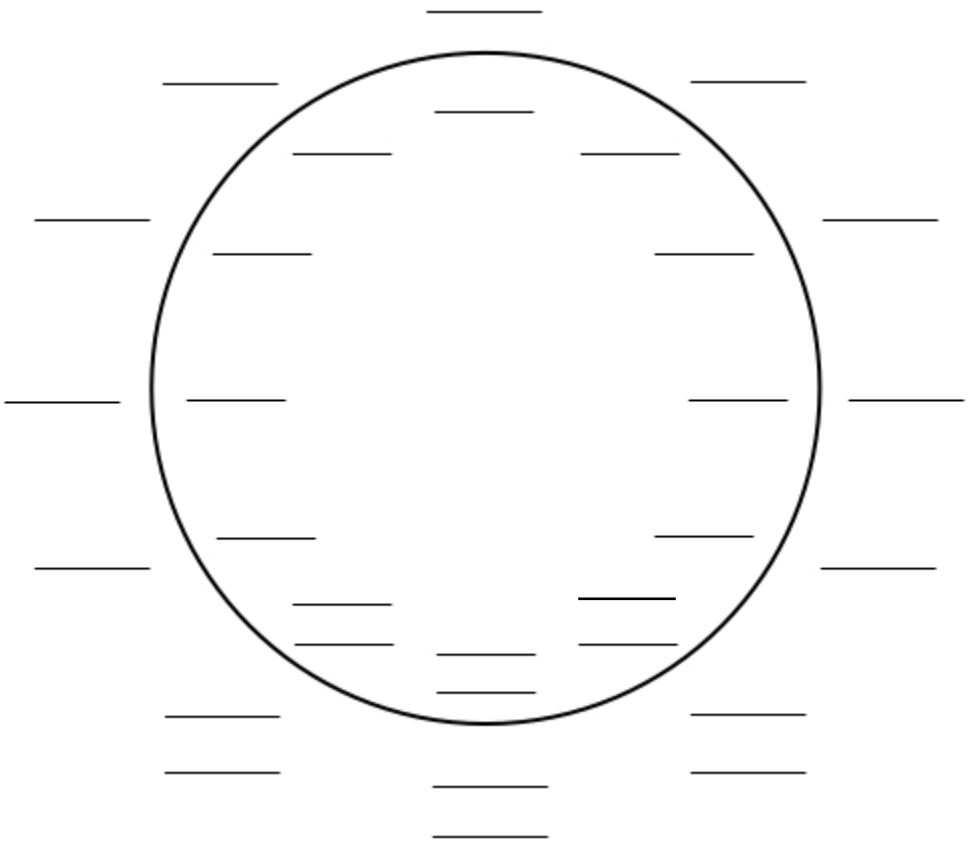
Write the key signatures correctly on the staves below for all sharps and flats.

**Sharps**

**Flats**

## Circle of Fifths

Complete the Circle of Fifths below.



# Writing Scales with a Time Signature (Review)

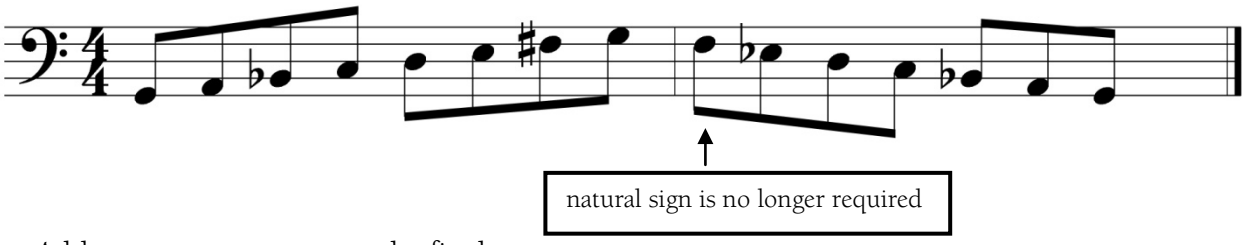
Writing original compositions in the correct rhythm may sometimes be a challenge. Learning to write scales using a time signature is an ideal step to assist with creating rhythmically correct compositions.

Follow these steps for rhythmic success!

1. Write the required scale using whole notes. Be sure to leave some space at the end to allow for any necessary rests.
   Example: G Melodic Minor - written with whole notes to begin.

2. Change the notes to the correct value. Check for stem direction and length, beaming and dot placement if required.
   Example: G Melodic Minor – using eighth notes beamed correctly.

3. Add bar lines and determine which accidentals are required and which are no longer necessary once the bar lines have been added.
   Example: G Melodic Minor – using eighth notes beamed correctly.




4. Add any necessary rests to the final measure.
   Example: G Melodic Minor – using eighth notes beamed correctly. Complete the final measure with any necessary rests.

## **Writing Scales with a Time Signature** (Review)

**Exercise:** Write the following scales ascending and descending using the correct key signature. Include appropriate bar lines and complete the final measure with any necessary rests.

B flat Minor Harmonic in the G clef in $\frac{6}{8}$ time using eighth notes properly grouped

F sharp Melodic Minor in the bass clef in $\frac{12}{16}$ time using sixteenth notes properly grouped

D flat Major in the treble clef in $\frac{9}{4}$ time using eighth notes properly grouped

G flat Major in the F clef in $\frac{12}{8}$ time using sixteenth notes properly grouped

F sharp Major in the bass clef in $\frac{9}{8}$ time using dotted quarter notes properly grouped

G sharp Natural Minor in the bass clef in $\frac{6}{16}$ time using thirty-second notes properly grouped

# Intermediate/Theory 2 Chapter Challenge number 5

**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Name the minor key for each of the following key signatures. Identify each note with the correct Roman Numeral and provide the technical name for each.

Key: _____ _____ _____ _____

Roman Numeral: ___ ___ ___ ___

Technical Name: _____ _____ _____ _____

/16 2. Write the D sharp Minor Melodic scale as follows:

- use the F clef
- use the correct key signature and any necessary accidentals
- ascending and descending
- use sixteenth notes properly grouped in 𝄵 time and any necessary rests
- label the subdominant notes using the correct Roman Numeral
- mark the semitones with a slur

/10 3. On the staff below, write the dominant triad for B flat Minor in the F clef. Use the correct key signature and whole notes.

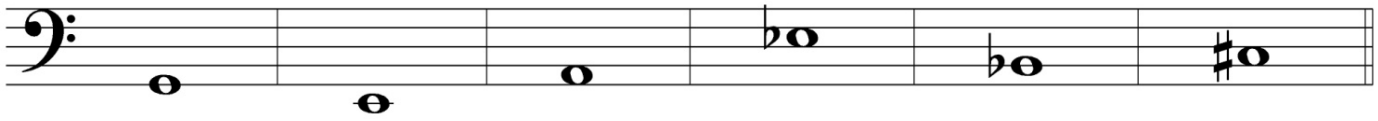
/6 4. Define the following Italian terms.

***troppo*** _____

***sempre*** _____

***espressivo*** _____

/12 5. Write the following harmonic intervals above the given notes.

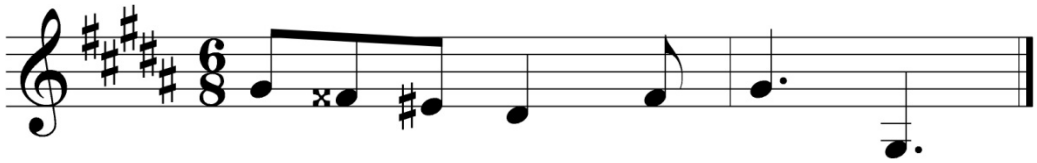


minor 3rd | whole tone | minor 7th | minor 2nd | diatonic semitone | perfect 8va

/12 6. Complete the following measures by adding rests within the brackets.

/14 7. Name the key of the following melody.
Transpose the melody down one octave in the bass clef.

Key: _____



/16 8. Name the scale that is the Enharmonic Equivalent for each of the following:

| Scale Name | Enharmonic Equivalent Scale |
|---|---|
| F sharp Major | _____ Major |
| D flat Major | _____ Major |
| B flat Minor | _____ Minor |
| G sharp Minor | _____ Minor |

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 5 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1.

| | | |
|---|---|---|
| G sharp Minor | III | mediant |
| C Minor | VII | leading note |
| E flat Minor | II | supertonic |
| C sharp Minor | VI | submediant |

2.

3.

4.

- too much
- always
- expressively

5.

6.

7.

G sharp Minor

8.

G flat Major
C sharp Major
A sharp Minor
A flat Minor

**Answers page 40** scales

# Suggested Terms for Chapter 6

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Piano Pedal Terms

(ALL pedal terms are recommended but not required for the examination)

| Term | Meaning |
|---|---|
| ***tre corde*** | **release the (left) soft pedal three strings,** |
| ***una corda (u.c.)*** | **one string, depress the (left) soft pedal** |

## Review Piano Pedal Terms

| | |
|---|---|
| ***pedale (ped.)*** | **damper (right) pedal** |
| Ped. ✻ | **depress the damper (right) pedal and release** |
| ⌊————⌋ | |

## Italian Terms

Define the following Italian terms.

***non troppo*** _____

***quasi*** _____

***sempre*** _____

***molto*** _____

***brillante*** _____

***subito*** _____

***attacca*** _____

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***vivace*** | fast |
| ***una corda*** | but |
| ***ma*** | light, nimble |
| ***con brio*** | one string, depress the left piano pedal |
| ***leggiero*** | lively, brisk |
| ***presto*** | with life, spirit |

Provide a clear definition for each of the following Italian terms.

***tre corde*** _____

***tranquillo*** _____

***allegretto*** _____

***lento*** _____

***da capo*** _____

***legato*** _____

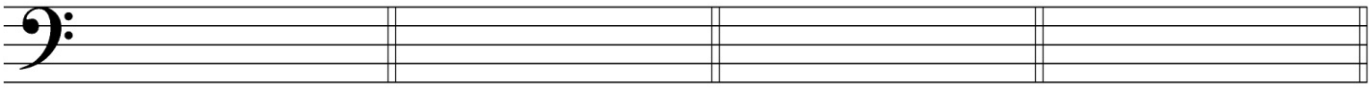
Draw the sign for each of following Italian terms.

| ***pedale*** | ***segno*** | ***diminuendo*** | **repeat** | ***crescendo*** |
|---|---|---|---|---|
| _____ | _____ | _____ | _____ | _____ |

# Intermediate/Theory 2 Chapter Challenge number 6
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct key signature and note as directed for each measure. Write the technical name below for each note

Key: D sharp Minor | A flat Major | A flat Minor | B Major

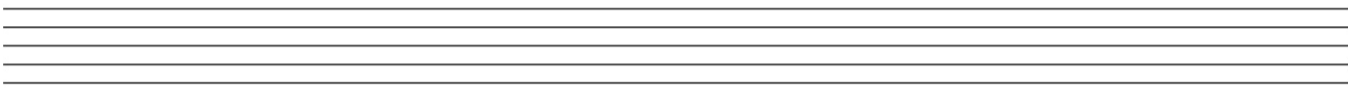


Roman Numeral: V VII II VI

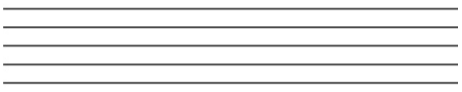
Technical Name: _____ _____ _____ _____

/16 2. Write the E flat Minor Harmonic scale as follows:

- use the F clef
- use accidentals ONLY
- ascending and descending
- use eighth notes properly grouped in $\frac{6}{4}$ time and any necessary accidentals
- label the mediant notes using the correct Roman Numeral
- mark the semitones with a slur and the tone plus a semitone with a bracket



/10 3. On the staff below, write the dominant triad for G sharp Minor in the G clef. Use the correct key signature and whole notes.



/6 4. Define the following Italian terms.

***pedale*** _____

***tre corde*** _____

***più mosso*** _____

/16 5. Name the following intervals.

_____ _____ _____ _____

/12 6. Complete the following measures by adding rests within the brackets.

/10 7. Write the major scale which has F♯ as the subdominant; ascending and descending. Use the G clef, the correct key signature and whole notes.

/16 8. Fill in the blanks below:

a. Enharmonic Equivalents are the _____ note/sound but have _____ names.

b. Relative Major and Minor keys use the same _____ _____.

c. Tonic Major and Minor keys have the same _____ but _____ key signatures.

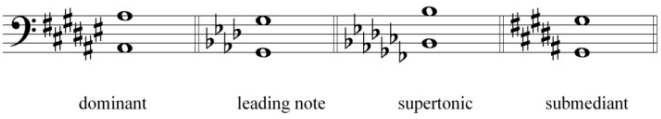
d. Major and Minor scales are divided into two four-note _____.

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 6 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. two possible answers for each note




2.

3.

4.

- damper (right piano) pedal
- release the soft pedal
- more movement

5.

major 3rd
minor 6th
minor 7th
perfect 4th

6.

7.

8.

a. same different
b. key signature
c. tonic different
d. tetrachord

# Suggested Terms for Chapter 7

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## *Tempo* Terms Review

| Fast Terms | | Additional Terms & Endings | Fast terms with added endings | |
|---|---|---|---|---|
| **Term** | **Meaning** | | **Term** | **Meaning** |
| ***allegro*** | **quick and lively** | ***etto/ino*** (ending) **= not as** | ***allegretto*** | **lively and moderately fast but not as fast as *allegro*** |
| ***presto*** | **fast: faster than *allegro*** | ***issimo*** (ending) **= very/more** | ***prestissimo*** | **extremely fast** |
| ***vivace*** (recommended but not required for the examination) | **animated, briskly** | | | |
| | | ***endo/ando*** (ending) **= gradually getting** | ***accelerando (accel.)*** | **gradually get faster** |
| **Moderately Fast Terms** | | | | |
| ***moderato*** | **at a moderate pace; between *andante* and *allegro*** | | | |

## Fast and Moderate *Tempo* Terms from Fastest to Slowest

*Tempo* terms may be subject to interpretation, style and include a range when suggesting a metronome marking. The following bracketed numbers provide an approximate mid range metronome marking for the quarter for each term.

***prestissimo*** (♩ ca170+) ***presto*** (♩ ca160) ***vivace*** (♩ ca145) ***allegro*** (♩ ca130) ***allegretto*** (♩ ca108) ***moderato*** (♩ ca92)

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***tre corde*** | quick and lively |
| ***non troppo*** | as loud as possible |
| ***allegro*** | light, nimble |
| ***attacca*** | release the *una corda* pedal |
| ***leggiero*** | go onto the next without a break |
| ***forte possible*** | not too much |

Provide a clear definition for each of the following Italian terms.

***all'*** _____

***coll'*** _____

***ed*** _____

***animato*** _____

***senza*** _____

***mosso*** _____

Write the following *tempo* terms from slowest to fastest.

***vivace*** ***moderato*** ***allegretto*** ***presto*** ***allegro***

_____ _____ _____ _____ _____

# Identifying Types of Scales

When asked to identify a type of scale, count the number of notes in the scale, and check the interval pattern. The following chart will help identify the different scale types.

The following chart is the same as that which appears on page 79 of *Total Theory Intermediate* text and identifies the patterns with Whole Tones (W) and Semitones (ST).

**For the examination, major and minor scales ONLY are required.**
**Chapters 6 & 7 of the *Total Theory Intermediate* text provide an excellent introduction to playing, identifying and writing other types of scales. *Conservatory Canada* piano students have been playing some of these scales since Grade/Level 1 – the *Total Theory Intermediate* text and supplement provide the next stage of learning for these scales. Try improvising on these scales – have fun with them.**

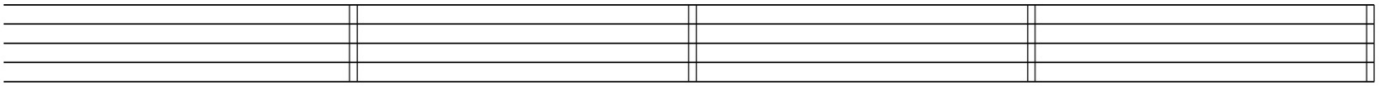
| Scale Type | Number of Different Notes | Pattern |
|---|---|---|
| Major | 7 + upper tonic = 8 total | W W ST W W ST |
| Natural Minor | 7 + upper tonic = 8 total | W ST W W ST W W |
| Harmonic Minor | 7 + upper tonic = 8 total | W ST W W ST W+ST ST |
| Melodic Minor | 7 + upper tonic = 8 total | ↑W ST W W W W ST<br>↓W W ST W W ST W |
| Chromatic | 12 + upper tonic = 13 total | move by semitones |
| Whole Tone | 6 + upper tonic = 7 total | move by whole tones |
| Pentatonic (Major) | 5 + upper tonic = 6 total | W W min3 W min3 |
| Pentatonic (Minor) | 5 + upper tonic = 6 total | min3 W W min3 W |
| Blues | 6 + upper tonic = 7 total | min3 W ST ST min3 W |
| Octatonic | 8 + upper tonic = 9 total | alternates between<br>W ST or ST W |

# Intermediate/Theory 2 Chapter Challenge number 7

**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct key signature and note as directed for each measure.
Use the G clef and whole notes. Write the technical name below for each note

Key: A Minor Harmonic G Major B Minor Melodic E flat Major

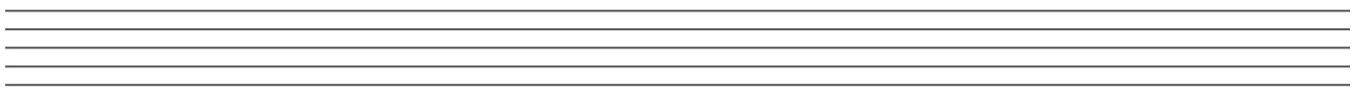


Roman Numeral: VII III II VI

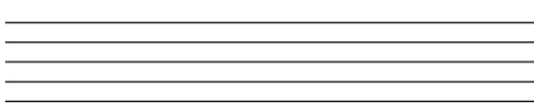
Technical Name: _____ _____ _____ _____

/16 2. Write the G sharp Minor Melodic scale as follows:

- use the F clef
- use the correct key signature and any necessary accidentals
- ascending and descending
- use sixteenth notes and $\frac{12}{16}$ time and any necessary rests
- label the subdominant notes using the correct Roman Numeral
- mark the semitones with a slur



/10 3. On the staff below, write the dominant triad for D sharp Minor in the bass clef.
Use the correct key signature and whole notes.



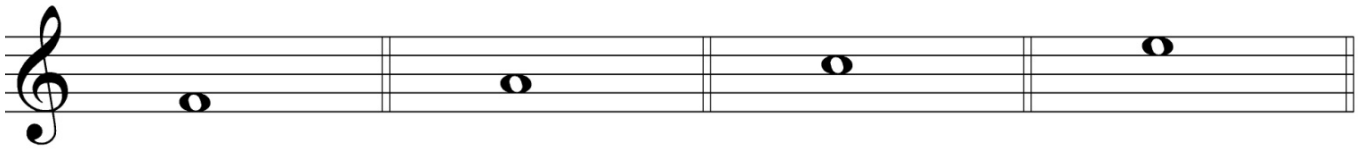
/6 4. Define the following Italian terms and provide an abbreviation or sign (when possible) for each term.

***una corda*** _____

***espressivo*** _____

***grave*** _____

/16 5. Write the following harmonic intervals above the given notes.



perfect 8ve minor 3rd major 7th perfect 5th

/18 6. Re-write the following passage grouping the notes correctly. Add bar lines.

/20 7. Write the relative harmonic minor scale for D flat major as follows:

- use the G clef
- use the accidentals ONLY
- ascending and descending
- use sixteenth notes and $\frac{6}{8}$ time and any necessary rests
- label the supertonic notes using the correct Roman Numeral
- mark the semitones with a slur
- name the key. Key: _____

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 7 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. two possible answers for some notes

2.

3.

4.

- soft (left ) piano pedal *u.c.*
- expressively *espress.*
- slow, extremely solemn and serious

5.

6.

7.

B flat minor harmonic

# Suggested Terms for Chapter 8

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## *Tempo* Terms Review

| Slow Terms | | Additional Terms & Endings | Slow terms with added endings | |
|---|---|---|---|---|
| **Term** | **Meaning** | | **Term** | **Meaning** |
| ***andante*** | **rather slow; a walking pace** | ***etto/ino*** (ending) **= not as** | ***andantino*** (recommended but for required for the examination) | **at an easy pace but not as slow as (faster than) *andante*** |
| ***largo*** | **broad, slow, and stately** | ***issimo*** (ending) **= very/more** | ***larghetto*** | **rather slow and broad but not as slow as *largo*** |
| | | ***endo/ando*** (ending) **= gradually get** | ***ritardando (rit., ritard.)*** ***rallentando (rall.)*** | **gradually get slower** |
| ***adagio*** | **slow, at ease; slower than *andante* but not as slow as *largo*** | | | |
| ***lento*** | **(very) slow** | | | |
| ***grave*** | **slow, extremely solemn and serious** | | | |

## Slow *Tempo* Terms from Fastest to Slowest

*Tempo* terms may be subject to interpretation, style and include a range when suggesting a metronome marking. The following bracketed numbers provide an approximate mid range metronome marking for the quarter for each term.

***andantino*** (♩ ca 90) ***andante*** (♩ ca76) ***adagio*** (♩ ca65) ***larghetto*** (♩ ca62) ***lento*** (♩ ca55) ***largo*** (♩ ca50) ***grave*** (♩ ca40)

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***tempo*** | brilliant |
| ***e*** | less |
| ***brillante*** | one string; depress the left (soft) pedal |
| ***meno*** | too much |
| ***una corda*** | the speed at which the piece should be played |
| ***troppo*** | and |

Provide a sign (when possible) and a clear definition for each of the following Italian terms.

***pedale*** _____

***simile*** _____

***crescendo*** _____

***fermata*** _____

***tenuto*** _____

***segno*** _____

Write the following *tempo* terms from slowest to fastest.

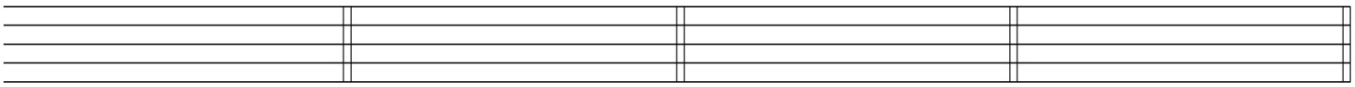
***prestissimo*** ***andante*** ***moderato*** ***largo*** ***grave***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 8
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct key signature and note as directed for each measure.
Use the F clef and whole notes. Write the technical name below for each note

Key: C sharp Major F Minor D Major B flat Minor

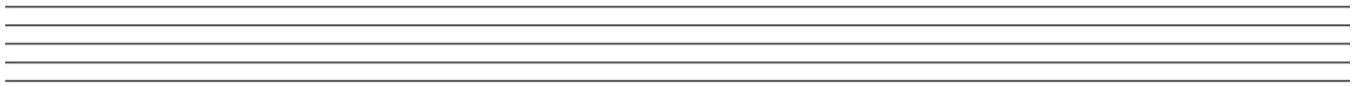


Roman Numeral: I IV V III

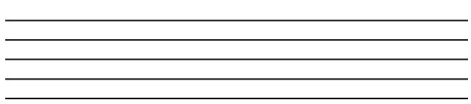
Technical Name: _____ _____ _____ _____

/18 2. Write the A sharp Minor Harmonic scale as follows:

- use the G clef
- use accidentals ONLY
- ascending ONLY
- use eighth notes in $\frac{3}{2}$ time and any necessary rests
- label the supertonic note using the correct Roman Numeral
- mark the semitones with a slur and the tone plus a semitone with a bracket



/10 3. On the staff below, write the subdominant triad for B Minor in the bass clef.
Use the correct key signature and whole notes.



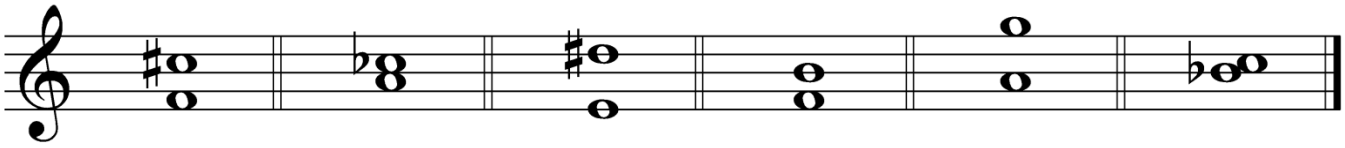
/6 4. Define the following Italian terms.

***non troppo*** _____

***molto*** _____

***brillante*** _____

/16 5. Name the following intervals.



Name: _____ _____ _____ _____ _____ _____

/18 6. Complete the following measures by adding rests within the brackets.

/18 7. Write the major scale with G♯ as the mediant as follows:

- use the F clef
- use the correct key signature
- ascending and descending
- use sixteenth notes in 9/8 time and any necessary rests
- label the submediant notes using the correct Roman Numeral
- mark the semitones with a slur
- mark the upper and lower tetrachords ascending only with a bracket

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 8 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. two possible answers for all notes

tonic subdominant dominant mediant

2.

II

3.

4.

- not too much
- much, very, extremely
- brilliant, bright, sparkling

5.

aug 5th dim 3rd maj 7th aug 4th min 7th maj 2nd

6.

7.

VI VI

# Suggested Terms for Chapter 9

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Combining Italian Terms

Italian terms may be used alone or in combination to create short sentences providing clearer or more detailed instructions.
The following is a short list of examples.
Notice that language is sometimes adapted to create a logical definition.

| Terms | Meaning |
|---|---|
| ***allegro non troppo*** | **quick and lively but not too much** |
| ***andante e dolce*** | **rather slow; at a walking pace and sweetly** |
| ***coll' 8va*** | **add an octave; play in octaves** |
| ***cresc. poco a poco*** | **gradually getting louder little by little** |
| ***piano molto espressivo*** | **soft and very expressive** |
| ***poco a poco*** | **little by little** |
| ***poco dim. e molto rit.*** | **become a little softer and much slower** |
| ***sempre staccato*** | **always detached** |
| ***senza pedale*** | **without pedal** |
| ***vivace ma leggiero*** | **animated, briskly but lightly** |

## Combinations of Italian Terms

Using ideas from the above chart, clearly define the following combinations of Italian terms.

***allegro con brio*** _____

***andante con moto*** _____

***prestissimo e leggiero*** _____

***pp espressivo poco cresc.*** _____

***p molto legato e cantabile*** _____

***dim. e rit.*** _____

# Italian Terms

Draw a line from the Italian term in column A to the Italian term with a similar meaning in column B.

| Column A | Column B |
|---|---|
| ***tempo primo*** | ***ritardando*** |
| ***rallentando*** | ***brillante*** |
| ***e*** | ***diminuendo*** |
| ***con brio*** | ***allegretto*** |
| ***descrescendo*** | ***ed*** |
| ***allegro ma troppo*** | ***tempo I*** |

Clearly define each of the following Italian terms.

***leggiero*** _____

***molto*** _____

***bene*** _____

***vivace*** _____

***mano destra*** _____

***quasi*** _____

Write the following tempo terms from slowest to fastest.

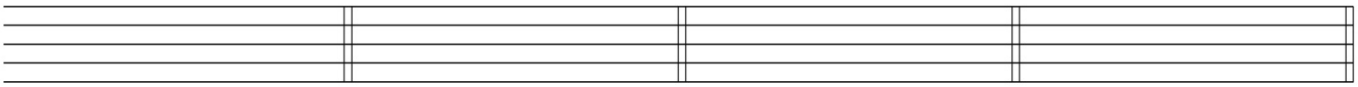
***allegretto*** ***lento*** ***allegro*** ***adagio*** ***vivace***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 9
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct key signature and note as directed for each measure.
Use the G clef and whole notes. Write the correct Roman Numeral below each note.

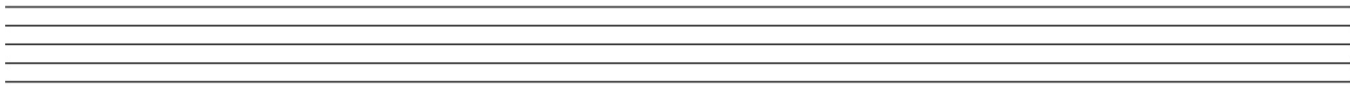
Key: F sharp Major | G Minor Harmonic | E flat Major | A sharp Minor Harmonic



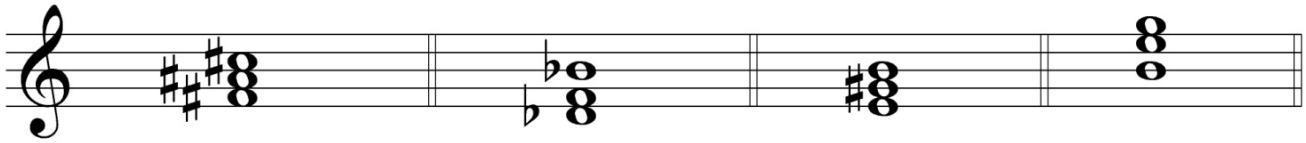
Roman Numeral: ____ ____ ____ ____
Technical Name: mediant | submediant | supertonic | leading note

/16 2. Write the G flat Major scale as follows:

- use the F clef
- use accidentals ONLY
- ascending ONLY
- use sixteenth notes in $\frac{3}{4}$ and any necessary rests
- label the subdominant note using the correct Roman Numeral
- mark the semitones with a slur and identify the lower tetrachord with a bracket



/16 3. Name the following triads as C Major, G Minor, etc.
Identify the position of each triad as root, 1st inversion or 2nd inversion.



Triad Name: _____ _____ _____ _____

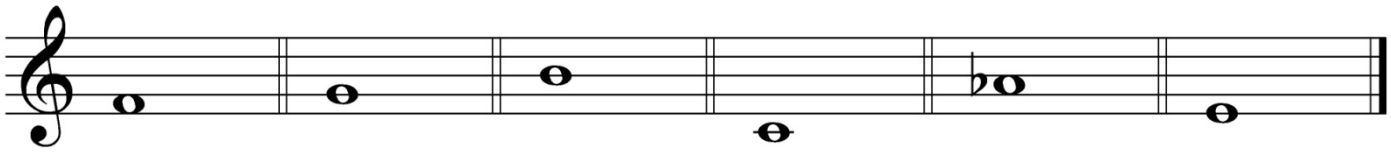
Position: _____ _____ _____ _____

/6 4. Write the following *tempo* terms from fastest to slowest

***moderato vivace andante prestissimo grave lento***

_____ _____ _____ _____ _____ _____

/16 5. Write the following melodic intervals above the given notes.



augmented 4th minor 7th diminished 5th diminished 6th minor 2nd major 6th

/16 6. Complete the following measures by adding rests within the brackets.

/16 7. Write the relative melodic minor for A flat major as follows:

- use the treble clef
- use correct key signature and any necessary accidentals
- ascending and descending
- use thirty-second notes in $\frac{6}{16}$ and any necessary rests
- label the dominant notes using the correct Roman Numeral
- mark the semitones with a slur

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 9 Answers
**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. two possible answers for some notes

2.

3.

| | | | |
|---|---|---|---|
| F sharp Major | B flat Minor | E Major | E Minor |
| root | 1st inversion | root | 2nd inversion |

4. ***prestissimo vivace moderato andante lento grave***

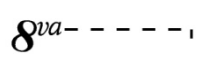
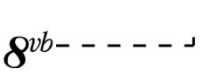
5.

6.

7.

# Suggested Terms for Chapter 10

**Review all terms in**
***Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

| Octave Terms | | |
|---|---|---|
| **Term** | **Sign/ Abbreviation** | **Meaning** |
| ***ottava*** | ***8va*** | **one octave; interval of one octave** |
| ***ottava alta*** |  | **play (the notes) one octave higher (above) than the written pitch** |
| ***ottava bassa*** |  | **play (the notes) one octave lower (below) than the written pitch** |
| ***loco*** | | **return notes to original pitch** |

## Combinations of Italian Terms

Using ideas from *Total Theory* Chapter 9 Supplement, clearly define the following combinations of Italian terms.

***non legato*** _____

***mf cantabile e legato*** _____

***andante cantabile*** _____

***allegro maestoso*** _____

***allegro molto*** _____

***ped. simile*** _____

***allegretto e leggiero*** _____

# Italian Terms

Draw a line from the Italian term in column A to the Italian term with the opposite meaning in column B.

| Column A | Column B |
|---|---|
| ***grave*** | ***tre corde*** |
| ***leggiero*** | ***più*** |
| ***una corda*** | ***senza pedale*** |
| ***meno*** | ***marcato*** |
| ***animato*** | ***vivace*** |
| ***con ped.*** | ***tranquillo*** |

Clearly define each of the following Italian terms.

***morendo*** _____

***prestissimo*** _____

***loco*** _____

***sostenuto*** _____

***colle*** _____

***non troppo*** _____

Write the following *tempo* terms from slowest to fastest.

***lento*** ***andantino*** ***adagio*** ***moderato*** ***grave***

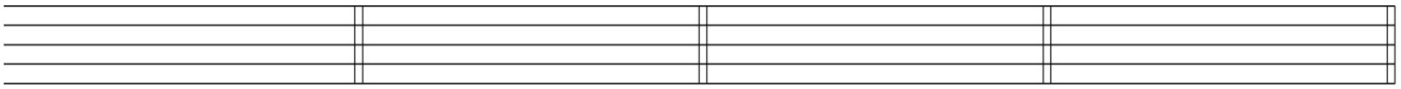
_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 10

**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct note as directed for each measure. Use accidentals ONLY, F clef and whole notes. Write the correct Roman Numeral below each note.

Key: E Major D Minor Harmonic G flat Major F sharp Minor Melodic

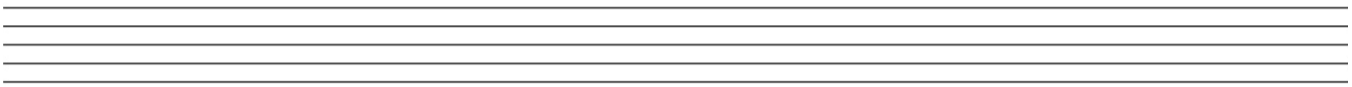


Roman Numeral: ____ ____ ____ ____

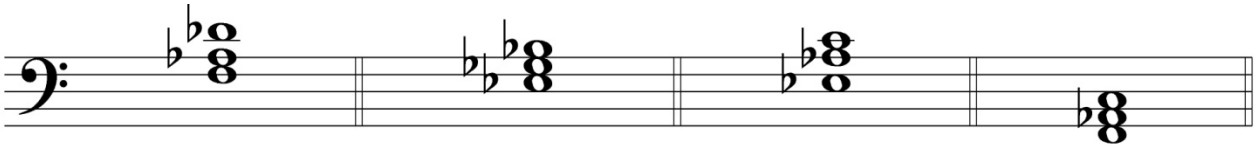
Technical Name: tonic leading note subdominant submediant

/16 2. Write the B flat Minor Melodic scale as follows:

- use the G clef
- use accidentals ONLY
- ascending and descending
- use whole notes
- label the dominant notes using the correct Roman Numeral
- mark the semitones with a slur



/16 3. Name the following triads as C Major, G Minor, etc.
Identify the position of each triad as root, 1st inversion or 2nd inversion.



Triad Name: _____ _____ _____ _____

Position: _____ _____ _____ _____

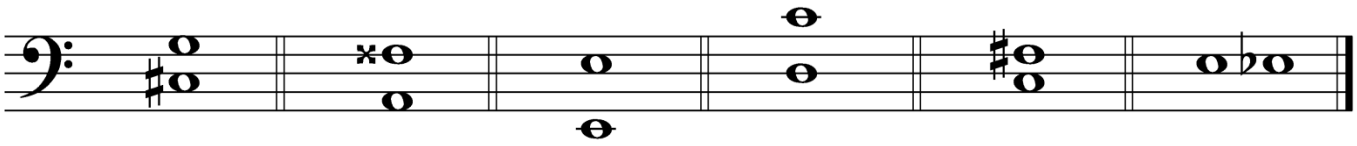
/6 4. Provide an Italian term(s) correctly spelled for each of the following meanings.

more movement _____

brilliant _____

much, very, extremely _____

/16 5. Name the following intervals.



Name: _____ _____ _____ _____ _____ _____

/10 6. Complete the following measures by adding rests within the brackets.

/12 7. Re-write the following melody using the correct key signature. Name the key.

Key : _____

/10 8. Write the major scale with E flat as the submediant as follows:

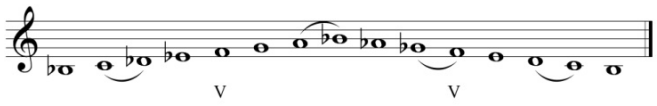
- use the F clef
- use the correct key signature
- ascending and descending
- use eighth notes properly grouped in $\frac{12}{8}$ time and any necessary rests
- label the supertonic notes using the correct Roman Numeral
- mark the semitones with a slur

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 10 Answers
**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. two possible answers for some notes

2.




3.

| | | | |
|---|---|---|---|
| D flat Major | E flat Minor | A flat Major | F Minor |
| 1st inversion | root | 2nd inversion | root |

4. ***più mosso*** ***brillante*** ***assai***

5.

diminished 5th
augmented 6th
perfect 8ve
minor 7th
augmented 4th
diminished un

6.

7.

D Major

8.

# Suggested Terms for Chapter 11

**Review all terms in**
***Total Theory* Basic/Theory 1and Intermediate/Theory 2 Rudiments Supplements.**

## Combinations of Italian Terms

Using ideas from *Total Theory* Chapter 9 Supplement, clearly define the following combinations of Italian terms.

***ben marcato*** _____

***sempre legato*** _____

***coll' ottava*** _____

***allegro assai*** _____

***andante, non rubato*** _____

***quasi allegretto*** _____

***lento e dolce*** _____

***sempre staccato e dim.*** _____

***adagio con espressione*** _____

***poco a poco accel.*** _____

Write the correct abbreviation or draw the correct sign for each of the following terms.

| | | | |
|---|---|---|---|
| ***da capo*** | _____ | ***fermata*** | _____ |
| ***tenuto*** | _____ | ***forte-piano*** | _____ |
| ***decrescendo*** | _____ | ***espressivo*** | _____ |
| accent | _____ | tied notes | _____ |

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***allegro assai*** | slow |
| ***lento*** | too much |
| ***scherzando*** | well, much |
| ***troppo*** | lightly, nimble |
| ***bene*** | very quick and lively |
| ***leggiero*** | playful, light and lively |

Clearly define each of the following Italian terms.

***meno mosso*** _____

***tre corde*** _____

***molto*** _____

***ma*** _____

***grave*** _____

***larghetto*** _____

Write the following *tempo* terms from slowest to fastest.

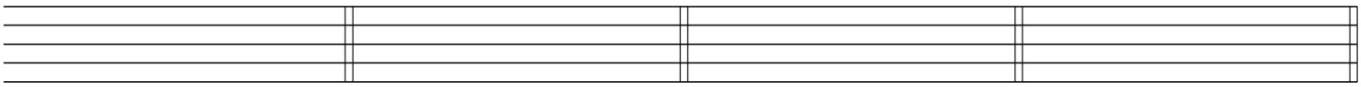
***vivace*** ***allegretto*** ***lento*** ***allegro*** ***grave***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 11
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write the correct note as directed for each measure. Use accidentals ONLY, the G clef and whole notes. Write the correct Roman Numeral below each note.

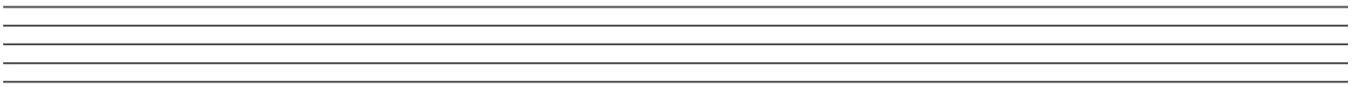
Key: D♭ Major G♯ Minor Harmonic F Major A Minor



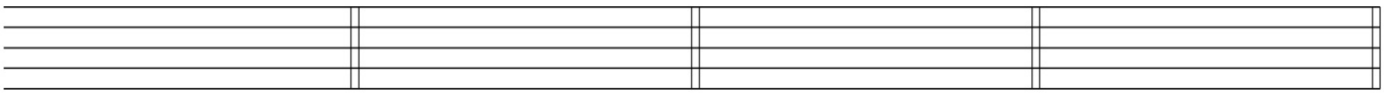
Roman Numeral: ____ ____ ____ ____
Technical Name: supertonic leading note mediant dominant

/16 2. Write the C sharp Minor Harmonic scale as follows:

- use the F clef
- use the correct key signature and any necessary accidentals
- descending ONLY
- use eighth notes properly grouped in $\frac{4}{8}$ time and any necessary rests
- label the subdominant note using the correct Roman Numeral
- mark the semitones with a slur and the tone plus a semitone with a bracket



/16 3. Write the correct triad as directed below. Use accidentals ONLY, the treble clef and whole notes.



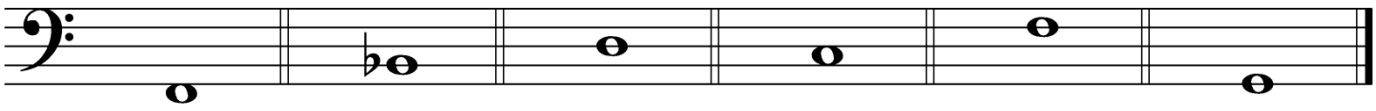
Triad Name: A Major G Minor E flat Major C sharp Minor

Position: 1st inversion Root Position 2nd inversion 1st inversion

/6 4. Match the Italian term in column A with the correct meaning in column B.

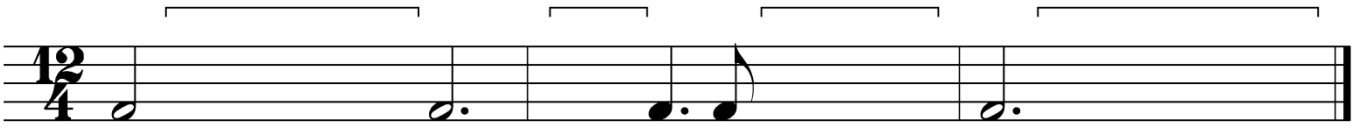
| Column A | Column B |
|---|---|
| ***quasi*** | with life, spirit |
| ***senza*** | always short and detached |
| ***con brio*** | in a quiet, calm style |
| ***tranquillo*** | in the style of |
| ***poco*** | without |
| ***sempre staccato*** | little |

/12 5. Write the following harmonic intervals above the given notes.



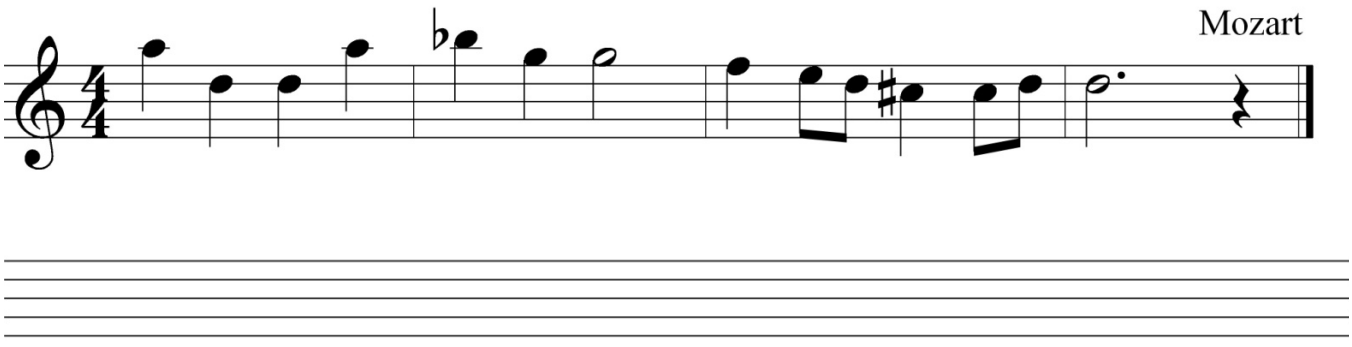
perfect 8ve augmented 5th diminished 3rd augmented 8ve augmented 4th major 6th

/10 6. Complete the following measures by adding rests within the brackets.



/12 7. Re-write the following melody using the correct key signature. Name the key.

Key : _____



/6 8. Write the major scale with B♭ as the dominant as follows:

- use the G clef
- use accidentals ONLY
- ascending and descending
- use sixteenth notes properly grouped in $\frac{9}{8}$ time and any necessary rests
- label the leading notes using the correct Roman Numeral
- mark the semitones with a slur
- mark the upper tetrachord ascending ONLY

/8 9. Name the key for each passage below. Identify each cadence as perfect or plagal. Below the staff correctly label each chord with Roman Numerals.

Key: _____

Cadence: _____

Key: _____

Cadence: _____

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 11 Answers
**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. two possible answers for all notes

2.

3.

4.

| | |
|---|---|
| ***quasi*** | with life, spirit |
| ***senza*** | always detached |
| ***con brio*** | in a quiet, calm style |
| ***tranquillo*** | in the style of |
| ***poco*** | without |
| ***sempre staccato*** | little |

5.

p 8ve  aug 5th  dim 3rd  aug 8ve  aug 4th  maj 6th

6.

7.

D Minor

8.

9. A flat Major  IV I  Plagal

B Minor  V i  Perfect

# Suggested Terms for Chapter 12

**Review all terms in *Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Combinations of Italian Terms

Using ideas from *Total Theory* Chapter 9 Supplement, clearly define the following combinations of Italian terms.

***dim. poco a poco*** _____

***andante e dolce*** _____

***ff e ben marcato*** _____

***poco cresc. e molto rit.*** _____

***dim. e rall.*** _____

***tranquillo e espressivo*** _____

***moderato con espressione*** _____

***leggiero e meno mosso*** _____

***allegro con brio*** _____

***allegretto con moto*** _____

Write the correct abbreviation or draw the correct sign for each of the following terms.

***mezzo piano*** _____ ***forte possible*** _____

***accelerando*** _____ ***una corda*** _____

***crescendo*** _____ ***rallentando*** _____

repeat dots _____ slur _____

# Italian Terms

Draw a line from the Italian term in column A to the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***a*** | not |
| ***non*** | return to the original speed |
| ***col*** | sweetly |
| ***a tempo*** | at, in, with, by |
| ***cantabile*** | with |
| ***dolce*** | in a singing style |

Clearly define each of the following Italian terms.

***tempo I*** _____

***non troppo*** _____

***quasi*** _____

***senza*** _____

***vivace*** _____

***ottava*** _____

Write the following *tempo* terms from slowest to fastest.

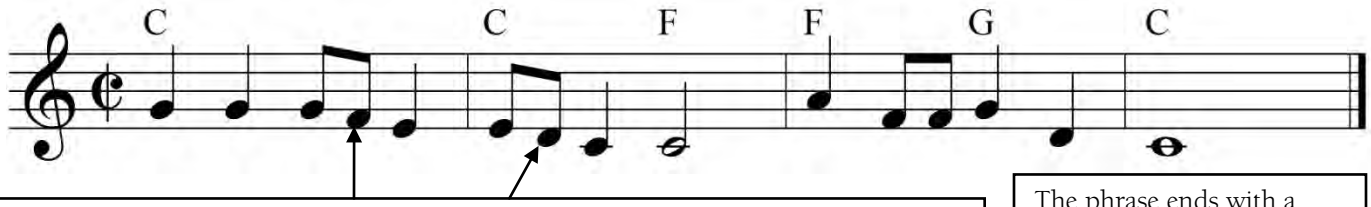
***presto*** ***allegretto*** ***largo*** ***moderato*** ***grave***

_____ _____ _____ _____ _____

## Harmonic Structure and Melody Writing

Melodies are built on harmonic structure or progressions. The most common chords used are **primary chords** which are the tonic (I), subdominant (IV) and dominant (V). The melody below outlines the notes of each chord which is indicated by the chord symbols written above the staff.

**Exercise: Keyboard**
Play the following melody. Re-play the melody and add blocked triads in the left hand.




**Note:** sometimes the melody includes notes which DO NOT belong to the chord (see F and D above). These notes are decorations known as **non-chord** notes and simply fill in the interval of a third between two chord notes. The **non-chord** notes do not affect the chord choices. Use the beat notes to determine the chord.

The phrase ends with a perfect cadence (V-I)

## Exercise: Written and Keyboard

Complete each melody with a two-measure phrase using the implied chords. Name the key and write the correct Roman Numerals below the staff. Play each melody and add block chords in the left hand.

Key: _____

Key: _____

Key: _____

# Intermediate/Theory 2 Chapter Challenge number 12

**(Co-requisite for all Level/Grade 6 Practical Exams)**

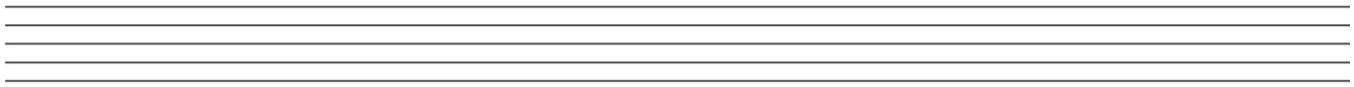
/14 1. Write an answering two-measure phrase to complete the following melody. Name the key. Below the staff, label all tonic and dominant notes with the correct Roman Numerals.

Key: _____

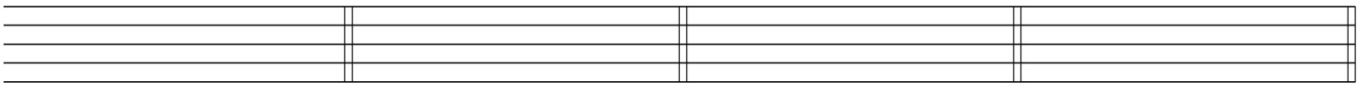
Roman Numerals:

/12 2. Write the D sharp Minor Melodic scale as follows:

- use the F clef
- use the correct key signature and any necessary accidentals
- ascending and descending
- use whole notes
- label the submediant notes using the correct Roman Numeral
- mark the semitones with a slur and label the upper tetrachords with a bracket



/16 3. Write the correct triad as directed below. Use the treble clef, accidentals ONLY and whole notes.

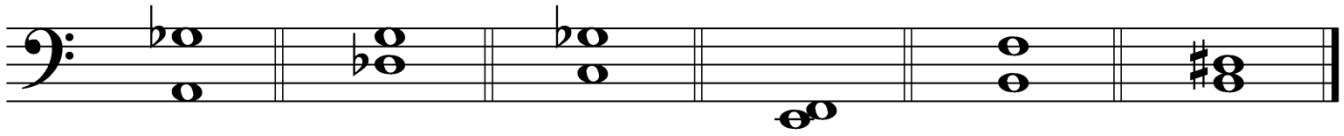


| | | | | |
|---|---|---|---|---|
| Triad Name: | G flat Major | C Minor | B flat Major | A sharp Minor |
| Position: | 1st inversion | Root Position | 1st inversion | 2nd inversion |

/6 4. Match the Italian term in column A with the correct meaning in column B.

| Column A | Column B |
|---|---|
| ***senza ped.*** | little by little become softer |
| ***allegro non troppo*** | less movement |
| ***poco a poco dim.*** | quick and lively but not too much |
| ***tempo primo*** | always smooth and connected |
| ***meno mosso*** | without the damper pedal |
| ***sempre legato*** | return to the original speed |

/12 5. Name the following intervals.



Name: _____ _____ _____ _____ _____ _____

/10 6. Complete the following measures by adding rests within the brackets.

/12 7. Re-write the following melody using the correct key signature. Name the key.

Key : _____

/10 8. Write the major scale with G♯ as the leading note as follows:

- use the treble clef
- use the correct key signature
- ascending and descending
- use eighth notes properly grouped in $\frac{6}{4}$ time and add necessary rests
- label the supertonic notes using the correct Roman Numeral
- mark the semitones with a slur

/8 9. Name the key for each passage below. Identify each cadence as perfect or plagal. Below the staff correctly label each chord with Roman Numerals.

Key: _____

Cadence: _____

Key: _____

Cadence: _____

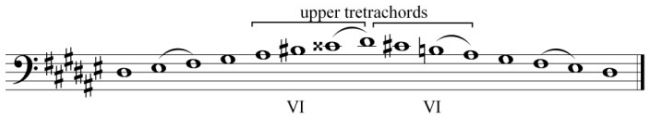
**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 12 Answers
**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. one possible answer

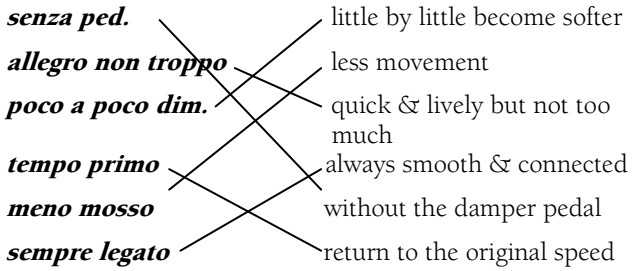
F Major

2.




3.

4.




5.

dim 7th aug 4th dim 5th min 2nd dim 5th maj 3rd

6.

7. D Minor

8.

9. B Major V I Perfect

C Minor iv i Plagal

**Possible Answers page 79** melody writing
one possible answer

F Major

D Major

E flat Major

# Suggested Terms for Chapter 13

**Review all terms in *Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Combinations of Italian Terms

Using ideas from *Total Theory* Chapter 9 Supplement, clearly define the following combinations of Italian terms.

***pp e dolce*** _____

***allegro ben marcato*** _____

***ppp rall.*** _____

***poco dim. e rit.*** _____

***dim. e rall.*** _____

***allegretto con brio*** _____

***andantino con espressione*** _____

***sempre staccato*** _____

***molto espressivo*** _____

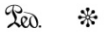
***vivace e leggiero*** _____

Write the correct abbreviation or draw the correct sign for each of the following terms.

| | | | |
|---|---|---|---|
| ***tenuto*** | _____ | ***piano possible*** | _____ |
| ***mezzo forte*** | _____ | ***espressivo*** | _____ |
| ***decrescendo*** | _____ | ***accelerando*** | _____ |
| time signature | _____ | accent | _____ |

# Italian Terms

Draw a line from the Italian term/sign in column A to the Italian term/sign with a similar meaning in column B.

| Column A | Column B |
|---|---|
|  | |
| ***marcato*** | ***tempo I*** |
| ***legato*** | ***rall.*** |
| ***a tempo*** | ***più f*** |
| ***rit.*** |  |
| ***fortissimo*** | |

Clearly define each of the following Italian terms.

***tranquillo*** _____

***più mosso*** _____

***pesante*** _____

***scherzando*** _____

***animato*** _____

***bene*** _____

Write the following dynamic terms from loudest to softest.

***piano possible*** ***forte*** ***mezzo piano*** ***pianissimo*** ***mezzo forte***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 13

**(Co-requisite for all Level/Grade 6 Practical Exams)**

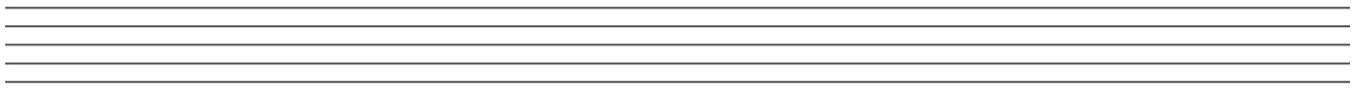
/14 1. Write an answering two-measure phrase to complete the following melody. Name the key. Below the staff, label all the implied chords with the correct Roman Numerals. Above the staff write the appropriate chord symbols.

Key: _____

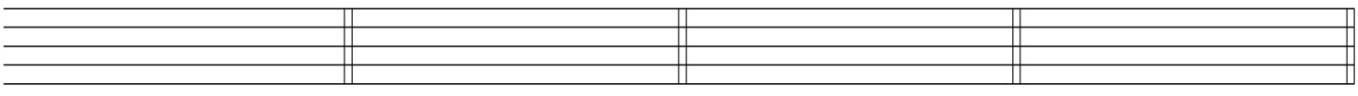
Roman Numerals:

/10 2. Write the F sharp Minor Harmonic scale as follows:

- use the F clef
- use accidentals ONLY
- ascending ONLY
- use dotted quarter notes
- label the leading note using the correct Roman Numeral
- mark the semitones with a slur and tone plus a semitone with a bracket



/12 3. Write the correct triad as directed below. Use the bass clef, accidentals ONLY and whole notes.



| | | | | |
|---|---|---|---|---|
| Triad Name: | F Major | A Minor | C sharp Major | D sharp Minor |
| Position: | 1st inversion | Root Position | 2nd inversion | Root Position |

/6 4. Provide an Italian term(s) (correctly spelled) for each of the following meanings.

without pedal _____

animated, briskly _____

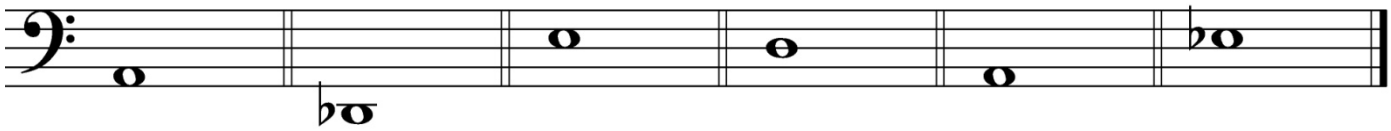
less movement _____

loud then immediately soft _____

little by little get softer _____

gradually get slower _____

/12 5. Write the following melodic intervals above the given notes.



diminished 8ve augmented 3rd minor 6th diminished un major 7th minor 2nd

/10 6. Complete the following measures by adding rests within the brackets.

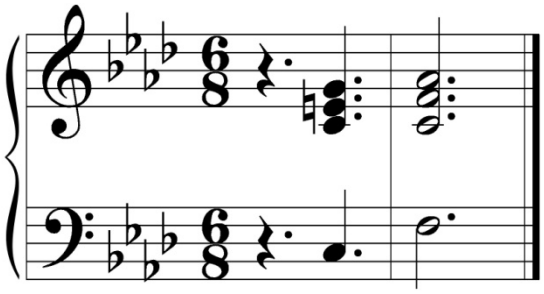
/10 7. Write the relative major scale of B minor as follows:

- use the treble clef
- use the correct key signature
- ascending and descending
- use sixteenth notes properly grouped in $\frac{9}{16}$ time and necessary rests
- label the submediant notes using the correct Roman Numeral
- mark the semitones with a slur

/8 8. Re-write the following melody using the correct key signature. Name the key.

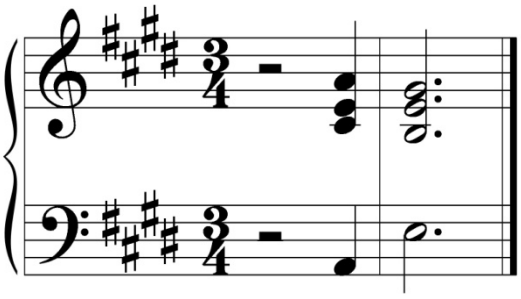
Key : _____

/8 9. Name the key for each passage below. Identify each cadence as perfect or plagal. Below the staff correctly label each chord with Roman Numerals.



Key: _____

Cadence: _____



Key: _____

Cadence: _____

/10 10. Transpose the following passage up a major 3rd. Name the original key and the new key.

Original Key: _____

New Key: _____

**Final Mark: ____/100**

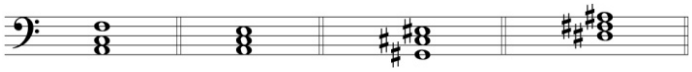
# Intermediate/Theory 2 Chapter Challenge number 13 Answers
**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. one possible answer

A Major

2.

3.



4. ***senza ped./pedale***
***vivace***
***meno mosso***
***forte-piano***
***poco a poco dim./decresc.***
***ritardando/rallentando***

5.

dim 8ve aug 3rd min 6th dim un maj 7th min 2nd

6.

7.

8.

G Minor

9. F Minor V i Perfect

E Major IV - I Plagal

10. Original Key: A flat Major
New Key: C Major

# Suggested Terms for Chapter 14

**Review all terms in *Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Combinations of Italian Terms

Using ideas from *Total Theory* Chapter 9 Supplement, clearly define the following combinations of Italian terms.

***poco a poco cresc.*** _____

***senza ped.*** _____

***allegro con brio*** _____

***mano destra ben marcato*** _____

***cresc. e accel.*** _____

***andante con grazia*** _____

***dolce e legato*** _____

***con moto e brillante*** _____

***più forte*** _____

***vivace non troppo*** _____

Provide an Italian term(s) correctly spelled, for each of the following meanings.

repeat from the beginning and play to the end _____

playfully, light and lively _____

return notes to original pitch _____

in the style of _____

less _____

always _____

but _____

# Italian Terms

Provide an Italian term that might follow the given term/sign.

_____

***una corda*** _____

***ritardando*** _____

***cresc.*** _____

Clearly define each of the following Italian terms/signs.

***marcato*** _____

***meno mosso*** _____

***legato e grazioso*** _____

***quasi*** _____

***animato*** _____

M.M. ♩ = 80 _____

Using the abbreviation for each, write following terms in order from loudest to softest.

***forte possible*** ***pianissimo*** ***mezzo piano*** ***forte*** ***mezzo forte***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 14

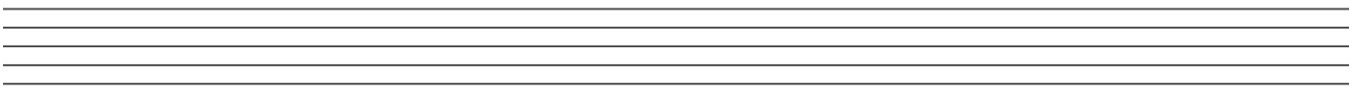
**(Co-requisite for all Level/Grade 6 Practical Exams)**

/14 1. Write a two-measure phrase to complete the following melody.
Name the key and write the chord symbols above the staff.

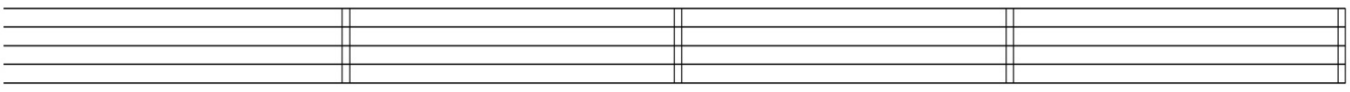
Key: _____

/14 2. Write the E flat Minor Natural:

- use the G clef
- use the correct key signature
- descending ONLY
- use dotted quarter notes
- label the submediant note using the correct Roman Numeral
- mark the semitones with a slur and the upper tetrachord with a bracket



/16 3. Write the correct triad as directed below. Use the treble clef, accidentals ONLY and whole notes.



| | | | | |
|---|---|---|---|---|
| Triad Name: | E flat Major | B Minor | C sharp Major | D sharp Minor |
| Position: | 2nd inversion | Root Position | 1st inversion | 2nd inversion |

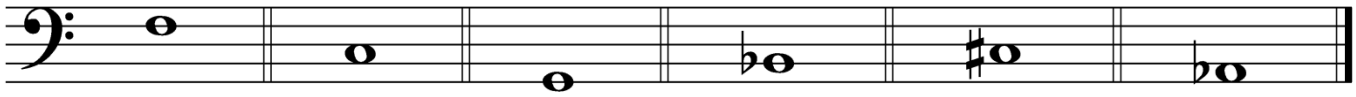
/6 4. Provide combinations of Italian terms (correctly spelled) for each of the following meanings.

soft and expressive _____

without damper pedal _____

little by little gradually get faster _____

/12 5. Write the following harmonic intervals above the given notes.



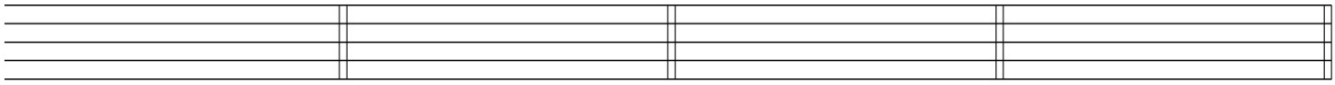
augmented 5th diminished 7th diminished 8ve minor 6th major 7th minor 3rd

/10 6. Complete the following measures by adding rests within the brackets.

/14 7. Name the key of the following passage. Use the correct key signature and transpose the following melody up a minor 2nd. Name the new key.

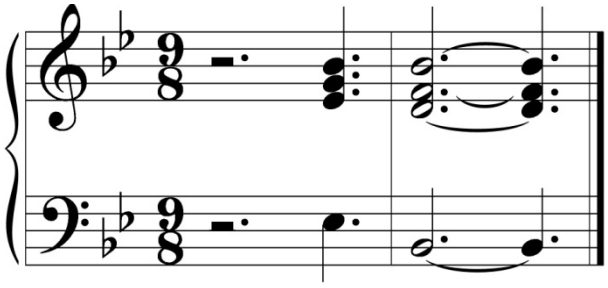
Key : _____ New Key: _____

/8 8. Write the following in the treble clef using A as the lowest note for each. Use whole notes.



a chromatic semitone | A minor triad | a whole tone | A Major triad

/6 9. Name the key for each of the following passages. Identify each cadence as Plagal or Perfect. Below the staff correctly label each chord with Roman Numerals.



Key: _____

Cadence: _____

Key: _____

Cadence: _____

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 14 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. one possible answer

   B flat Major

2.

3.

4. ***piano espressivo***
   ***senza pedale***
   ***poco a poco accelerando***

5.

aug 5th  dim7th  dim 8ve  min 6th  maj 7th  min 3rd

6.

7.

Original Key: D Major  New Key: E flat Major

8.

9.

B flat Major  IV  I  Plagal

C sharp Minor  V  i  Perfect

# Suggested Terms for Chapter 15

**Review all terms in *Total Theory* Basic/Theory 1 and Intermediate/Theory 2 Rudiments Supplements.**

## Combinations of Italian Terms

Using ideas from *Total Theory* Chapter 9 Supplement, clearly define the following combinations of Italian terms.

***meno mosso*** _____

***con ped.*** _____

***adagio e pesante*** _____

***poco a poco accel.*** _____

***pp e dolce*** _____

***moderato con grazia*** _____

***scherzando e leggiero*** _____

***con moto e brillante*** _____

***più forte*** _____

***maestoso e sostenuto*** _____

Provide an Italian term(s) correctly spelled, for each of the following meanings.

repeat from the sign and play to the end _____

quick and lively with life and spirit _____

moderately soft and detached _____

in the style of _____

suddenly loud _____

pause, hold the note longer _____

held, sustained _____

# Italian Terms

Clearly define each of the following Italian terms.

***cantabile*** _____

***grave*** _____

***attacca*** _____

***con moto*** _____

Clearly define each of the following Italian terms/signs.

***morendo*** _____

***meno mosso*** _____

***legato cantabile*** _____

***quasi*** _____

***subito*** _____

M.M. ♩ = 80 _____

Draw the sign or abbreviation for each Italian term.

***ottava bassa*** ***forte-piano*** ***fermata*** ***tenuto*** ***segno***

_____ _____ _____ _____ _____

# Intermediate/Theory 2 Chapter Challenge number 15

**(Co-requisite for all Level/Grade 6 Practical Exams)**

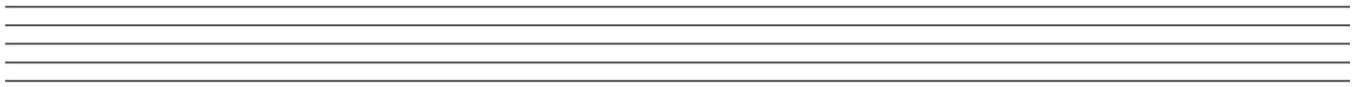
/14 1. Complete the melody for the following phrase. Name the key.
Below the staff, label all the primary (tonic, subdominant and dominant) notes with the correct Roman Numerals.

Key: _____

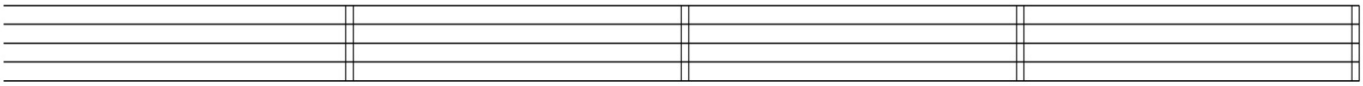
Roman
Numerals:

/14 2. Write the major scale with B flat as the submediant as follows:

- use the F clef
- use the correct key signature
- descending ONLY
- use dotted half notes
- label the supertonic note using the correct Roman Numeral
- mark the semitones with a slur and the lower tetrachord with a bracket



/16 3. Write the correct triad as directed below. Use the treble clef, accidentals ONLY and whole notes.



| | | | | |
|---|---|---|---|---|
| Triad Name: | E Major | D Minor | F sharp Major | C Minor |
| Position: | 2nd inversion | Root Position | 1st inversion | 2nd inversion |

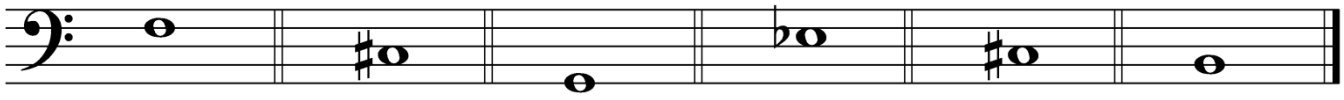
/6 4. Provide combinations of Italian terms (correctly spelled) for each of the following meanings:

quick and lively but not too much _____

always detached _____

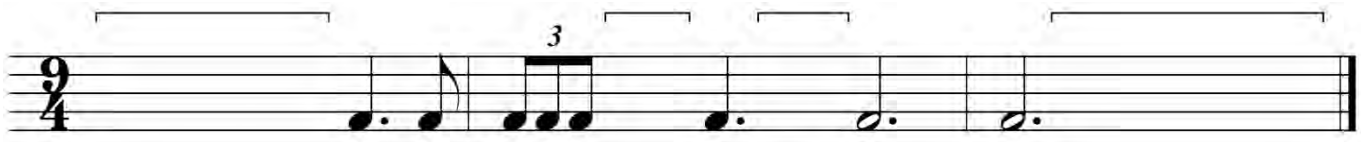
little by little get slower _____

/12 5. Write the following harmonic intervals above the given notes.



augmented 4th minor 6th diminished 7th major 3rd major 2nd diminished 5th

/10 6. Complete the following measures by adding rests within the brackets.




/8 7. Name the key of the following passage. Use the correct key signature and transpose the following melody up a perfect 4th. Name the new key.

Key : _____ New Key: _____

/20 8. On the score below, add the time signature and complete the final measure with the correct rest(s).

Name the key. _____ Explain the terms at Marker **A** _____

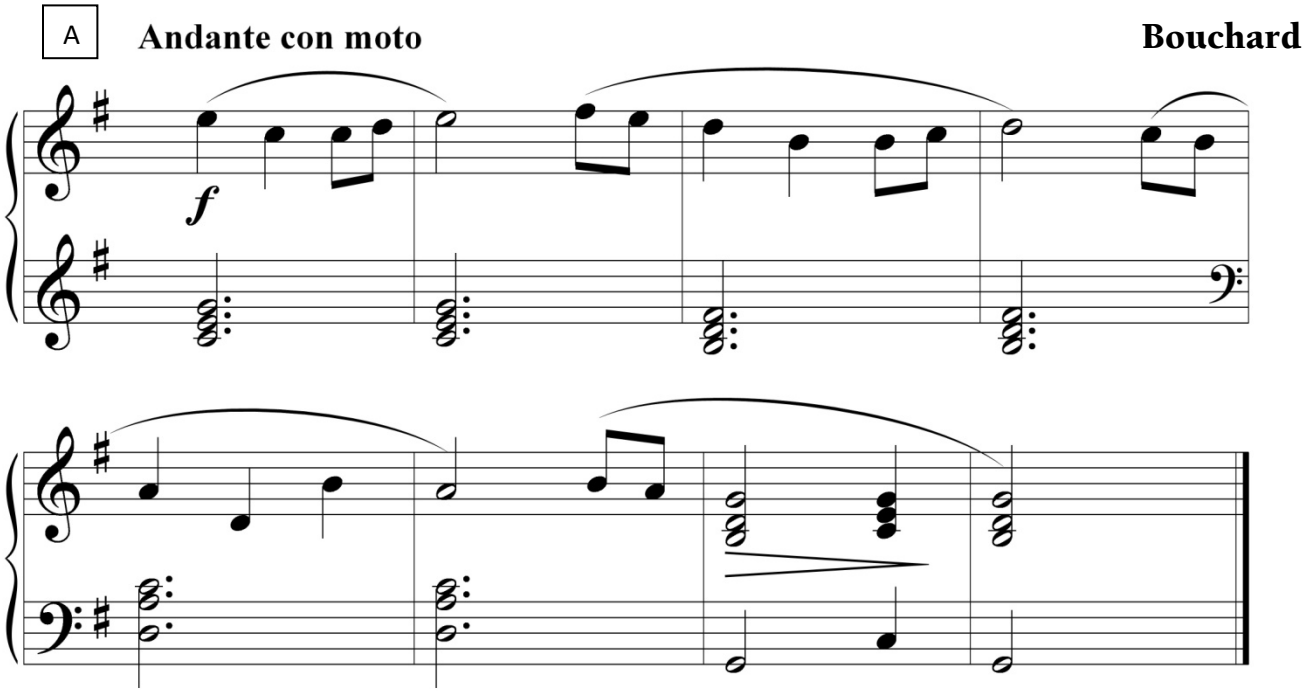
Circle and mark (using the corresponding letter) each of the following:

**b.** a major triad **c.** a slur **d.** a diatonic semitone

**e.** a B minor triad in root position **f.** a *diminuendo* **g.** a leading note

**h.** a dynamic marking **i.** a melodic perfect 5th **j.** a tonic triad in 1st inversion

**k.** a plagal cadence; label the chords with Roman Numerals



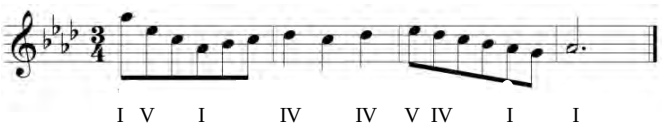

**Final Mark: ____/100**

# Intermediate/Theory 2 Chapter Challenge number 15 Answers

**(Co-requisite for all Level/Grade 6 Practical Exams)**

1. one possible answer

A flat Major



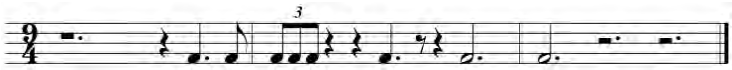

2.

3.

4. ***allegro (ma) non troppo***
***sempre staccato***
***poco a poco rit./rall.***

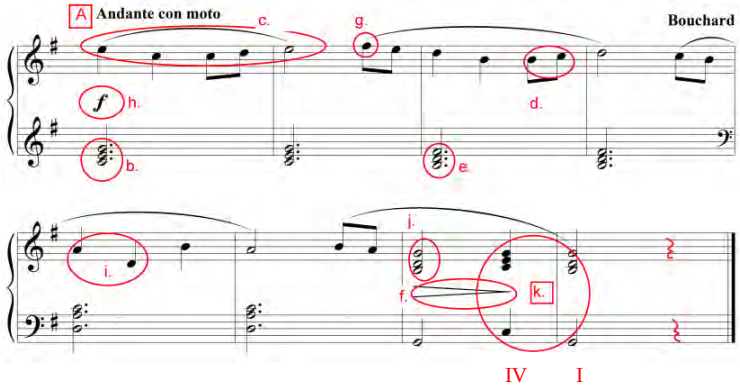
5.

6.




7.

Original Key: A Major New Key: D Major

8.

G Major A. rather slow with movement