

# **Canadian National Conservatory of Music**



## **Theory Requirements Grades 5 - 8**

**July 2006**

# RUDIMENTS

## GRADE FIVE THEORY

Examination Length: 1 hour and 30 minutes

Co-requisite for Grade Five practical examinations

### Pitch

- Treble/G clef
- Bass/F clef
- Leger lines above and below the staff
- Accidentals: sharp; flat; natural
- Whole tones
- Semitones: diatonic and chromatic

### Keys

- Major and minor up to and including four sharps and flats
- Identification of major or minor keys of a given excerpt with the inclusion of a key signature

### Rhythm

- Time signatures: all simple time signatures
- Adding rests and bar lines to a given line of music
- Adding counting to a given line of music
- Time values of notes and rests: whole, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth
- Triplet grouping: quarter, eighth, sixteenth
- Groupings of notes
- Accents
- Pickups/upbeats

### Clefs

- Treble/G clef
- Bass/F clef

### Accidentals

- Sharp, flat, natural

### Scales

- Major/minor up to and including four sharps and flats ONLY
- Minor in natural, harmonic and melodic forms
- Ascending or descending or ascending and descending one octave
- Beginning and ending on the tonic
- With key signatures OR with accidentals ONLY
- Without time signatures
- Marking tones, semitones and the tone plus a semitone (harmonic minor)
- Labelling tonic, subdominant and dominant notes using Roman Numerals
- Using various notes values
- Double bar lines should be placed at the end of the scale
- Relative major and minor

## **Intervals**

- Simple
- Major, minor, perfect
- Above a given note
- Based on keys up to and including four sharps or flats
- Whole tones, chromatic and diatonic semitones
- Harmonic and melodic

## **Chord Types**

- Major and minor triads
- Close position
- Root position only
- Tonic, subdominant and dominant triads only
- Major and harmonic minors up to and including four sharps and flats
- Identification using Roman numerals
- Tonic, subdominant and dominant triads and whether these triads are major or minor

## **Transposition**

- Identify the key/tonality of a given composition/excerpt
- Transposition of a melody up or down an octave
- Within the same clef or changing clefs (treble or bass)

## **Correction of Errors**

- Time signatures, note grouping, proper number of beats, bar lines
- Key signatures
- Clef signs

## **Ornaments**

- Identification of Acciaccatura (grace note)

## **Score Type**

- Grand staff

## **Analysis**

- Analyze a musical composition using the above rudiment knowledge
- Identify details including key, title, composer, chords intervals, signs, terms
















## **Melody Writing**

- Complete examples of a given two bar phrase
- End on the tonic with a dominant preparation
- Major keys ONLY
- Include the *solfège* labels for the melody
- Add accents (strong, medium and weak)

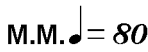
## **Melody Identification**

- Identification of key of a melodic fragment ending on the tonic with key signature
- major or minor

## GRADE 5 THEORY TERMS

	<b>Acciaccatura</b> a grace note or crushed note	<i>mf</i>	<b>Mezzo forte</b> moderately loud, a little softer than forte
	<b>Accent</b> emphasize the note; play note louder than the given dynamic	<i>mp</i>	<b>Mezzo piano</b> moderately soft, a little louder than <b>piano</b>
 OR 	<b>Con pedale (Ped.)</b> with the damper pedal	<i>pp</i>	<b>Pianissimo</b> very soft
<i>p</i>	<b>Piano</b> soft		<b>Repeat signs</b> repeat the music between the signs
	<b>Crescendo (cresc.):</b> gradually getting louder		<b>Dal Segno (D.S.):</b> repeat from the sign
	<b>Decrescendo (decresc.) OR Diminuendo (dim.)</b> gradually getting softer		<b>Slur</b> a line drawn over (or under) 2 or more notes meaning to play smoothly, then release
	<b>Fermata</b> pause; hold this note (or rest) longer than its given value		<b>Staccato:</b> short, detached, separated
<i>f</i>	<b>Forte</b> loud		<b>Tenuto, (ten.):</b> hold or sustain this note for its full value; give a slight emphasis
<i>fp</i>	<b>Fortepiano:</b> loud then immediately soft		<b>Tie</b> hold for the combined value of given notes
<i>ff</i>	<b>Fortissimo</b> very loud		
M.M.  = 80	<b>Maelzel's Metronome</b> indicates the number of beats to be played in a minute. E.g. M.M.  = 80 means the value of 80 quarter notes are played per minute		

### TERMS REFERRING TO TEMPO:

<b>Adagio</b>	very slowly, slower than <b>Andante</b> , not as slow as <b>Largo</b>
<b>Allegretto</b>	rather fast, not as fast as <b>Allegro</b>
<b>Allegro</b>	fast, lively, happily
<b>Andante</b>	at a walking pace
<b>Andantino</b>	at an easy pace, not as slowly as <b>Andante</b>
<b>Largo</b>	slow and broadly, slower than <b>Adagio</b>
<b>Larghetto</b>	rather slow and broadly, not as much as <b>Largo</b>
<b>Lento</b>	slowly
<b>M.M.</b>	indicates the number of beats to be played in a minute. E.g.  means the value of 80 quarter notes are played per minute
<b>Moderato</b>	at a moderate speed
<b>Prestissimo</b>	as fast as possible
<b>Presto</b>	very fast

### TERMS REFERRING TO CHANGE OF TEMPO:

<b>A tempo</b>	return to the original speed
<b>Accelerando</b>	gradually becoming faster
<b>Rallentando (rall)</b>	gradually becoming slower
<b>Ritardando (rit., ritard.)</b>	gradually becoming slower
<b>Ritenuto (riten.)</b>	suddenly slower
<b>Tempo</b>	the speed at which the piece is to be played
<b>Tempo Primo, Tempo I</b>	return to the original speed, usually follows <b>ritardando</b> or <b>rallentando</b>

### TERMS REFERRING TO EXPRESSION; STRENGTH OF TONE:

<b>Accent</b>	emphasize the note; play note louder than given dynamic
<b>Pianissimo,</b>	very soft
<b>Piano</b>	soft
<b>Mezzo Piano</b>	moderately soft, a little louder than piano
<b>Mezzo Forte</b>	moderately loud, a little softer than forte
<b>Forte</b>	loud
<b>Fortissimo</b>	very loud
<b>Fortepiano</b>	loud then immediately soft
<b>Sforzando</b>	sudden strong accent on a single note or chord

### TERMS REFERRING TO CHANGE OF EXPRESSION; STRENGTH OF TONE:

<b>Crescendo (cresc.)</b>	gradually getting louder
<b>Decrescendo (decresc.)</b>	gradually getting softer
<b>Diminuendo (dim.)</b>	gradually getting softer
<b>Marcato</b>	well marked, accented

### TERMS REFERRING TO STYLE:

<b>Cantabile</b>	in a singing style
<b>Con grazia</b>	with grace, in a graceful or elegant style
<b>Dolce</b>	sweetly
<b>Giocoso</b>	playfully; cheerfully
<b>Grazioso</b>	gracefully
<b>Legato</b>	smoothly, connected
<b>Maestoso</b>	majestically

### TERMS GIVING DIRECTION:

<b>Acciaccatura</b>	a grace note or crushed note
<b>Con pedale (Ped.)</b>	with the damper pedal
<b>Da Capo (D.C.)</b>	repeat from the beginning
<b>Dal Segno (D.S.)</b>	repeat from the sign
<b>Fermata</b>	pause; hold note or rest longer than its given value
<b>Fine</b>	the end
<b>M.D. (mano destra)</b>	with the right hand
<b>M.S. (mano sinistra)</b>	with the left hand
<b>Poco</b>	little
<b>Poco a poco</b>	little by little
<b>Ottava, 8va</b>	the interval of an octave
<b>Repeat signs</b>	repeat the music between the signs
<b>Slur</b>	a line drawn over or under 2 or more notes meaning to play smoothly, then release
<b>Staccato</b>	short, detached, separated
<b>Tenuto (ten.)</b>	hold or sustain the note for its full value; give a slight emphasis
<b>Tie</b>	hold for the combined value of given notes

# GRADE SIX THEORY

Examination Length: 2 hours

Co-requisite for Grade Six practical examinations

**In addition to the Grade Six requirements listed below, candidates are required to know the Grade Five requirements, including signs and terms.**

## Keys

- All major and minor

## Rhythm

- Time signatures: simple and compound
- Adding rests and bar lines to a given line of music
- Time values of notes and rests to include whole, half, quarter, eighth, sixteenth and thirty-second notes and rests
- Dotted notes and rests
- Duplet and triplet groupings

## Clefs

- Treble/G clef
- Bass/F clef

## Accidentals

- Sharp, flat, natural, double sharp, double flat

## Scales

- All major and minor
- Minor in natural, harmonic and melodic forms
- Technical names of the degrees of the scale (tonic, supertonic, etc.)
- Beginning and ending on the tonic
- With or without time signatures
- Marking tones, semitones and augmented seconds (harmonic minor)
- Proper grouping of notes and rests when using time signatures
- Identification ONLY of blues, pentatonic, whole tone, octatonic and chromatic scales
- Relative major and minor
- Tonic major and minor

## Intervals

- Simple with inversions
- Major, minor, perfect, augmented and diminished
- All major and minor keys
- Above a given note
- Whole tones, chromatic and diatonic semitones
- Harmonic and melodic

## Chord Types

- Major and minor triads
- Close position
- Open position in keyboard style ONLY
- Root position and inversions
- Identification using Roman numerals
- Any triad of a key: supertonic, submediant, leading note etc.
- Identification of dominant seventh chord in root position only

### **Cadences**

- Perfect and plagal
- All major/minor tonality
- Identification
- Writing in keyboard style ONLY
- Root position chords ONLY

### **Transposition**

- Identify the key/tonality of a given composition/excerpt
- Key signature may or may not be given
- Transpose a melody up a given interval or given key
- Major to major ONLY

### **Correction of Errors**

- Time signatures, note grouping, proper number of beats, bar lines
- Key signatures
- Clef signs

### **Ornaments**

- Identification only of:  
Acciaccatura (grace note)  
Trill (*tr*)

### **Score Types**

- Grand Staff

### **Analysis**

- Analyze a musical composition using the rudiment knowledge
- Identify details including key, title, composer, chords, intervals, signs, terms

### **Melody Writing**

- Complete examples of a given two bar phrase
- End on the tonic with a dominant preparation
- Major and minor keys
- Include the *solfège* syllables for the melody
- Add accents (strong, medium and weak)
- Identify the cadence point as perfect or plagal

### **Melody Identification**

- Identification of key of a melodic fragment ending on the tonic with key signature or accidentals
- major or minor

## GRADE 6 THEORY TERMS

### TERMS REFERRING TO TEMPO:

<b>Grave</b>	extremely slow and solemn
<b>Vivace</b>	lively, spirited

### TERMS REFERRING TO CHANGE OF TEMPO:

<b>Rubato, Tempo rubato</b>	flexible tempo used to enhance musical expression within the style of the music
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### TERMS REFERRING TO STYLE:

<b>Alla Marcia</b>	in the style of a march
<b>Animato, Animoso</b>	animated; with life; spirited
<b>Brillante</b>	brilliantly
<b>Con brio</b>	with energy, spirit, life
<b>Con espresssione</b>	with expression
<b>Con moto</b>	with motion, movement
<b>Espressivo, <i>espress.</i></b>	expressively, with expression
<b>Tranquillo</b>	calmly, quietly

### TERMS GIVING DIRECTION:

<b>Leggiero</b>	lightly
<b>Loco</b>	play at the written pitch after 8va
<b>Meno</b>	less
<b>Meno mosso</b>	less movement, slower
<b>Molto</b>	much, very
<b>Non troppo</b>	not too much
<b>Piu mosso</b>	more movement, quicker
<b>Quasi</b>	as if, almost
<b>Sempre</b>	always
<b>Senza</b>	without
<b>Tre corde</b>	“three strings”, release the soft pedal on a piano
<b>Troppo</b>	too much
<b>Una corde</b>	“one string”, depress the soft pedal on a piano

### ADJECTIVES, PREPOSITIONS, AND TERMS USED BEFORE OTHER WORDS:

<b>A</b>	at; in; with; by; for; to
<b>Alla (<i>all'</i>)</b>	in the style of
<b>Assai</b>	much, very much
<b>Ben, bene</b>	well, much
<b>Coll, colle (<i>col, coll'</i>)</b>	with
<b>Coll 8va</b>	with an octave added
<b>Con</b>	with
<b>E, ed</b>	and
<b>Ma</b>	but
<b>Non</b>	not
<b>Piu</b>	more
<b>Poco</b>	little

# GRADE SEVEN THEORY

Examination Length: 2 hours

Co-requisite for Grade Seven practical examinations

**In addition to the Grade Seven requirements listed below, candidates are required to know the Grade Five and Six requirements, including signs and terms.**

## Keys

- All major and minor
- Tonic minors

## Rhythm

- Time signatures: all simple and compound
- Adding rests and bar lines to a given line of music
- Time values of notes and rests: all values of notes and rests
- All dotted notes and rests
- Duplet, triplet, quadruplet, quintuplet and sextuplet groupings

## Clefs

- Treble/G clef
- Bass/F clef
- Alto C clef

## Accidentals

- Sharp, flat, natural, double sharp, double flat

## Scales

- All major and minor
- Minor in natural, harmonic and melodic forms
- Technical names of the degrees of the scale (tonic, supertonic, etc.)
- Beginning and ending on any note of the scale
- With or without time signatures
- Marking tones, semitones and augmented seconds (harmonic minor)
- Proper grouping of notes and rests when using time signatures
- Writing of blues, pentatonic, whole tone, octatonic and chromatic (any textbook form) scales

## Intervals

- Simple with inversions
- Major, minor, perfect, augmented and diminished
- All major and minor keys
- Above a given note
- Whole tones, chromatic and diatonic semitones
- Harmonic and melodic
- Enharmonic equivalent

## Chord Types

- Major, minor, augmented and diminished triads
- Major and minor four note chords
- Close and open position
- Root position and inversions
- Identification using Roman numerals in major keys (e.g. Chorale passage)
- Keyboard or chorale (SATB) style
- Identification and writing of dominant sevenths in root position and inversions
- Identification of diminished seventh chords in root position only

### **Chorale Passages**

- Analyze a chorale passage with Roman Numerals
- major key only
- Identify the following chords and their inversions: I, ii, iii, IV, V, V7, vi, vii, viio7

### **Cadences**

- Perfect, plagal and imperfect
- Imperfect being I – V or IV - V
- All major/minor tonality
- Identification
- Writing in keyboard and chorale (SATB) style as designated on the examination
- Root position chords ONLY

### **Transposition**

- Identify the key/tonality of a given composition/excerpt
- Key signature may or may not be given
- Transpose a melody up or down a given interval or key
- Major to major or minor to minor
- Transpose from alto clef into treble or bass clef; OR from the alto clef

### **Correction of Errors**

- Time signatures, note grouping, proper number of beats, bar lines
- Key signatures
- Clef signs
- Enharmonic change

### **Ornaments**

- Identification only of ornaments including:
  - Acciaccatura (grace note)
  - Trill (*tr*)
  - Appoggiatura
  - Mordent

### **Score Types**

- Grand Staff

### **Analysis**

- Analyze a musical composition using the rudiment knowledge
- Identify details including key, title, composer, chords, intervals, signs, terms, cadences

### **Melody Writing**

- Complete examples of a given four bar phrase
- End on a melody note of the tonic harmony with a dominant preparation
- Major and minor keys
- Include the *sofège* syllables for the melody
- Write a cadence in keyboard and/or chorale style at the ends of each phrase
- Identify the cadences as perfect, plagal or imperfect

### **Melody Identification**

- Identification of key of a melodic fragment ending on a chord note of tonic or dominant with key signature or accidentals
- major or minor

### **Non-chord Notes**

- Unaccented Passing notes (identify only)

## GRADE 7 THEORY TERMS

### TERMS REFERRING TO TEMPO:

<b>Comodo, comodo</b>	at a comfortable, easy tempo
<b>Vivo</b>	lively, spirited

### TERMS REFERRING TO CHANGE OF TEMPO:

<b>Allargando</b>	broadening in time and tone
<b>L'istesso tempo</b>	at the same speed
<b>Morendo</b>	dying away in time and tone, fading away
<b>Smorzando (<i>smorz.</i>)</b>	gradually dying away in tempo and tone
<b>Stretto</b>	pressing onwards, hurrying the speed
<b>Stringendo (<i>string.</i>)</b>	increasing the speed, hurrying

### TERMS REFERRING TO STYLE:

<b>Ad libitum (<i>ad lib.</i>)</b>	at the performer's choice
<b>Agitato</b>	agitated
<b>Con fuoco</b>	with fire
<b>Dolente</b>	sadly, sorrowfully
<b>Grandioso</b>	grandly
<b>Martellato</b>	hammered, strongly accented
<b>Mesto</b>	sadly, mournfully
<b>Pesante</b>	heavily, with emphasis
<b>Scherzando</b>	playfully
<b>Semplice</b>	simply
<b>Sonore</b>	loud and full in sound, sonorously
<b>Strepitoso</b>	boisterously, noisily

### TERMS GIVING DIRECTION:

<b>Attacca</b>	continue without a break
<b>Primo, Prima</b>	first; the upper part of a duet
<b>Secondo, second</b>	second; the lower part of a duet
<b>Simile</b>	to be played in a similar or like manner ( may refer to pedaling, articulation, staccato etc.)
<b>Sostenuto, (<i>sost.</i>)</b>	sustained
<b>Sotto voce</b>	under the breath, in a soft voice, subdued manner
<b>Subito, (<i>sub.</i>)</b>	suddenly
<b>Tacet</b>	silent
<b>Volta</b>	time, e.g. <i>prima volta</i> , first time
<b>Volti subito, (<i>V.S.</i>)</b>	turn the page quickly

# GRADE EIGHT THEORY

Examination Length: : 2 ½ hours

Co-requisite for Grade Eight practical examinations

**In addition to the Grade Eight requirements listed below, candidates are required to know the Grade Five to Seven requirements, including signs and terms.**

## Keys

- All major and minor

## Rhythm

- Time signatures: all simple, compound  
irregular/ mixed metres of 5, 7, 10 beats per measure
- Adding rests and bar lines to a given line of music
- Time values of notes and rests: all values or notes and rests
- All dotted notes and rests
- Duplet, triplet, quadruplet, quintuplet and sextuplet groupings

## Clefs

- Treble/G clef
- Bass/F clef
- C clefs: Alto, Tenor

## Accidentals

- Sharp, flat, natural, double sharp, double flat

## Scales

- All major and minor
- Minor in natural, harmonic and melodic forms
- Technical names of the degrees of the scale (tonic, supertonic, etc.)
- Beginning and ending on any note of the scale
- With or without time signatures
- Marking tones, semitones and augmented seconds (harmonic minor)
- Proper grouping of notes and rests when using time signatures
- Writing of blues, pentatonic, whole tone, octatonic and chromatic (any textbook form) scales

## Modes

- Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian

## Intervals

- Simple and compound with inversions
- Major, minor, perfect, augmented and diminished
- All major and minor keys
- Above and below a given note
- Whole tones, chromatic and diatonic semitones
- Enharmonic equivalents
- Intervals found within a scale
- Identification of all major and harmonic minor scales containing a given interval
- Harmonic and melodic

## Chord Types

- Major, minor, augmented and diminished triads and four note chords
- Close and open position
- Root position and inversions
- Keyboard or chorale (SATB) style
- Identification using Roman numerals
- Upper case Roman numerals (I, IV, etc.) for major and augmented triads and lower case Roman numerals (ii, vi, etc.) for minor and diminished triads
- Triads found in all scales
- Identification of all major and harmonic scales containing a given triad
- Identification of dominant sevenths and diminished sevenths using figured bass
- Writing dominant seventh chords in root position and inversions on a given note using a figured bass. In major and minor keys
- Writing diminished seventh chords in root position and inversions on a given note using a figured bass in minor keys only
- Quartal chords
- Polychordal/ polytonal chord
- Cluster
- Bi-tonal chord

## Chorale Passages

- Major keys only
- Harmonize in four parts (SATB) above a given bass
- Write and identify final cadence as perfect, plagal or imperfect
- Write in Chorale style, in root position of I, IV, V, ii chords only
- Identification of all chords using Roman Numerals and their inversions

## Cadences

- Perfect, plagal, imperfect and deceptive/interrupted
- Imperfect including ii - V
- All major/minor tonality
- Identification
- Writing in keyboard and chorale (SATB) style at the end of a given phrase, as designated
- Root position chords ONLY

## Transposition

- Identify the key/tonality of a given composition/excerpt
- Key signature may or may not be given
- Transpose up or down a given interval or key
- Major to major or minor to minor
- Transpose a melody to concert pitch using the following instruments:
  - Bb Clarinet and Trumpet
  - F French Horn and English Horn
  - Viola

## Ornaments

- Identification and realization of:
  - Acciaccatura/Grace Note
  - Trill (*tr*) beginning on the upper or principle note
  - Appoggiatura
  - Mordent: three note lower
  - 3 note Transient/Passing Trill (Upper Mordent) beginning on the principle note
- Flexibility with historical ornament realization discrepancies is tolerated

**Score Types**

- A given composition to be re-scored into the following score types:
- Vocal score with C clefs
- Modern vocal score
- String Quartet score
- Short score

**Analysis**

- Analyze a musical composition using the rudiment knowledge
- Identify details including key, chords, intervals, signs, terms, cadences
- Tierce de picardie

**Melody Writing**

- Add bass line to a four bar melody
- End on tonic harmony with a dominant preparation
- Major and minor keys
- Identify and/or write passing notes within the melody
- Write a cadence in keyboard and/or chorale style at the ends of each phrase

**Melody Identification**

- Identification of key of a melodic fragment ending on any note written with key signature or accidentals
- major or minor

**Non-chord Notes**

- Identification and writing of passing notes
- Identification of the auxiliary note and anticipations

**Two-Part Writing**

- Add a bass line only, to a given melody
- Label implied harmony and the inversions (chords)

## GRADE 8 THEORY TERMS

### FRENCH TERMS:

<b>Léger</b>	lightly
<b>Lentement</b>	slowly
<b>Modéré</b>	at a moderate speed
<b>Vite</b>	quickly

### GERMAN TERMS:

<b>Ausdrucksvoll ( mit Ausdruck )</b>	expressively, with expression
<b>Bewegt</b>	moving, agitated
<b>B moll</b>	the key of B flat minor
<b>Dur</b>	major
<b>H dur</b>	the key of B major
<b>Langsam</b>	slowly
<b>Lebhaft</b>	lively
<b>Mässig</b>	moderately
<b>Moll</b>	minor
<b>Ruhig</b>	quietly, calmly
<b>Sehr</b>	very
<b>Schnell</b>	quickly