

The Lawless Theory Series

# **TOTAL THEORY**

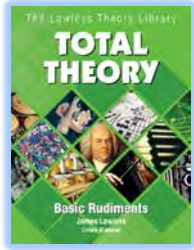
**Conservatory Canada  
Theory 1**

**Basic Rudiments**

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## **Supplemental Material**

**James Lawless  
Debra Wanless**



## ***Total Theory Basic/Theory 1 Rudiments Conservatory Canada Supplement***

**by Debra Wanless**

### **Preface**

The following *Total Theory Basic 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 1** requirements for **Conservatory Canada**.

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

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**Debra Wanless Music**

## **Total Theory Basic Rudiments**

### **Conservatory Canada Theory 1**

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.

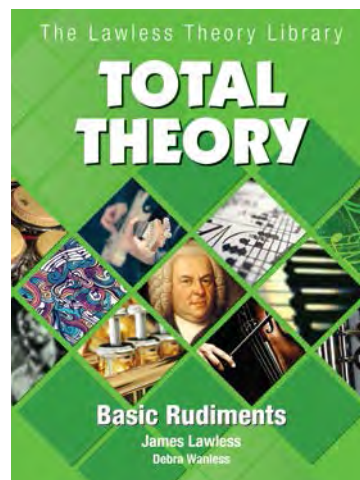
With direct and simple explanations, the *Total Theory Course* is designed to meet the needs of students of all ages, in both private and/or class instruction as well as for students studying independently.

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 554

- coil bound
- 138 pages
- plus 83 page free supplement
- large print
- free tracking charts
- teaches to all learning styles

##### **Total Theory Text**

Fulfills the requirements for:

- RCM & NMCP Level 5 Theory
- Conservatory Canada Theory 1
- *Northern Lights* CNCM Grade 5 Theory

#### **Reference Charts**

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

**Total Theory Basic 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 Basic Rudiments* text and downloadable supplement.

**Total Theory Basic 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 Basic Rudiments Overview Chart for Conservatory Canada**

pages 3 – 5

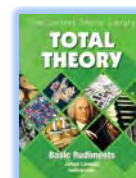
**Total Theory Basic Rudiments Student Tracking Chart for Conservatory Canada**

pages 6 – 9

**Total Theory Basic Rudiments Reproducible Supplement Conservatory Canada**



**Total Theory Basic/Theory 1 Rudiments  
Text (W 554) and Downloadable Supplement**  
by James Lawless & Debra Wanless  
**Overview for Conservatory Canada Theory 1**  
(co-requisite for Level/Grade 5 Practical Examinations)



Topic	Total Theory Basic Rudiments page(s)	As required by Conservatory Canada Theory 1
<b>PITCH</b>		
Grand Staff Treble (G) Clef Bass (F) Clef	7, 8	√
Leger Lines	7	√
Accidentals: Sharp Flat Natural	50, 51, 52	√
Enharmonic Equivalents	58	√
Whole Tone Diatonic Semitone Chromatic Semitone	49, 54 - 56	√
<b>RHYTHM</b> <u>RECOMMENDATION:</u> Consider using <i>Rhythm Workbook 1</i> (W 266) as a companion workbook for complete rhythmic comprehension		
Note/Rest Values Groupings Pickup Beams	17, 21, 34	√
Dotted Notes	18	√
Double Dotted Notes	19	Recommended but not required
Triplets	36	√
Simple Time Signatures	32	√
<b>SCALES:</b> up to and including four sharps or flats		
Major Minor (all forms) Tetrachords	64 77- 79, 81, 84 64	√

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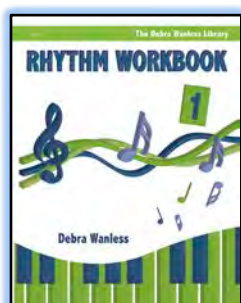
Key Signatures (major & minor) Order of Sharps/Flats Circle of Fifths	69, 83 67-69 Supplement 32-35; 42-43	√
Degrees: Tonic Subdominant Dominant Subtonic	69, 87 101 69, 87 81	√
Relative Major & Minor	85	√
Tonic Major & Minor	86	Recommended but not required
Writing Scales with Time Signatures	Supplement 44-46	√
<b>INTERVALS: in keys up to and including four sharps or flats</b>		
Simple Intervals ONLY: Perfect Major Minor	93 93 96	√
Harmonic Melodic	91	√
<b>TRIADS: in keys up to and including four sharps or flats</b>		
Root Position: Solid/Blocked Broken	104	√
With or Without Key Signatures: Tonic Subdominant Dominant Primary Triads	100 101 102 Supplement 78	√
Major and Minor	103	Recommended but not required
Chord Symbols	100, 101, 102, 103	Recommended but not required
<b>RECOGNITION OF KEYS: up to and including four sharps or flats</b>		
Within a Given Passage/Melody	108	√
<b>TRANSPOSITION: up to and including four sharps or flats</b>		
Up or Down One Octave in: Same Clef Other Clef	112	√

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Rewrite at the same pitch	118	Recommended but not required
<b>ANALYSIS</b>		
Analyzing a short composition based on learned topics	120	√
<b>WRITING AN ANSWERING MELODY: up to and including four sharps or flats MAJOR KEYS ONLY</b>		
2 - measures	110	√
<b>MUSICAL SIGNS &amp; TERMS</b>		
General Musical Signs and Terms Appropriate to Level	124 Featured throughout <i>Total Theory Basic Supplement</i> (lists, definitions and drills)	√
<b>SAMPLE PAPER</b>		
Basic Theory Sample Test Paper	128 Answers 133	

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**W266 Rhythm Workbook 1**

**Recommended but not required**

Consider using *Rhythm Workbook 1* either before beginning the Theory 1 program or as a companion to the *Total Theory Basic* text and supplement. Complete rhythmic comprehension will benefit rhythm questions, writing scales with a time signature, melody writing, composition and general performance.



Debra Wanless Music

## **Total Theory Basic/Theory 1 Rudiments Text**

by James Lawless & Debra Wanless

### **Conservatory Canada Student Tracking Chart**

#### **THEORY 1: Student Name \_\_\_\_\_**

Topic	Total Theory Basic Rudiments page(s)	Assigned Completed (dates)	Chapter Challenge (supplement) Results	Comments
<b>CHAPTER ONE (text and free download supplement) : NOTES and PITCH</b>				
Grand Staff Treble (G) Clef Bass (F) Clef	<b>7, 8</b>			
Note Names Leger Lines	<b>6, 7</b>			
Dynamic Terms (supplement)	<b>10</b> (list with definitions) <b>11</b> (drills)			
Chapter Challenge 1	<b>Supplement 12</b>			
<b>CHAPTER TWO (text and free download supplement) : TIME VALUES of NOTES and RESTS</b>				
Note/Rest Values Breve, Whole, Half, Quarter, Eighth, Sixteenth, Thirty-second	<b>17, 21, 23</b>			
Dotted Notes Tie	<b>18, 20</b>			
Double Dotted Notes	<b>19</b>			Recommended but not required
Tempo (Fast) Terms (supplement)	<b>15</b> (list with definitions) <b>16</b> (drills)			
Chapter Challenge 2	<b>Supplement 17</b>			
<b>CHAPTER THREE (text and free download supplement) : RHYTHM</b>				
Time, Metre, Accents Measures & Bar Lines Pickup Groupings & Beams	<b>29</b> <b>34</b> <b>37</b>			
Triplets Quarter, Eighth, Sixteenth	<b>36</b>			
Simple Time Signatures Duple, Triple, Quadruple	<b>32</b>			Consider using <i>Rhythm Workbook 1</i> (W 266) for complete rhythmic comprehension
Tempo (Slow) Terms (supplement)	<b>20</b> (list with definitions) <b>21</b> (drills)			
Chapter Challenge 3	<b>Supplement 22</b>			
<b>CHAPTER FOUR (text and free download supplement) : Half Steps, Whole Steps &amp; Accidentals</b>				
Accidentals: Sharp Flat Natural	<b>50</b> <b>51</b> <b>52</b>			

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<b>Enharmonic Equivalents</b>	<b>58</b>			
<b>Whole Tone</b>	<b>56</b>			
<b>Diatonic Semitone</b>	<b>54</b>			
<b>Chromatic Semitone</b>	<b>55</b>			
<b>Tempo Terms (supplement)</b>	<b>25</b> (list with definitions) <b>25 &amp; 26</b> (drills)			
<b>Chapter Challenge 4</b>	<b>Supplement 27</b>			
<b>CHAPTER FIVE (text and free download supplement) : MAJOR SCALES: up to and including four sharps or flats</b>				
<b>Major Tetrachords</b>	<b>64</b>			
<b>Key Signatures</b> <b>Order of Sharps/Flats</b>	<b>69</b> <b>Supplement</b> (additional teaching tools & fill-in-charts) <b>32-33</b>			
<b>Circle of 5ths</b>	<b>Supplement</b> <b>34-36</b>			
<b>Repeat Terms (supplement)</b>	<b>30</b> (list with definitions) <b>30 &amp; 31</b> (drills)			
<b>Chapter Challenge 5</b>	<b>Supplement 37</b>			
<b>CHAPTER SIX (text and free download supplement) : MINOR SCALES: up to and including four sharps or flats</b>				
<b>Minor Tetrachords</b>	<b>77</b>			
<b>Key Signatures</b> <b>Order of Sharps/Flats</b> <b>All Minor Forms</b>	<b>77, 79, 81, 83</b> <b>Supplement</b> (additional teaching tools & fill-in-charts) <b>42-43</b>			
<b>Relative Major &amp; Minor</b>	<b>85</b>			
<b>Tonic Major &amp; Minor</b>	<b>86</b>			
<b>Writing Scales with a time signature</b>	<b>Supplement</b> <b>44-46</b>			
<b>Degrees:</b> Tonic, Subdominant, Dominant, Leading Note, Subtonic	<b>69, 87, 101</b>			
<b>Stylistic Terms (supplement)</b>	<b>40</b> (list with definitions) <b>40 &amp; 41</b> (drills)			
<b>Chapter Challenge 6</b>	<b>Supplement 47</b>			

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CHAPTER SEVEN (text and free download supplement): INTERVALS in keys up to and including four sharps or flats				
Simple Intervals ONLY: Perfect, Major, Minor	91, 92, 93, 96			
Harmonic Melodic	91			
Articulation Terms/Signs (supplement)	51 (list with definitions) 51 & 52 (drills)			
Chapter Challenge 7	Supplement 53			
CHAPTER EIGHT (text and free download supplement): TRIADS: in keys up to and including four sharps or flats				
Root Position: Blocked & Broken	104			
With or Without Key Signatures: Tonic, Subdominant, Dominant Primary Triads	100, 101, 102  Supplement 78			
Major and Minor Chord Symbols	100, 101, 102, 103			Recommended but not required
Piano Pedal Terms (supplement)	56 (list with definitions) 56 & 57 (drills)			
Chapter Challenge 8	Supplement 58			
CHAPTER NINE (text and free download supplement): RECOGNITION OF KEYS: up to and including four sharps or flats				
Within a Given Passage/Melody	108			
Octave Terms (supplement)	61 (list with definitions) 61 & 62 (drills)			
Chapter Challenge 9	Supplement 63			
CHAPTER TEN: WRITING AN ANSWERING MELODY: up to and including four sharps or flats MAJOR KEYS ONLY				
2-measures	110			
Terms Giving Directions (supplement)	66 (list with definitions) 66 & 67 (drills)			
Chapter Challenge 10	Supplement 68			
CHAPTER ELEVEN: TRANSPOSITION: up to and including four sharps or flats				
Up or Down One Octave in: Same Clef Other Clef	112			
Rewrite at the same pitch	118			
Hand Designation (supplement)	72 (list with definitions) 73 & 73 (drills)			
Chapter Challenge 11	Supplement 74			

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<b>CHAPTER TWELVE: ANALYSIS</b>				
<b>Analyzing a short composition based on learned topics</b>	<b>120</b>			
<b>Additional Dynamic Terms (supplement)</b>	<b>78</b> (list with definitions) <b>78 &amp; 79</b> (drills)			
<b>Chapter Challenge 12</b>	<b>Supplement 80</b>			
<b>GLOSSARY: MUSICAL SIGNS &amp; TERMS</b>				
<b>General Musical Signs and Terms</b>	<b>124</b> <b>Supplement</b> (categorized learning & study charts)			
<b>SAMPLE TEST PAPER</b>				
<b>Level 5 Theory Sample Test Paper</b>	<b>128</b> <b>Answers 133</b>			

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## Suggested Terms for Chapter 1

**Note:** the terms and definitions within the *Total Theory Basic/Theory 1* 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’.

Dynamics: Italian terms for loudness and softness						
Terms for Loudness			Additional Terms & Endings	Terms for Softness		
Term	Sign/ Abbreviation	Meaning		Term	Sign/ Abbreviation	Meaning
<i>forte</i>	<i>f</i>	loud, strong		<i>piano</i>	<i>p</i>	soft
<i>mezzo forte</i>	<i>mf</i>	moderately loud	mezzo = moderately	<i>mezzo piano</i>	<i>mp</i>	moderately soft
<i>fortissimo</i>	<i>ff</i>	very loud	<i>issimo</i> (ending) = very	<i>pianissimo</i>	<i>pp</i>	very soft
<i>crescendo</i>	<i>cresc.</i> 	gradually getting louder	<i>endo</i> (ending) = gradually getting	<i>diminuendo</i>	<i>dim.</i> 	gradually getting softer
				<i>decrescendo</i>	<i>decresc.</i> 	gradually getting softer
Additional Dynamic Term						
<i>forte-piano</i>			<i>fp</i>	begin loudly but immediately become soft		

## Dynamic Review

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

Column A

*p*

*f*



*fp*

*pp*

*mf*

Column B

gradually getting louder

soft

very soft

loud

moderately loud

loud, then immediately soft

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

Column A

***diminuendo***

***fortissimo***

***crescendo***

***mezzo piano***

***piano***

***mezzo forte***

Column B

very loud

soft

moderately loud

gradually getting softer

moderately soft

gradually getting louder

Write the following dynamic signs from softest to loudest.

*mp ff mf f pp p*

\_\_\_\_\_

**Basic/Theory 1 Chapter Challenge number 1**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12 1. Draw a line from each note to the correct note name.



whole note



half note



thirty-second note



eighth note



sixteenth note



quarter note

/13 2. Write the music alphabet (A to A) forward and backward on the lines below.

A \_ \_ \_ \_ \_ A \_ \_ \_ \_ \_

/5 3. Using the staves below, create a Grand Staff by drawing:

- a line and bracket at the beginning
- a treble clef on the top stave
- a bass clef on the bottom stave



/6 4. Write the following dynamic signs in order from loudest to softest.

***f p mf pp mp ff***

\_ \_ \_ \_ \_

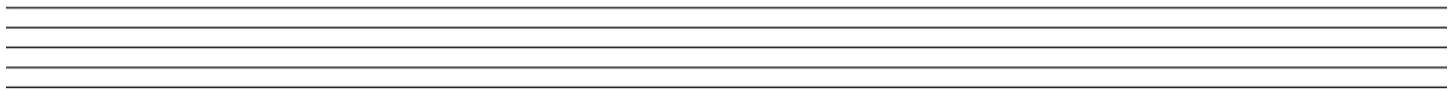
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/12 5. Fill in the blanks below:

- Another name for the Treble Clef is the \_\_\_\_ Clef.
- Another name for the Bass Clef is the \_\_\_\_ Clef.
- On the piano, the C that is found in the middle of the keyboard is called \_\_\_\_ C.
- Eight notes which start and finish on the same letter are called one \_\_\_\_\_.

/20 6. On the staff below:

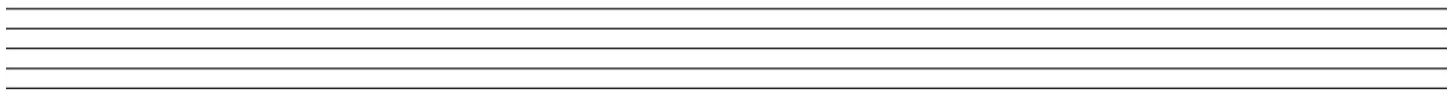
- Draw the G Clef.
- Using whole notes, write line notes ONLY. Do not use leger lines.



G F E D B

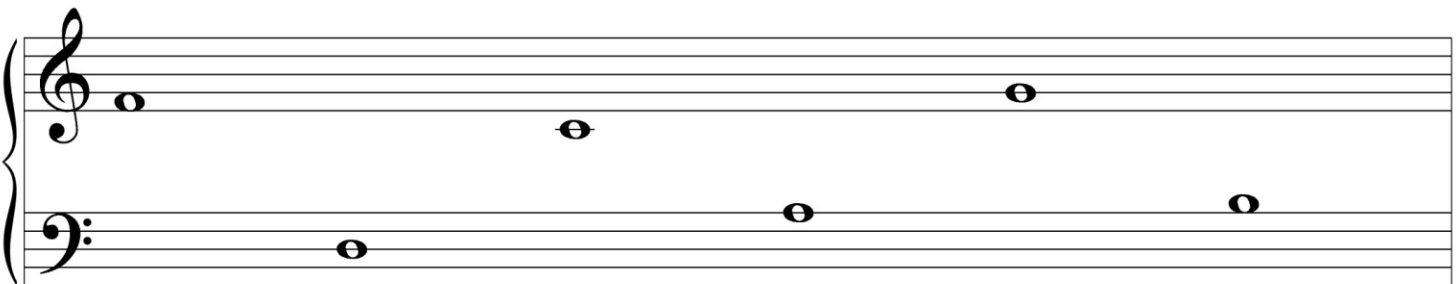
/20 7. On the staff below:

- Draw the Bass Clef.
- Using whole notes, write leger line/space notes ONLY.



C E B D F

/12 8. Name the notes below.



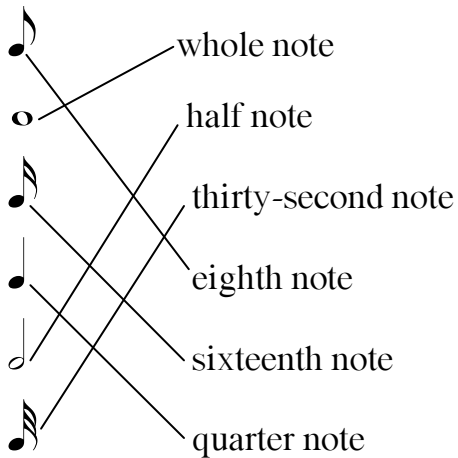
\_\_\_\_\_

**Final Mark: \_\_\_\_/100**

# Basic/Theory 1 Chapter Challenge number 1 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.



5.

- a. G
- b. F
- c. Middle
- d. octave

6.



2.

A B C D E F G A G F E D C B A

7. two possible answers for each



3.



8.

F D C A G B

4.

*ff f mf mp p pp*

## Suggested Terms for Chapter 2

Review all dynamic terms in *Total Theory Basic Rudiments Supplement Chapter 1*.

<b><i>Tempo</i> : Italian terms for the pace or speed of a composition</b>				
<b>Fast Terms</b>		<b>Additional Terms &amp; Endings</b>	<b>Fast terms with added endings</b>	
<b>Term</b>	<b>Meaning</b>		<b>Term</b>	<b>Meaning</b>
<b><i>allegro</i></b>	quick and lively	<b><i>etto/ino</i></b> (ending) = <b>not as</b>	<b><i>allegretto</i></b>	rather lively and moderately fast; but not as fast as <i>allegro</i>
<b><i>presto</i></b>	fast; faster than <i>allegro</i>	<b><i>issimo</i></b> (ending) = <b>very/more</b>	<b><i>prestissimo</i></b>	very/extremely fast; faster than <i>presto</i>
		<b><i>endo/ando</i></b> (ending) = <b>gradually get (getting)</b>	<b><i>accelerando (accel.)</i></b>	gradually get faster
<b>Moderately Fast Terms</b>				
<b><i>moderato</i></b>	at a moderate pace; between <i>andante</i> & <i>allegro</i>			
<b>Fast and Moderate <i>Tempo</i> Terms from Fastest to Slowest</b> <i>Tempo</i> terms may be subject to interpretation and style. The following list suggests a standard order of fastest to slowest. <b><i>Prestissimo Presto Allegro Allegretto Moderato</i></b>				

## Italian Terms

Write the Italian term for each of the meanings below.

<u>Meaning</u>	<u>Italian Term</u>
gradually getting louder	_____
very soft	_____
gradually getting softer	_____ and _____
begin loudly, but immediately become soft	_____
moderately loud	_____
loud	_____

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

<u>Column A</u>	<u>Column B</u>
<b><i>moderato</i></b>	gradually get faster
<b><i>allegro</i></b>	extremely fast
<b><i>prestissimo</i></b>	at a moderate pace
<b><i>allegretto</i></b>	very loud
<b><i>accelerando</i></b>	quick and lively
<b><i>fortissimo</i></b>	lively and moderately fast; but not as fast as <i>allegro</i>

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

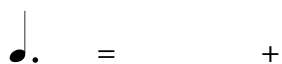
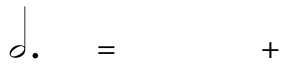
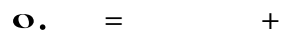
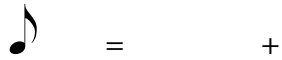
***moderato   presto   allegro   allegretto***

\_\_\_\_\_

**Basic/Theory 1 Chapter Challenge number 2**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12

1. Draw two notes to equal the value of the following notes.



/10

2. Draw one note for the total time value as the given notes.



/8

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

***presto    allegro    prestissimo    moderato***

\_\_\_\_\_

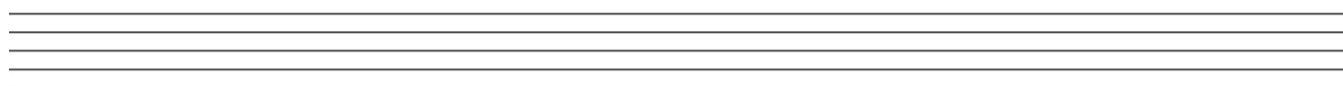
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/12 4. Fill in the blanks below:

- a. Another name for the G Clef is the \_\_\_\_\_ Clef.
- b. Another name for the F Clef is the \_\_\_\_\_ Clef.
- c. Note values may be lengthened by adding a \_\_\_\_\_ or by joining two notes of the same pitch with a \_\_\_\_\_.

/20 5. On the stave below:

- a. Draw the F Clef.
- b. Using half notes, write line notes ONLY. Do not use leger lines.



G F A D B

/20 6. On the stave below:

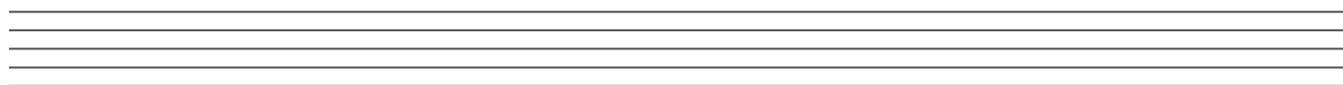
- a. Draw the Treble Clef.
- b. Draw the following rests



<b>Rest Name:</b>	Whole	Dotted Quarter	Eighth	Half	Sixteenth	Dotted Half
-------------------	-------	-------------------	--------	------	-----------	----------------

/18 7. On the stave below:

- a. Draw the F Clef.
- b. Using quarter notes, write the following leger line/space notes



D C B E F

**Final Mark: \_\_\_\_/100**

**Basic/Theory 1 Chapter Challenge number 2 Answers**  
(Co-requisite for all Level/Grade 5 Practical Exams)

1.



2.



3.

***moderato allegro presto prestissimo***

4.

a. Treble

b. Bass

c. dot tie

5.



6.



7. two possible answers for each



## Suggested Terms for Chapter 3

Review all Italian terms in *Total Theory Basic Rudiments Supplement Chapters 1 & 2.*

<b><i>Tempo</i> : Italian terms for the pace or speed of a composition</b>				
<b>Slow Terms</b>		<b>Additional Terms &amp; Endings</b>	<b>Slow terms with added endings</b>	
<b>Term</b>	<b>Meaning</b>		<b>Term</b>	<b>Meaning</b>
<b><i>andante</i></b>	at a walking pace; rather slow	<b><i>etto/ino</i></b> (ending) = not as	<b><i>Andantino</i></b> (recommended but not required for the examination)	at an easy pace; but not as slow as (faster than) <b><i>andante</i></b>
<b><i>largo</i></b>	broad, slow and stately; slower than <b><i>adagio</i></b>		<b><i>larghetto</i></b>	rather slow; but not as slow as <b><i>largo</i></b>
		<b><i>endo/ando</i></b> (ending) = gradually get (getting)	<b><i>ritardando</i></b> ( <i>rit.</i> , <i>ritard</i> )	gradually get slower; holding back
			<b><i>rallentando</i></b> ( <i>rall.</i> )	gradually get slower;
<b><i>adagio</i></b>	slow; slower than <b><i>andante</i></b> but not as slow as <b><i>largo</i></b>			
<b><i>lento</i></b>	(very) slow			
<p align="center"><b>Slow <i>Tempo</i> Terms from Fastest to Slowest</b></p> <p align="center"><i>Tempo</i> terms may be subject to interpretation and style. The following list suggests a standard order of fastest to slowest.</p> <p align="center"><b><i>Andantino</i>   <i>Andante</i>   <i>Adagio</i>   <i>Larghetto</i>   <i>Lento</i>   <i>Largo</i></b></p>				

## Italian Terms

Write the Italian term for each of the meanings below.

<u>Meaning</u>	<u>Italian Term</u>
gradually get slower	_____
fast; faster than <i>allegro</i>	_____
gradually get faster	_____
very loud	_____
moderately soft	_____
rather lively & moderately fast but not as fast as <i>allegro</i>	_____

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

<u>Column A</u>	<u>Column B</u>
<b><i>lento</i></b>	extremely fast
<b><i>adagio</i></b>	at a walking pace
<b><i>prestissimo</i></b>	slow
<b><i>allegro</i></b>	quick and lively
<b><i>andante</i></b>	slow; slower than <i>andante</i> but not as slow as <i>largo</i>

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


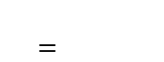

***largo***      ***andante***      ***allegretto***      ***presto***




\_\_\_\_\_

**Basic/Theory 1 Chapter Challenge number 3**  
(Co-requisite for all Level/Grade 5 Practical Exams)


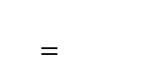

/12

1. Draw two notes to equal the value of the following notes.


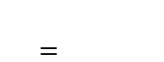

 =  + 

 =  + 

 =  + 

 =  + 

 =  + 

 =  + 

/10

2. Add the correct number of beats to the time signature for each measure below.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes.

4    ||

2    ||

8   ||

4     ||

/8

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

***allegro***

***adagio***

***moderato***

***largo***

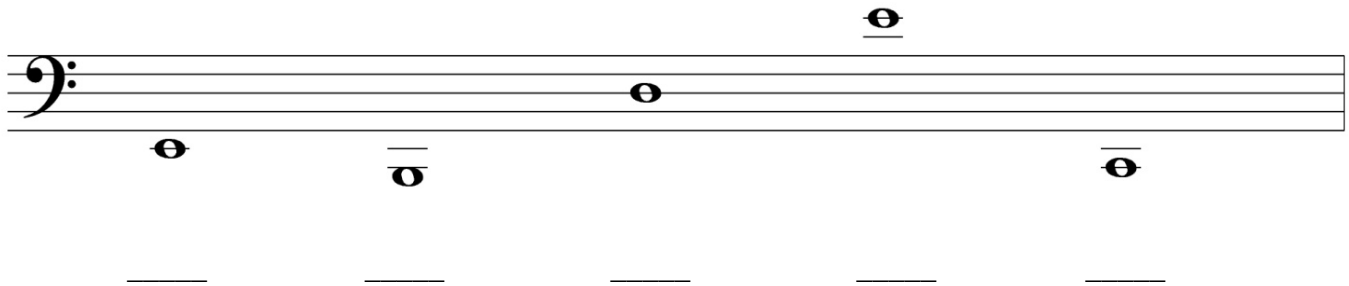
\_\_\_\_\_

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/12      4. Fill in the blanks below:

- The addition of a dot to a note increases the note value by one \_\_\_\_\_ its value.
- When a dot is added to a rest it is always placed in the \_\_\_\_\_ space.
- Note values may also be lengthened by joining two notes of the \_\_\_\_\_ pitch with a \_\_\_\_\_.

/20      5. Name the notes below. Add a stem to each note to create half notes.



/20      6. Add bar lines to the rhythmic pattern below.

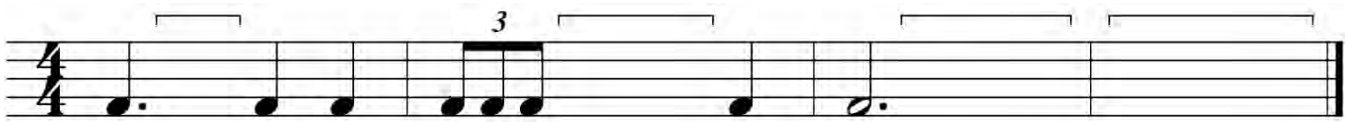
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes.

Accents:



/18      7. Complete the following rhythmic patterns by adding rests within the brackets.

Write the counting below.

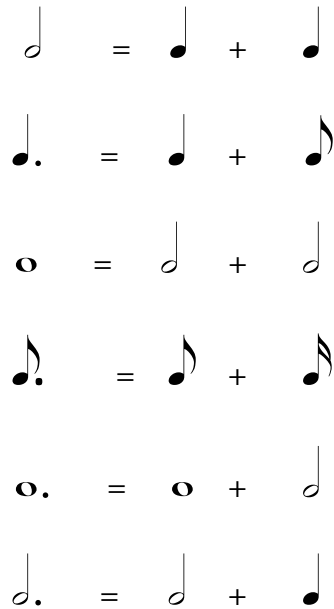


Count:

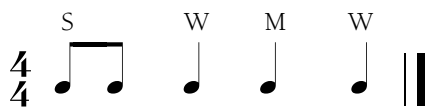
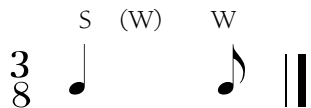
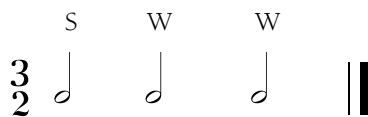
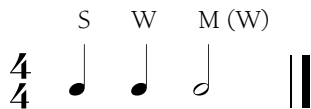
**Final Mark:** \_\_\_\_/100

# **Basic/Theory 1 Chapter Challenge number 3 Answers** (Co-requisite for all Level/Grade 5 Practical Exams)

1.



2.



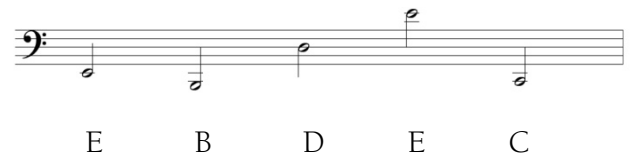
3.

***largo adagio moderato allegro***

4.

- a. half
- b. third
- c. same tie

5.



6.



7.



## Suggested Terms for Chapter 4

Review all Italian terms in *Total Theory Basic Rudiments Supplement Chapters 1 - 3*.

Other <i>Tempo</i> Terms	
Term	Meaning
<b><i>tempo</i></b> (recommended but not required for the examination)	the speed at which the piece is to be played/performed
<b><i>a tempo</i></b>	return to the original or first speed
<b><i>tempo primo</i></b> <b><i>(tempo I)</i></b>	return to the original or first speed
The above <i>tempo</i> terms usually follow a <i>ritardando</i> , <i>rallentando</i> or <i>accelerando</i>	

## Italian Terms

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

### Column A

***fortissimo***

***accelerando***

***adagio***

***crescendo***

***piano***

***mezzo forte***

***diminuendo***

### Column B

***presto***

***crescendo***

***forte***

***ritardando***

***mezzo piano***

***pianissimo***

***decrescendo***

## Italian Terms

Write the Italian term for each of the meanings below.

<u>Meaning</u>	<u>Italian Term</u>
quick and lively	_____
very fast	_____
gradually get slower	_____ or _____
soft	_____
broad, slow and stately	_____
return to original or first speed	_____ or _____
rather lively and moderately fast	_____

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

<u>Column A</u>	<u>Column B</u>
<b><i>tempo</i></b>	loud
<b><i>larghetto</i></b>	at a moderate pace
<b><i>moderato</i></b>	the speed at which the piece is played
<b><i>forte</i></b>	rather lively and moderately fast but not as fast as <i>allegro</i>
<b><i>allegretto</i></b>	rather slow but not as slow as <i>largo</i>

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

***allegro***      ***prestissimo***      ***moderato***      ***presto***

\_\_\_\_\_

**Basic/Theory 1 Chapter Challenge number 4**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12

1. Draw two notes to equal the value of the following notes.

 = \_\_\_\_\_ + \_\_\_\_\_

 = \_\_\_\_\_ + \_\_\_\_\_

 = \_\_\_\_\_ + \_\_\_\_\_

 = \_\_\_\_\_ + \_\_\_\_\_

/10

2. Add the correct number of beats to the time signature for each measure below.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes.



/8

3. Write the following Italian terms from loudest to softest.

***pianisissimo***

***mezzo piano***

***forte***

***mezzo forte***

\_\_\_\_\_

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/12 4. Fill in the blanks below:

- a. The shortest possible distance between two notes is called a \_\_\_\_\_.
- b. The sharp sign \_\_\_\_\_ the note one semitone.
- c. The flat sign \_\_\_\_\_ the note one semitone.
- d. The \_\_\_\_\_ sign cancels any previous sharp or flat.

/20 5. Name the notes below.

Identify each pair of notes as chromatic semitone (CS), diatonic semitone (DS) or whole tone (WT).



The staff shows five pairs of notes in bass clef: 1. G4 and A♭4, 2. C4 and D4, 3. E♭4 and F4, 4. G4 and A4, 5. B♭4 and C5. Below each pair are two blank lines for the answer.

/20 6. Add bar lines to the rhythmic pattern below.

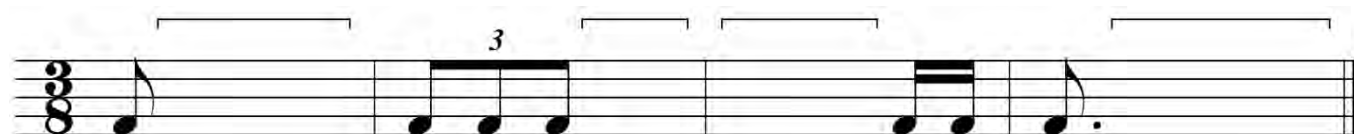
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes.

Accents:



A rhythmic pattern on a staff in 2/4 time. It consists of eighth and quarter notes. A triplet of eighth notes is marked with a '3' above it. Accents are placed above several notes.

/18 7. Complete the following rhythmic patterns by adding rests within the brackets.  
Write the counting below.



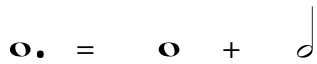
Four rhythmic patterns on a staff, each with a bracket indicating where to add rests. The first pattern has a quarter note followed by a bracket. The second has a triplet of eighth notes followed by a bracket. The third has a quarter note followed by a bracket. The fourth has a quarter note followed by a bracket.

Count:

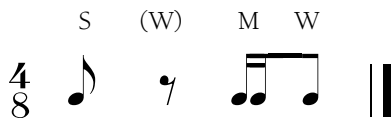
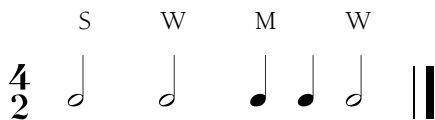
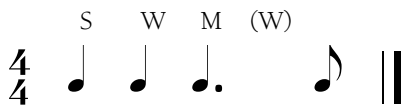
**Final Mark: \_\_\_\_/100**

# **Basic/Theory 1 Chapter Challenge number 4 Answers** (Co-requisite for all Level/Grade 5 Practical Exams)

1.



2.



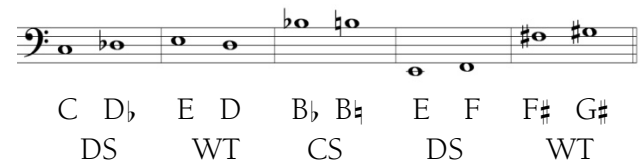
3.

*forte mezzo forte mezzo piano pianissimo*

4.

- a. semitone
- b. raises
- c. lowers
- d. natural

5.



C D, E D B, B, E F F# G#  
DS WT CS DS WT

6.

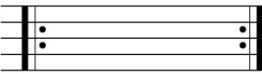


7.



## Suggested Terms for Chapter 5

Review all Italian terms in *Total Theory Basic Rudiments Supplement* Chapters 1 - 4.

Repeat Terms and Signs		
Term/Sign	Abbreviation	Meaning
<i>da capo</i>	<i>D.C.</i>	repeat from the beginning
<i>da capo al fine</i>	<i>D.C. al fine</i>	repeat from the beginning and end at <i>fine</i>
<i>fine</i>		end the piece here; the end
<i>dal segno</i>	<i>D.S.</i>	repeat from the sign: %
<i>segno</i> ; %		sign
		repeat the passage between the double bar lines

## Italian Terms

Draw a line from the Italian term in column A to the abbreviation or sign in column B.

Column A

Column B

*pianissimo*

%

*ritardando*

*fp*

*diminuendo*

*D.C.*

*forte-piano*

*rit.*

*da capo*

*pp*

*segno*

*dim.*

## Italian Terms

Draw the sign and write the Italian term for each of the meanings below.

<u>Meaning</u>	<u>Sign</u>	<u>Italian Term</u>
gradually getting softer	_____	_____
very loud	_____	_____
gradually getting louder	_____	_____
soft	_____	_____
sign	_____	_____
moderately loud	_____	_____

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

### Column A

***a tempo***

***andante***

***adagio***

***accelerando***

***prestissimo***

***allegro***

### Column B

quick and lively

return to the original or first speed

gradually get faster

slow; slower than *andante* but not as slow as *largo*

at a walking pace

very fast

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

***allegretto***

***lento***

***andantino***

***moderato***

\_\_\_\_\_

## Key Signature Review

Major Scale Pattern						
Whole Tone	Whole Tone	Semitone	Whole Tone	Whole Tone	Whole Tone	Semitone
Key Signatures						
<b>sharp scales</b>	<ul style="list-style-type: none"> <li>the last sharp of the key signature is the leading note (7<sup>th</sup> degree). Count up one semitone to find the tonic.</li> <li>the last sharp is <i>ti</i> (7<sup>th</sup> degree) - sing up one semitone to find <i>doh</i> (the name of the scale).</li> </ul>					
<b>flat scales</b>	<ul style="list-style-type: none"> <li>the last flat of the key signature is the subdominant (4<sup>th</sup> degree). Count down four notes to find the tonic.</li> <li>the last flat is <i>fah</i> (4<sup>th</sup> degree) - sing down (<i>fah mi re</i>) <i>doh</i> (the name of the scale).</li> <li>when two or more flats appear in the key signature, the second from last flat names the scale.</li> </ul>					

## 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 4 Sharps on the Staff



### Placement of 4 Flats on the Staff



# **Key Signatures** (Print and complete as often as necessary)

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

## **Sharps**



## **Flats**



## **Key Signature Review Chart** (Up to and including 4 sharps and 4 flats)

Major Scale	Number of #'s or b's	# or b names
<b>C Major – no #'s or b's</b>		
<b>G Major</b>	<b>1</b>	<b>F#</b>
<b>D Major</b>	<b>2</b>	<b>F# C#</b>
<b>A Major</b>		
<b>E Major</b>		
<b>C Major – no #'s or b's</b>		
<b>F Major</b>	<b>1</b>	<b>Bb</b>
<b>Bb Major</b>	<b>2</b>	<b>Bb Eb</b>
<b>Eb Major</b>		
<b>Ab Major</b>		

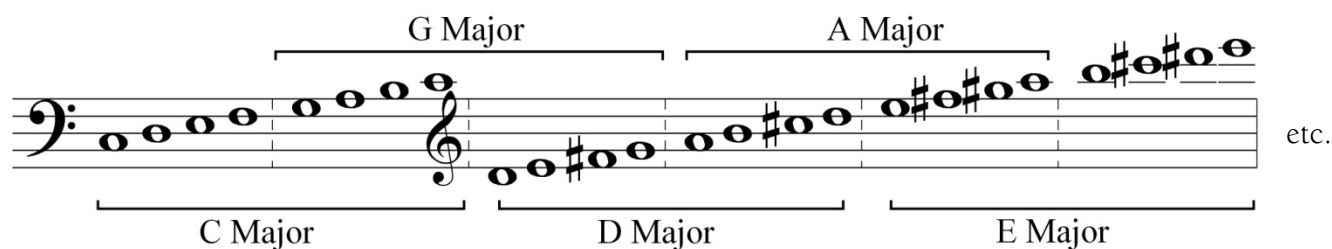
## Circle of Fifths

(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 Basic Rudiments* page 64). 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.

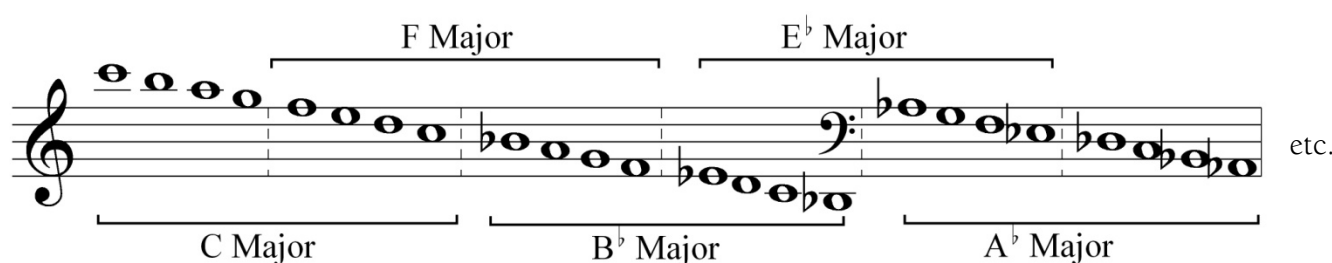
i.e. the upper tetrachord of each major sharp scale is the lower tetrachord of the next major sharp scale.



**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 of the next major flat scale.



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

**For the examination, ONLY those keys up to and including four sharps and four flats are required.**

## Key Signatures

(Print and complete as often as necessary)

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

### Sharps



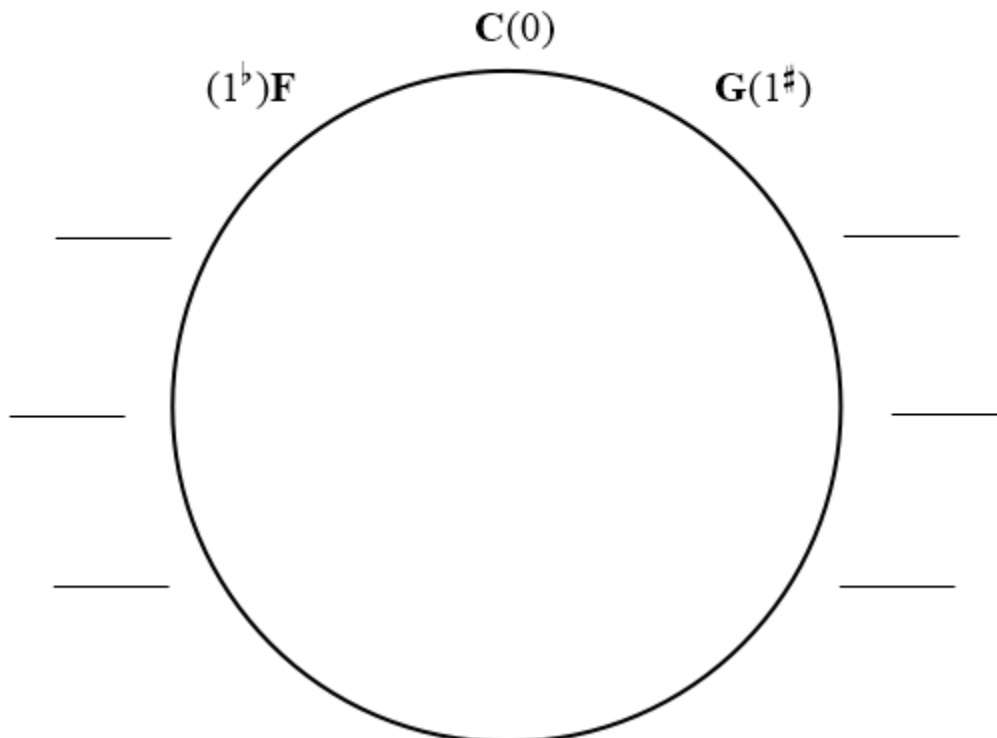
### Flats



## The Circle of Fifths

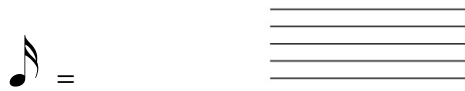
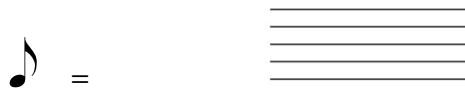
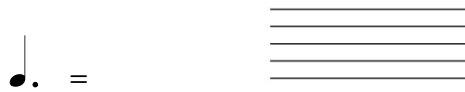
(Up to and including 4 sharps and 4 flats)

Complete the Circle of Fifths below for the major keys.



**Basic/Theory 1 Chapter Challenge number 5**  
**(Co-requisite for all Level/Grade 5 Practical Exams)**

- /12 1. On each staff, draw a rest to equal the value of the following notes.



- /10 2. Add the correct number of beats to the time signature for each measure below.  
 Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes.



- /8 3. Write the following Italian terms from loudest to softest.

***piano***

***fortissimo***

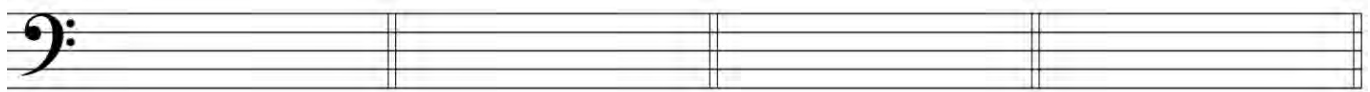
***forte***

***mezzo forte***

\_\_\_\_\_

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- /12 4. Write the correct key signature and the tonic note for each of the following keys:



G Major

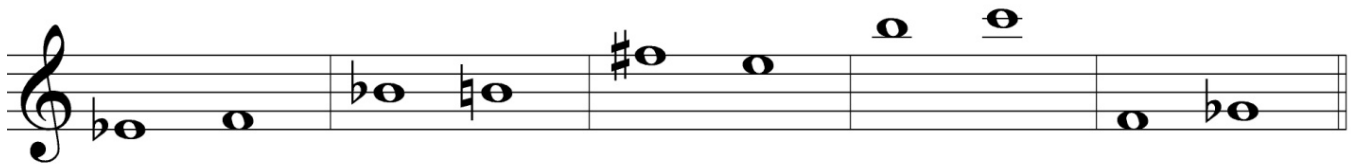
F Major

A Major

E flat Major

- /20 5. Name the notes below.

Identify each pair of notes as chromatic semitone (CS), diatonic semitone (DS) or whole tone (WT).



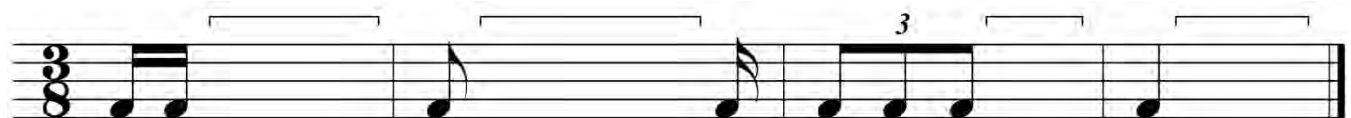
\_\_\_\_\_

\_\_\_\_\_

- /20 6. Complete the following measures by adding rests within the brackets.

Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.

Accents:



- /18 7. Add the correct clef sign and key signature to create D Major scale below.

Mark the semitones with a slur.

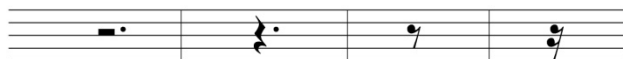


**Final Mark: \_\_\_\_/100**

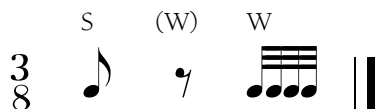
# Basic/Theory 1 Chapter Challenge number 5 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.



2.



3.

*fortissimo forte mezzo forte piano*

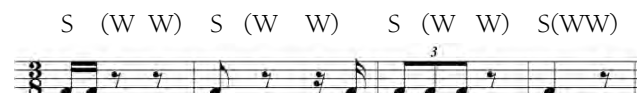
4. two possible answers for some



5.



6.



7.



## Suggested Terms for Chapter 6

Review all Italian terms in *Total Theory Basic Rudiments Supplement Chapters 1 - 5*.

Stylistic Terms	
Term	Meaning
<i>cantabile</i>	in a singing style
<i>con grazia</i>	with grace; in a graceful, elegant style
<i>dolce</i>	sweetly
<i>grazioso</i>	gracefully; in a graceful, elegant style
<i>legato</i>	(play) smoothly and connected
<i>maestoso</i>	majestically; with dignity
<i>marcato</i>	marked; accented

## Italian Terms

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

Column A

*fortissimo*

*dal segno*

*rallentando*

*mezzo piano*

*accelerando*

*crescendo*

Column B

*D.S.*

*cresc.*

*ff*

*accel.*

*rall.*

*mp*

## Italian Terms

Write the meaning for each Italian term below.

<u>Italian Term</u>	<u>Meaning</u>
<b><i>da capo</i></b>	_____
<b><i>fine</i></b>	_____
<b><i>tempo I</i></b>	_____
<b><i>dolce</i></b>	_____
<b><i>grazioso</i></b>	_____
<b><i>adagio</i></b>	_____
<b><i>piano</i></b>	_____

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

<u>Column A</u>	<u>Column B</u>
<b><i>cantabile</i></b>	majestically; with dignity
<b><i>legato</i></b>	rather lively and moderately fast but not as fast as <i>allegro</i>
<b><i>maestoso</i></b>	gradually get slower
<b><i>ritardando</i></b>	begin loudly, but immediately become soft
<b><i>allegretto</i></b>	in a singing style
<b><i>forte-piano</i></b>	smooth and connected

Write the following dynamic terms from softest to loudest.

<b><i>mezzo piano</i></b>	<b><i>forte</i></b>	<b><i>pianissimo</i></b>	<b><i>mezzo forte</i></b>
_____	_____	_____	_____

## Key Signatures

(Print and complete as often as necessary)

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

### Sharps



### Flats



## Key Signature Review Chart

(Up to and including 4 sharps and 4 flats)

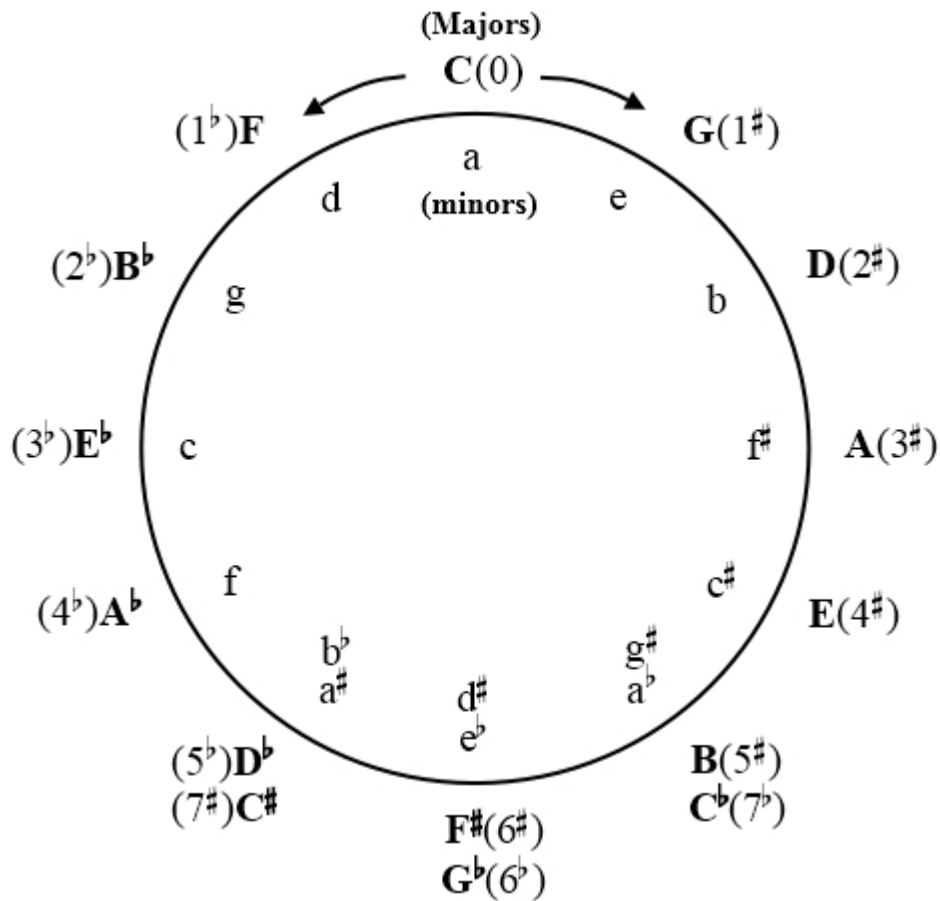
Major Scale	Minor Scale	Number of #’s or ♭’s	# or ♭ names
<b>C Major</b>	<b>A Minor</b>	<b>0 #’s or ♭’s</b>	
<b>G Major</b>		<b>1</b>	<b>F#</b>
<b>D Major</b>		<b>2</b>	<b>F# C#</b>
<b>A Major</b>			
<b>E Major</b>			
<b>C Major</b>	<b>A Minor</b>	<b>0 #’s or ♭’s</b>	
<b>F Major</b>		<b>1</b>	<b>B♭</b>
<b>B♭ Major</b>		<b>2</b>	<b>B♭ E♭</b>
<b>E♭ Major</b>			
<b>A♭ Major</b>			

## 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.

**For the examination, only those keys up to and including four sharps and four flats are required.**



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

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

**Sharps**

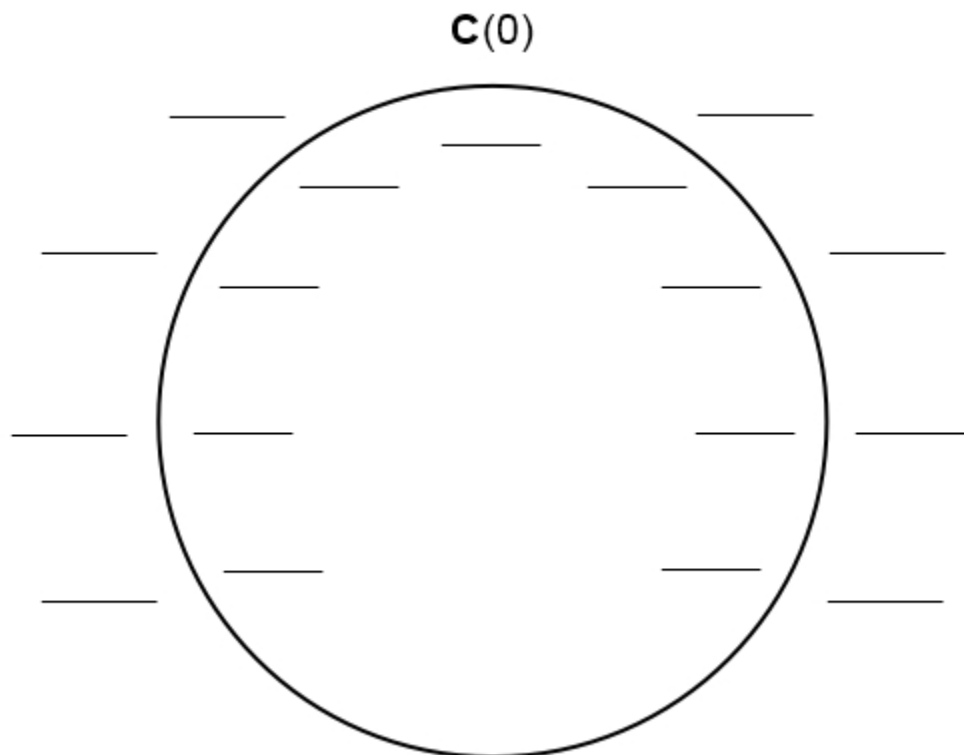


**Flats**



**The Circle of Fifths**  
(Up to and including 4 sharps and 4 flats)

Complete the Circle of Fifths below for major and minor keys.



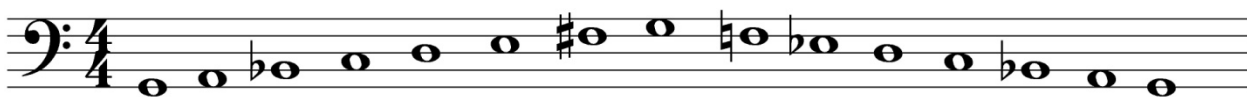
## Writing Scales with a Time Signature

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



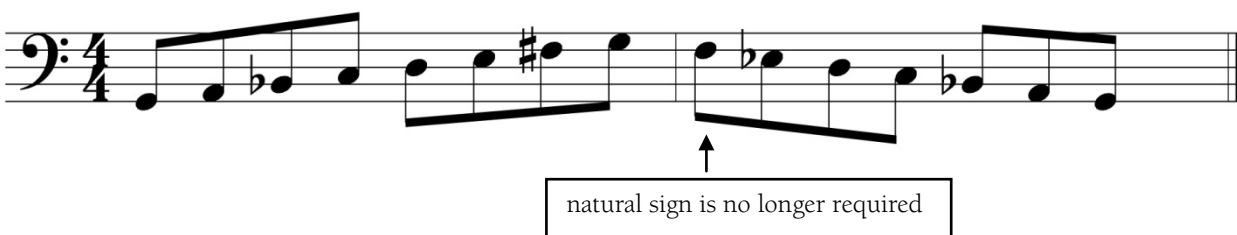
2. Change the notes to the correct value. Check for stem direction and length, beaming and dot placement if required.

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.



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### Exercise: Written

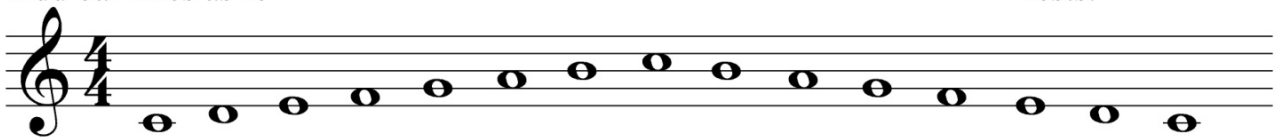
Write the following scales using accidentals ONLY. Add bar lines as required and complete the final measure with necessary rest(s).

**Remember:** all stems should be approximately one octave in length.

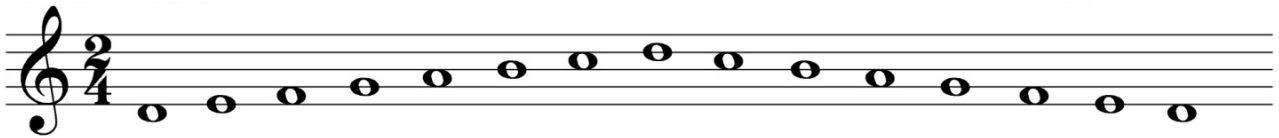
## A Major scale with quarter notes



C Natural Minor scale with eighth notes properly grouped



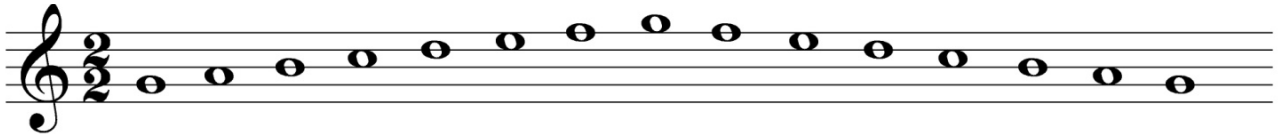
D Major scale with sixteenth notes properly grouped



B Harmonic Minor scale with eighth notes properly grouped



G Major scale with sixteenth notes properly grouped



E Melodic Minor scale with eighth notes properly grouped



## Exercise: Keyboard

Play each of the above scales.

**Exercise: Written & Keyboard**

1. Write the following scales ascending and descending using the correct key signature.
2. Include appropriate bar lines and complete the final measure with any necessary rests.
3. Play each scale.

B flat Major in the G clef in  $\frac{3}{8}$  time using eighth notes properly grouped

A set of four horizontal lines for musical notation, consisting of two staves (each with a top and bottom line).

F Harmonic Minor in the bass clef in  $\frac{4}{4}$  time using triplet eighths properly grouped

A set of four horizontal lines for musical notation, consisting of two staves (each with a top and bottom line).

D Melodic Minor in the treble clef in  $\frac{2}{8}$  time using sixteenth notes properly grouped

A set of four horizontal lines for musical notation, consisting of two staves (each with a top and bottom line).

E Major in the F clef in  $\frac{3}{4}$  time using sixteenth notes properly grouped

A set of four horizontal lines for musical notation, consisting of two staves (each with a top and bottom line).

F Major in the bass clef in  $\frac{4}{4}$  time using sixteenth notes properly grouped

A set of four horizontal lines for musical notation, consisting of two staves (each with a top and bottom line).

C sharp Natural Minor in the bass clef in  $\frac{4}{8}$  time using eighth notes properly grouped

A set of four horizontal lines for musical notation, consisting of two staves (each with a top and bottom line).

**Basic/Theory 1 Chapter Challenge number 6**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12

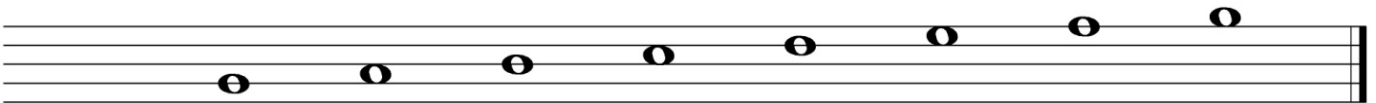
1. Complete the following scales as follows:

- add the correct clef sign
- add the correct key signature and any necessary accidentals
- mark the semitones with a slur
- mark the dominant notes with a D

F Major Scale



G Minor Harmonic Scale



/10

2. Add the correct time signature for each line below.

Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes.

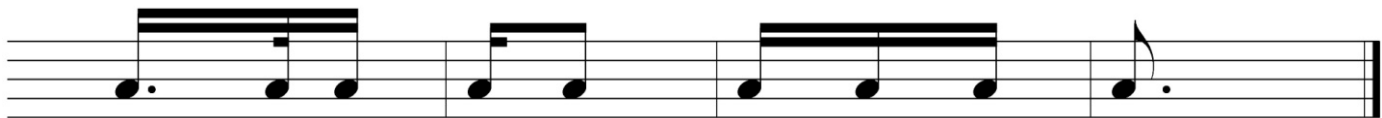
Add the counts below the correct notes.

Accents



Counts:

Accents:



Counts:

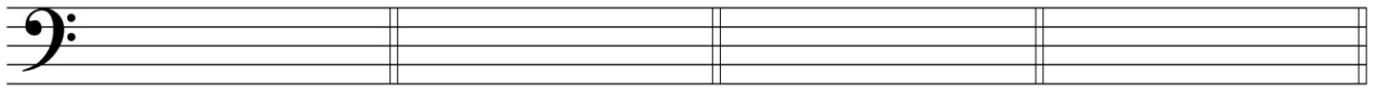
/8

3. Circle the *tempo* terms (ONLY) below.

*allegro*   *pianissimo*   *adagio*   *dolce*  
*andante*   *forte-piano*   *cantabile*   *lento*

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4. Write the correct key signature and the dominant note for each of the following keys:



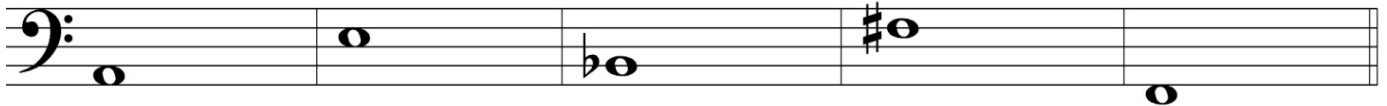
D Major

## A Minor

B flat Major

E Minor

/20      5. Using the directions below write the correct note above each of the given notes.



chromatic semitone

whole tone

one octave

diatonic semitone

diatonic semitone

/20      6. Complete the following measures by adding rests within the brackets.

Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.

Accents:



/18      7. Fill in the blanks below:

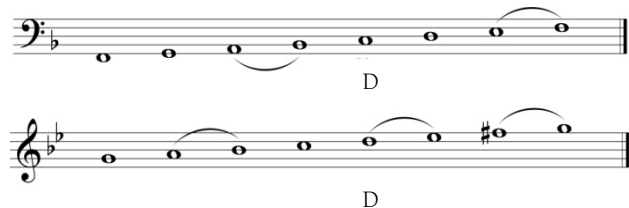
- Three types of minor scales are \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_.
- The harmonic minor scale includes a raised \_\_\_\_\_ note.
- The melodic minor scales includes a raised \_\_\_\_\_ and \_\_\_\_\_ note in the ascending form.
- The descending melodic minor scale is the same as the \_\_\_\_\_ minor scale.
- Relative major and minor scales have the same \_\_\_\_\_.

**Final Mark:** \_\_\_\_/100

# Basic/Theory 1 Chapter Challenge number 6 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

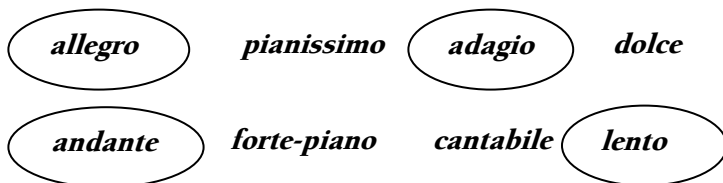
1.



2.



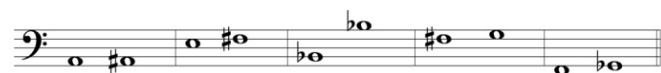
3.



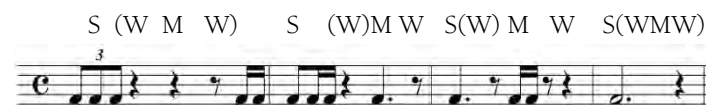
4. two possible answers for each dominant note



5.



6.



7.

- a. natural, harmonic and melodic
- b. seventh
- c. sixth and seventh
- d. natural
- e. key signature

## Answers page 45 scales







**Answers page 46** scales



## Suggested Terms for Chapter 7

Review all Italian terms in *Total Theory Basic Rudiments Supplement* Chapters 1 - 6.

Articulation Terms		
Term	Sign/ Abbreviation	Meaning
<b>accent</b>		emphasize the note (when it is played)
<b>legato</b> (slur)		(play) smooth and connected
<b>marcato</b>	<b>marc.</b>	marked, accented
<b>staccato</b>		slightly shortened, detached; separated from the note that follows
<b>tenuto</b>	 <b>ten.</b>	held, sustained

## Italian Terms

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

Column A

*piano*

*decrescendo*

*tenuto*

*mezzo forte*

*da capo*

Column B

*ten.*

*D.C.*

*mf*

*p*







*decresc.*

## Italian Terms

Write the meaning for each Italian term below.

<u>Italian Term</u>	<u>Meaning</u>
<b><i>cantabile</i></b>	_____
<b><i>legato</i></b>	_____
<b><i>staccato</i></b>	_____
<b><i>fine</i></b>	_____
<b><i>lento</i></b>	_____
<b><i>presto</i></b>	_____
<b><i>a tempo</i></b>	_____

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

<u>Column A</u>	<u>Column B</u>
repeat the music	
<b><i>legato</i></b>	
<b><i>staccato</i></b>	
<b><i>segno</i></b>	
<b><i>tenuto</i></b>	
accent	

**Basic/Theory 1 Chapter Challenge number 7**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12

1. Complete the following scales as follows:

- add the correct clef sign
- add the correct key signature, any necessary accidentals and time signature
- mark the semitones with a slur
- mark the dominant notes with the Roman Numeral V

D Minor Harmonic in  $\frac{4}{4}$  time. Use eighth notes properly grouped. Add bar lines and necessary rest(s).

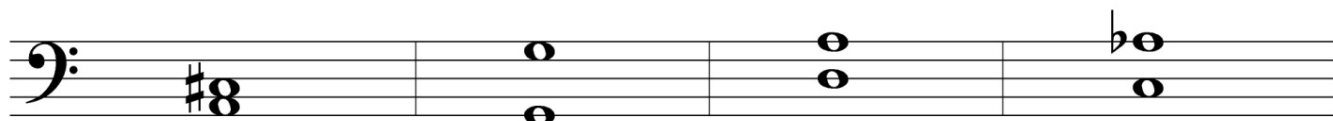


B flat Major in  $\frac{3}{8}$  time. Use sixteenth notes properly grouped. Add bar lines and necessary rest(s).



/10

2. Name the following intervals.



Name: \_\_\_\_\_

Circle the correct answer. All of the intervals above are: **harmonic**      **melodic**

/8

3. Circle the dynamic terms (ONLY) below.

***tenuto***    ***pianissimo***    ***adagio***    ***mezzo forte***  
***piano***    ***forte-piano***    ***cantabile***    ***lento***

/12

4. Write the correct key signature and the tonic note for each of the following keys:



C Minor

G Major

A flat Major

F sharp Minor

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/20 5. Using the directions below write the correct note above each of the given notes.



chromatic semitone    whole tone    diatonic semitone    diatonic semitone    whole tone

/20 6. Complete the following measures by adding rests within the brackets.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.

Accents:



/18 7. Fill in the blanks below:

- Harmonic interval notes are played at the \_\_\_\_\_ time.
- Melodic interval notes are played one \_\_\_\_\_ the other.
- The intervals of a \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_ are always perfect intervals.
- Intervals of a second, third, sixth and seventh may be \_\_\_\_\_ or \_\_\_\_\_.
- Tonic major and minor scales has the same \_\_\_\_\_.

**Final Mark: \_\_\_\_/100**

# Basic/Theory 1 Chapter Challenge number 7 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.

5.

2.  
major 3<sup>rd</sup>  
perfect 8<sup>ve</sup>  
perfect 5<sup>th</sup>  
minor 6<sup>th</sup>

harmonic

6.

S (W W) S (W) W (S) W W S (W W)

7.

- a. same  
b. after  
c. unison, fourth, fifth, octave  
d. major minor  
e. tonic

3.

*tenuto*

*pianissimo*

*adagio*

*mezzo  
forte*

*piano*

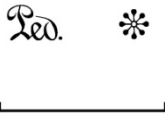
*forte-piano*

*cantabile* *lento*

4. two possible answers for each tonic note

## Suggested Terms for Chapter 8

Review all Italian terms in *Total Theory Basic Rudiments Supplement* Chapters 1 - 7.

Piano Pedal Terms		
Term	Sign/ Abbreviation	Meaning
<b><i>pedale</i></b> (recommended but not required for the examination)	<b><i>ped.</i></b>	damper (right) pedal
<b><i>con pedale</i></b> (recommended but not required for the examination)	<b><i>con ped.</i></b>  	depress (with) the damper (right) pedal and release

## Italian Terms

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

Column A

***ritardando***

***diminuendo***

***legato***

***forte***

***presto***

Column B

***largo***

***staccato***

***piano***

***crescendo***

***accelerando***

## Italian Terms

Write the meaning for each Italian term below.

<u>Italian Term</u>	<u>Meaning</u>
<b><i>marcato</i></b>	_____
<b><i>tenuto</i></b>	_____
<b><i>allegretto</i></b>	_____
<b><i>largo</i></b>	_____
<b><i>a tempo</i></b>	_____
<b><i>presto</i></b>	_____
<b><i>con grazia</i></b>	_____
<b><i>accelerando</i></b>	_____

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

<u>Column A</u>	<u>Column B</u>
<b><i>marcato</i></b>	<b><i>dim.</i></b>
<b><i>da capo al fine</i></b>	<b><i>ped.</i></b>
<b><i>rallentando</i></b>	<b><i>rit.</i></b>
<b><i>diminuendo</i></b>	<b><i>marc.</i></b>
<b><i>ritardando</i></b>	<b><i>D.C. al fine</i></b>
<b><i>pedale</i></b>	<b><i>rall.</i></b>

Draw the correct sign below each of the following Italian terms.

***con pedale***      accent      ***staccato***      ***segno***      ***diminuendo***

## Basic/Theory 1 Chapter Challenge number 8

(Co-requisite for all Level/Grade 5 Practical Exams)

/12

1. Complete the following scales as follows:

- add the correct clef sign
- add the correct key signature, any necessary accidentals and time signature
- mark the semitones with a slur
- mark the tonic notes with a T

A Major in  $\frac{4}{4}$  time. Use sixteenth notes properly grouped. Add bar lines and necessary rest(s).



E Minor Melodic in  $\frac{2}{2}$  time. Use quarter notes. Add bar lines and necessary rest(s).



/10

2. Name the following intervals.



Name: \_\_\_\_\_

Circle the correct answer. All of the intervals above are: **harmonic** **melodic**

/8

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

Column A

***con pedale***

***legato***

***grazioso***

***tempo primo***

Column B

return to the original or first speed

gracefully

depress (with) the damper pedal

play smoothly and connected

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- /12 4. Write the correct key signature and the dominant note for each of the following keys:



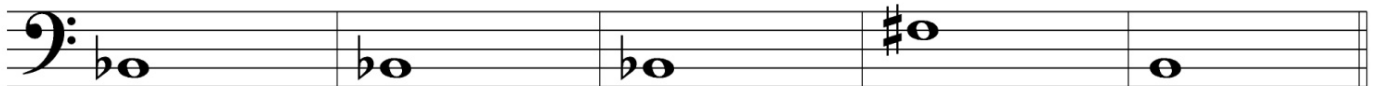
C Major

E Major

D Minor

G Minor

- /20 5. Using the directions below write the correct note above each of the given notes.



chromatic semitone

whole tone

diatonic semitone

diatonic semitone

whole tone

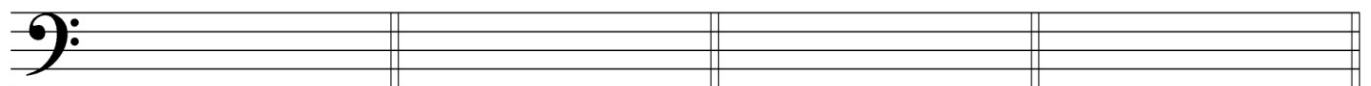
- /20 6. Complete the following measures by adding rests within the brackets.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.  
Write the counting below.

Accents:



Counts:

- /18 7. Write the correct key signature and the tonic triad for each of the following keys.  
Use whole notes.



E flat Major

E Minor

D Major

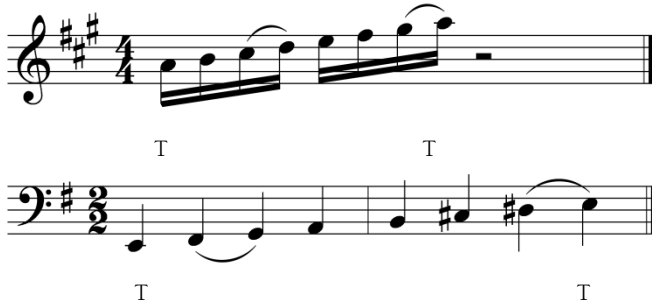
F Minor

**Final Mark: \_\_\_\_/100**

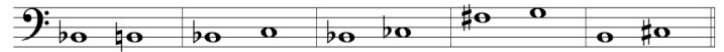
# Basic/Theory 1 Chapter Challenge number 8 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.



5.

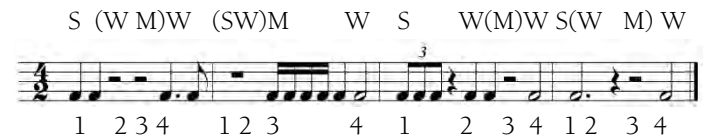


2.

major 2<sup>nd</sup>  
major 6<sup>th</sup>  
perfect 4<sup>th</sup>  
minor 7<sup>th</sup>

melodic

6.



3.

7.



Column A

Column B

*con pedale*

*legato*

*grazioso*

*tempo primo*

return to the original speed

gracefully

use/ depress the damper pedal

play smoothly and connected

4. two possible answers for some dominant notes



## Suggested Terms for Chapter 9

Review all Italian terms in *Total Theory Basic Rudiments Supplement Chapters 1 - 8*.

<b>Octave Terms</b> (recommended but not required for the examination)		
Term	Sign/ Abbreviation	Meaning
<b><i>ottava</i></b> (recommended but not required for the examination)	<b><i>8va</i></b>	one octave; interval of one octave
<b><i>ottava alta</i></b> (recommended but not required for the examination)	<b><i>8va</i></b> - - - - -	play (the notes) one octave higher (above) than the written pitch
<b><i>ottava bassa</i></b> (recommended but not required for the examination)	<b><i>8vb</i></b> - - - - -	play (the notes) one octave lower (below) than the written pitch
<b><i>loco</i></b> (recommended but not required for the examination)		return notes to original pitch

## Italian Terms

Draw a line from the Italian term in column A to the correct sign or abbreviation in column B.

Column A

***con pedale***

***segno***

***staccato***

**repeat**

Column B




## Italian Terms

Write the meaning for each Italian term below.

<u>Italian Term</u>	<u>Meaning</u>
<b><i>pedale</i></b>	_____
<b><i>ottava</i></b>	_____
<b><i>marcato</i></b>	_____
<b><i>con grazia</i></b>	_____
<b><i>maestoso</i></b>	_____
<b><i>dal segno</i></b>	_____
<b><i>tempo I</i></b>	_____

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

<u>Column A</u>	<u>Column B</u>
	the speed at which the piece is played
<b><i>tempo</i></b>	held; sustained
<b><i>larghetto</i></b>	moderately slow, a walking pace
<b><i>tenuto</i></b>	rather slow and broadly but not as slow a <i>largo</i>
<b><i>andante</i></b>	play the notes one octave lower than written

Draw the correct sign below each of the following Italian terms.

***ottava***      ***decrescendo***      ***tenuto***      accent      sharp

# **Basic/Theory 1 Chapter Challenge number 9** **(Co-requisite for all Level/Grade 5 Practical Exams)**

/12

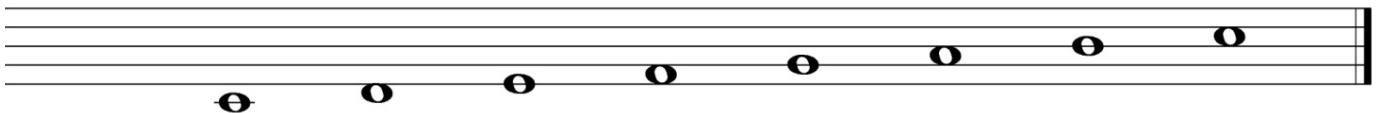
1. Complete the following scales as follows:

- add the correct clef sign
- add the correct key signature and any necessary accidentals
- mark the semitones with a slur
- mark the dominant notes with a D

A flat Major

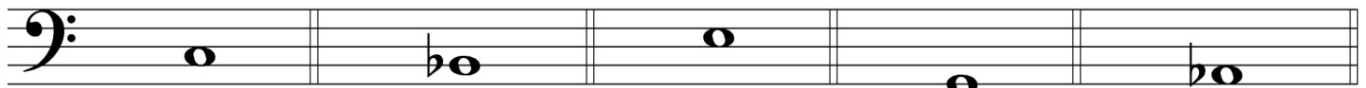


C sharp Minor Harmonic



/10

2. Write the following harmonic intervals above the given notes.



minor 6<sup>th</sup>

perfect 5<sup>th</sup>

major 3<sup>rd</sup>

perfect 8<sup>ve</sup>

perfect 4<sup>th</sup>

/8

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

Column A

Column B

***loco***

fast

***dolce***

the end

***fine***

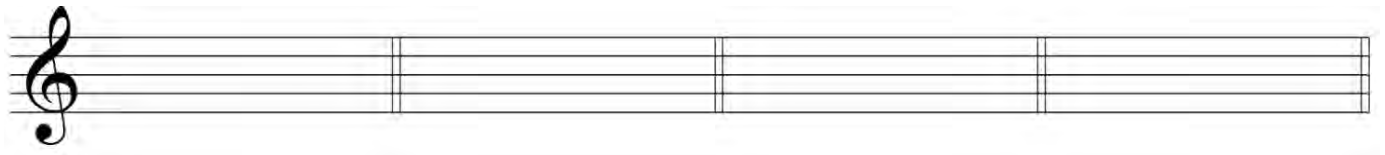
return notes to the original pitch

***presto***

sweetly

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/12 4. Write the correct key signature and the tonic note for each of the following keys:



B Minor

F Minor

D Major

E flat Major

/15 5. Using the directions below write the correct note above each of the given notes.



chromatic semitone

whole tone

diatonic semitone

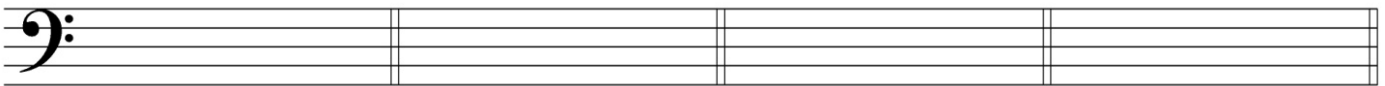
whole tone

/20 6. Complete the following measures by adding rests within the brackets.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.

Accents:



/18 7. Use accidentals ONLY and write the dominant triad for each of the following keys.



A Minor

F sharp Minor

G Major

B flat Major

/5 8. Name the key for the following melody.



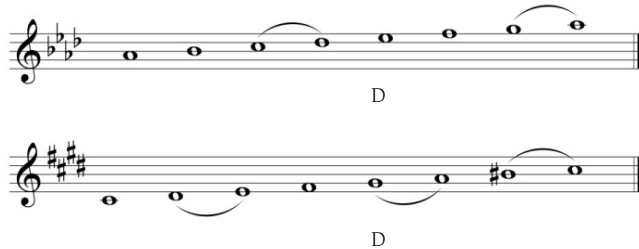
Key: \_\_\_\_\_

**Final Mark: \_\_\_\_/100**

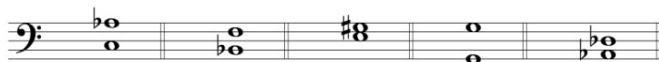
# Basic/Theory 1 Chapter Challenge number 9 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.



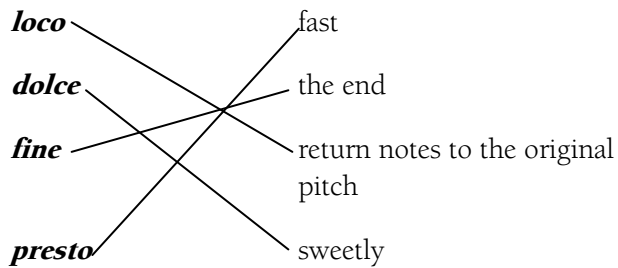
2.



3.

Column A

Column B



4. two possible answers for some tonic notes



5.



6.

S (W W) (S) W W S (W W) (S W) W



7.







8.

D Minor

## Suggested Terms for Chapter 10

Review all Italian terms in *Total Theory Basic Rudiments Supplement* Chapters 1 - 9.

Terms Giving Directions		
Term	Sign/ Abbreviation	Meaning
<i>fermata</i>		pause, hold the note or rest longer than its written value
<i>poco</i>		a little; usually combined with other terms ie <i>poco dim.</i>
<b>Maelzel's Metronome</b> (recommended but not required for the examination)	M.M.  = 80	indicates the number of beats to be played in a minute example: M.M.  = 80 means the value of 80 quarter notes per minute
<b>tie</b>		hold the sound for the combined value of the two notes

## Italian Terms

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

### Column A

*pedale*  
*pianissimo*  
*dal segno*  
*ritardando*  
*accelerando*

### Column B

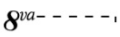


*D.S.*  
*rit.*  
*ped.*  
*accel.*  
*pp*

## Italian Terms

Write the meaning for each Italian term below.

<u>Italian Term</u>	<u>Meaning</u>
<i>loco</i>	_____
<i>fermata</i>	_____
<i>grazioso</i>	_____
<i>legato</i>	_____
<i>da capo</i>	_____
<i>largo</i>	_____
<i>andantino</i>	_____
<i>cantabile</i>	_____

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

<u>Column A</u>	<u>Column B</u>
	moderately soft
M.M.  = 80	majestically
<i>mezzo piano</i>	hold for the combined value of the notes
<i>maestoso</i>	Maelzel's Metronome, the value of 80 quarter notes per minute
	play the notes one octave higher than written

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

*prestissimo*      *allegretto*      *largo*      *adagio*

\_\_\_\_\_

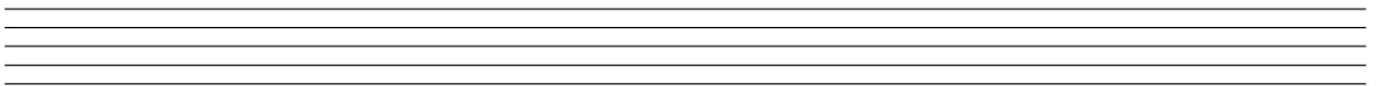
## Basic/Theory 1 Chapter Challenge number 10

(Co-requisite for all Level/Grade 5 Practical Exams)

/12 1. Complete the following scales as directed:

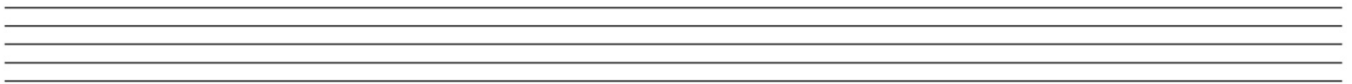
### E Major Scale

- use the G clef
- add the correct key signature
- use half notes and  $\frac{4}{2}$  time
- ascending ONLY
- mark the semitones with a slur
- mark the dominant note with the Roman Numeral V
- add bar lines and any necessary rest(s)



### C Minor Melodic Scale

- use the F clef
- use accidentals ONLY
- use eighth notes and  $\frac{4}{4}$  time
- ascending and descending
- mark the semitones with a slur
- mark the tonic notes with the Roman Numeral I
- add bar lines and any necessary rest(s)



/10 2. Write the following melodic intervals above the given notes.

A musical staff with a treble clef and five measures. Each measure contains a single note on a specific line, with an interval label below it. The notes are: G4 (first line), Bb4 (second line), D4 (third line), F4 (first space), and E4 (second space). The intervals are: minor 2<sup>nd</sup>, perfect unison, minor 3<sup>rd</sup>, major 7<sup>th</sup>, and major 6<sup>th</sup>.

minor 2<sup>nd</sup>      perfect unison      minor 3<sup>rd</sup>      major 7<sup>th</sup>      major 6<sup>th</sup>

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/8 3. Draw a line from the Italian term in column A to the correct meaning in column B.

Column A

Column B

***fortissimo***

repeat from the beginning

***da capo***

with grace

***con grazia***

in a singing style

***cantabile***

very loud

/16 4. For each of the following measures name the key and identify the triad as tonic, subdominant or dominant.



Key: \_\_\_\_\_

Triad: \_\_\_\_\_

/16 5. Using the directions below write the correct note above each of the given notes.



chromatic semitone

whole tone

diatonic semitone

whole tone

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6. Name the key for each of the following melodies.  
Add bar lines in the correct places for each melody.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.

**Accents:**



Key: \_\_\_\_\_

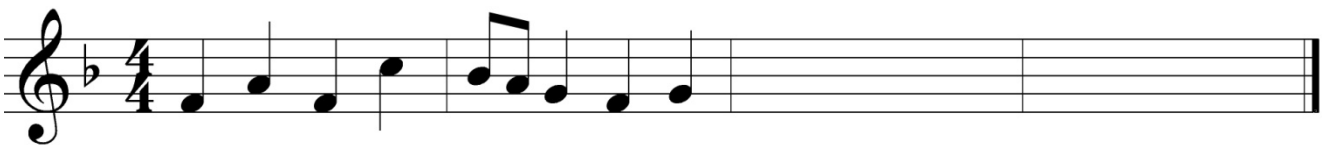
Accents:



Key: \_\_\_\_\_

/18 7. Name the key for the following melody. Write a two-measure answering phrase.  
Below the melody, write the counting.

Key: \_\_\_\_\_



Counting:

**Final Mark: \_\_\_\_/100**

# Basic/ Theory 1 Chapter Challenge number 10 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.



2.



3.

Column A

Column B

***fortissimo***

repeat from the beginning

***da capo***

with grace

***con grazia***

in a singing style

***cantabile***

very loud

4.

G Major

tonic

F Minor

dominant

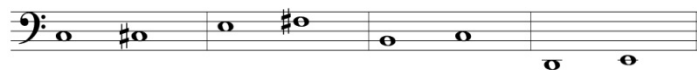
E flat Major

subdominant

C Major

dominant

5.



6.

S W S W S W S (W)



E flat Major

S W M(W) S W M(W) S(W) M W S(WMW)



A Minor

7. one possible answer

F Major



## Suggested Terms for Chapter 11

Review all Italian terms in *Total Theory Basic Rudiments Supplement* Chapters 1 - 10.

Hand Designation Terms		
Term/Sign	Abbreviation	Meaning
<i>mano destra</i>	M.D.	(with the) right hand
<i>mano sinistra</i>	M.S.	(with the) left hand

## Italian Terms

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

### Column A

*diminuendo*

*presto*

*accelerando*

*fortissimo*

*legato*

*mano destra*

$8^{va} - - - - ,$

$\sharp$

### Column B

*rallentando*

*pianissimo*

$b$

$8^{vb} - - - - \text{ } ^b$

*mano sinistra*

*crescendo*

*staccato*

*adagio*

## Italian Terms

Write the Italian term for each abbreviation below.

Abbreviation

Italian Term

**M.D.**

\_\_\_\_\_

**M.M.**

\_\_\_\_\_

***8va***

\_\_\_\_\_

***ped.***

\_\_\_\_\_

***ten.***

\_\_\_\_\_

***D.C.***

\_\_\_\_\_

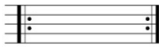
***rit.***

\_\_\_\_\_

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

Column A

Column B



sweetly

**M.S.**

pause, hold the note or rest longer than its written value



time signature

***dolce***

repeat the music within the bar lines

**$\frac{3}{2}$**

with the left hand

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

***fortissimo***

***mezzo piano***

***forte***

***mezzo forte***

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

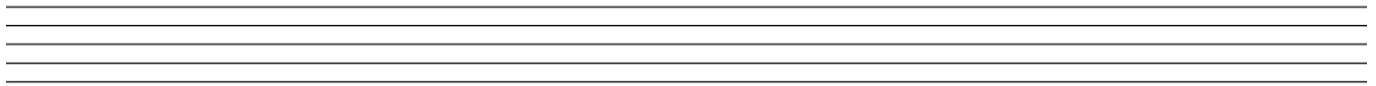
\_\_\_\_\_

**Basic/Theory 1 Chapter Challenge number 11**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12 1. Complete the following scales as directed:

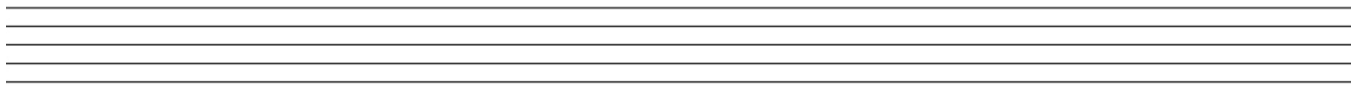
D Major Scale

- use the treble clef
- use accidentals ONLY
- use dotted half notes
- descending ONLY
- mark the semitones with a slur
- mark the tonic notes with a T

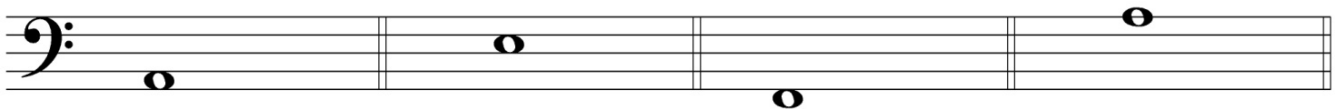


F sharp Minor Harmonic Scale

- use the F clef
- add the correct key signature and any necessary accidentals
- use whole notes
- ascending ONLY
- mark the semitones with a slur
- mark the tone PLUS a semitone with a square bracket



/10 2. Write the following intervals above the given notes.



melodic

harmonic

melodic

harmonic

minor 7<sup>th</sup>

major 2<sup>nd</sup>

minor 3<sup>rd</sup>

perfect unison

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- /8 3. Draw a line from the Italian term in column A to the correct meaning in column B.

Column A

***mano destra***

***fermata***

***a tempo***

***larghetto***

Column B

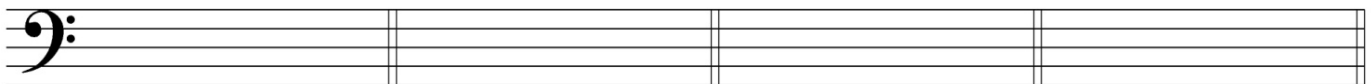
pause

return to the original or first speed

with the right hand

rather slow and broad but not as slow as *largo*

- /16 4. For each of the following measures write the correct key signature and solid triad as directed below. Use whole notes.



Key: B Minor

A Major

D Minor

F Major

Triad: tonic

subdominant

dominant

subdominant

- /8 5. Using the directions below write the correct note above each of the given notes.



whole tone

diatonic semitone

chromatic semitone

one octave

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- /20 6. Complete the following measures by adding rests within the brackets.  
Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests.  
Name the key of the melody.

Accents:



Key: \_\_\_\_\_

- /18 7. Name the key for the following melody. Write a two-measure answering phrase.  
Below the melody, write the counting.

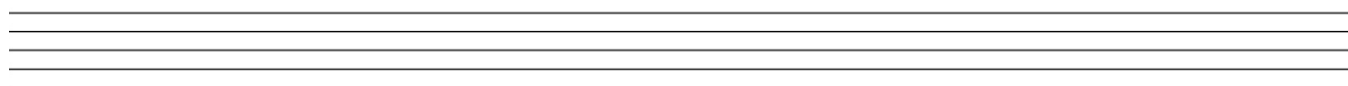
Key: \_\_\_\_\_



Counting:

- /8 8. On the staff below, transpose the following melody down one octave in the bass clef.  
Name the key.

Key: \_\_\_\_\_



**Final Mark: \_\_\_\_/100**

# Basic/Theory 1 Chapter Challenge number 11 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.

T T

2.

3.

Column A

Column B

<i>mano destra</i>	pause
<i>fermata</i>	return to the original speed
<i>a tempo</i>	with the right hand
<i>larghetto</i>	rather slow and broad but not as slow as <i>largo</i>

4.

5.

6.

S W(W) S W(W) S (W W) S(W W)

F Minor

7. one possible answer

B flat Major

1 2 1 2 1 2 1 2

8.

C sharp Minor

## Primary Notes & Triads and Suggested Terms for Chapter 12

**Primary Triads:** the primary notes of a scale are the tonic (I), subdominant (IV) and dominant (V). Triads built on the tonic (I), subdominant (IV) and dominant (V) notes are called **primary triads**. Primary notes and triads are the most commonly used notes and triads in most compositions.

**Review all Italian terms in *Total Theory Basic Rudiments Supplement* Chapters 1 - 11.**

### Additional Dynamic Terms

(recommended but not required for the examination)

Term	Abbreviation	Meaning
<b><i>piano possibile</i></b> (recommended but not required for the examination)	<b><i>ppp</i></b>	<b>as soft as possible</b>
<b><i>forte possibile</i></b> (recommended but not required for the examination)	<b><i>fff</i></b>	<b>as loud as possible</b>

### Italian Terms

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

#### Column A

***mano sinistra***

***dolce***

M.M. ♩ = 80

*Ped.* ✱

***con grazia***

***tempo primo***

***andantino***

***loco***

#### Column B

return notes to original pitch

with grace

return to the original speed

sweetly

easy pace but not as slow as *andante*

with the damper pedal

with the left hand

Maelzel's Metronome, the value of 80 quarter notes per minute

## Italian Terms

Write the Italian term for each abbreviation below.

Abbreviation

Italian Term

***ff***

\_\_\_\_\_

***dim.***

\_\_\_\_\_

***mp***

\_\_\_\_\_

***accel.***

\_\_\_\_\_

***rall.***

\_\_\_\_\_

***D.S.***

\_\_\_\_\_

***8va***

\_\_\_\_\_

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

Column A

Column B

***piano possibile***

in a singing style

***cantabile***

a walking pace

***maestoso***

at a moderate pace

***andante***

as soft as possible

***moderato***

majestically

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

***fortissimo***

***forte possibile***

***piano***

***mezzo forte***

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Basic/Theory 1 Chapter Challenge number 12**  
(Co-requisite for all Level/Grade 5 Practical Exams)

/12 1. Complete the following scales as directed:

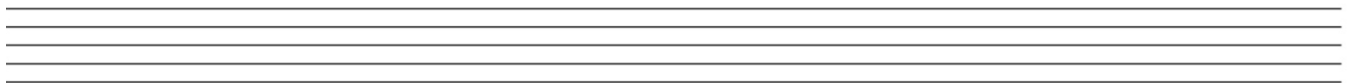
E flat Major Scale

- use the F clef
- add the correct key signature
- use quarter notes and  $\frac{3}{4}$  time
- ascending ONLY
- mark the semitones with a slur
- mark the tonic notes with the Roman Numeral I
- add bar lines and any necessary rest(s)

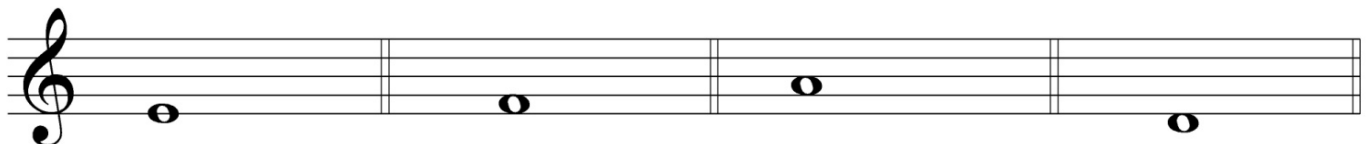


A Minor Melodic Scale

- use the G clef
- use accidentals ONLY
- use sixteenth notes properly grouped and  $\frac{4}{16}$  time
- ascending and descending
- mark the semitones with a slur
- mark the dominant notes with a D
- add bar lines and any necessary rest(s)



/10 2. Write the following intervals above the given notes.



melodic  
minor 2<sup>nd</sup>

harmonic  
perfect 4<sup>th</sup>

melodic  
major 3<sup>rd</sup>

harmonic  
perfect octave

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/8 3. Draw a line from the Italian term in column A to the correct meaning in column B.

## Column A

***forte possibile***

***marcato***

***lento***

***segno***

## Column B

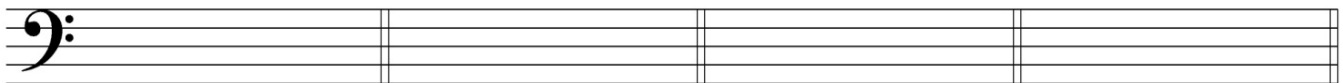
marked, accented

(very) slow

as loud as possible

sign, %

/16 4. For each of the following measures write the correct key signature and solid primary triad. Use whole notes.



Key: C sharp Minor

A flat Major

G Minor

E Major

Triad: tonic

dominant

dominant

subdominant

/15 5. Complete the following measures by adding rests within the brackets. Mark the Strong (S), Medium (M) and Weak (W) beats above the correct notes and rests. Name the key of the melody.

Accents:



Key: \_\_\_\_\_

# *Total Theory Basic Rudiments Supplement © 2021 DWM*

- /20      6. Name the key for the following melody. Write a two-measure answering phrase.  
On the staff below, transpose the complete melody up one octave in the treble clef.

Key: \_\_\_\_\_



- /19      7. On the score, add the time signature.  
Circle and mark (use the corresponding letter) each of the following:

- |                               |                       |               |                      |
|-------------------------------|-----------------------|---------------|----------------------|
| a. flat sign                  | b. tie                | c. accent     | d. leger line        |
| e. triplet eighths            | f. chromatic semitone | g. whole tone | h. diatonic semitone |
| i. harmonic p 5 <sup>th</sup> | j. Metronome Marking  | k. composer   | l. <i>diminuendo</i> |
| m. sharp sign                 |                       |               |                      |

**Debra Wanless**

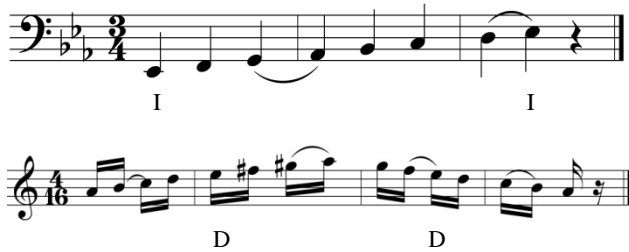
**Relaxed M.M. ♩ = 76 - 88 (Swing the 8ths)**

**Final Mark: \_\_\_\_/100**

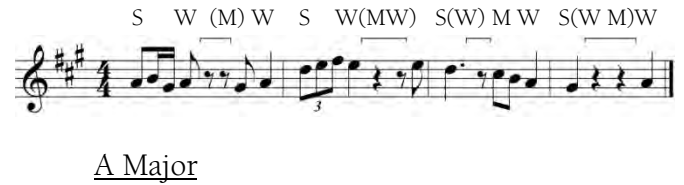
# Basic/Theory 1 Chapter Challenge number 12 Answers

(Co-requisite for all Level/Grade 5 Practical Exams)

1.



5.



2.



6. one possible answer  
F Major



3.

Column A

Column B

**forte possibile** — marked, accented  
**marcato** — (very) slow  
**lento** — as loud as possible  
**segno** — sign, %

4.



7.

