

CURRICULUM GUIDE

ARKANSAS STATE
MUSIC TEACHERS ASSOCIATION



Affiliated with



ASMTA CURRICULUM GUIDE

2005

TABLE OF CONTENTS

I. PREFACE	<ul style="list-style-type: none"> A. Purpose (Table of contents page) B. General Rules for Competitive Events (Please use pp. ii - v of 2001 guide) C. Practice Suggestions (Please use pp. ii-iv of 2001 guide)
II. WRITTEN THEORY:	<ul style="list-style-type: none"> A. Introduction p. 1 B. Written Theory Overview Chart* p. 2 C. Written Theory Primary A -Level 10 p. 6
III. MUSICIANSHIP:	<ul style="list-style-type: none"> A. KEYBOARD THEORY: <ul style="list-style-type: none"> 1. Keyboard Theory and Technique Guidelines p. 46 2. Keyboard Theory and Technique Primary A - Level 10 p. 54 B. EAR TRAINING: (30 points)* <ul style="list-style-type: none"> 1. Introductory comments p. 78 2. Ear Training Primary A - Level 10 p. 78 C. SIGHT READING: (30 points)* <ul style="list-style-type: none"> 1. Introductory comments p. 81 2. Sight Reading Primary A- Level 10 p. 81
IV. REPERTOIRE: (Please use current repertoire curriculum)	<ul style="list-style-type: none"> A. Key to Repertoire List p. R-ii B. Publisher's Codes p. R-iii C. Abbreviations used in repertoire listings p. R-1v D. Primary A - Level 10 Repertoire p. A-01

Purpose: The ASMTA purpose in writing this guide is to encourage state music teachers in their goals of teaching a comprehensive, yet accessible curriculum, with special emphasis on developing the student's competency in all areas of instruction from beginning through pre-college. It is hoped that teachers will find in the guide valuable resources in addressing needs of all students at all levels of instruction. Many students discontinue their study of music, especially in the junior high and high school years. Their waning interest may be due in part to their lack of understanding of the language of music and its overall value in music education and instruction. Used as directed, this guide will help teachers in encouraging students through this busy and difficult period of their lives.

2001 Curriculum Guide Committee:

Linda Kennedy/Carolyn Setliff (Co-Chairs)	William/Patricia Medley (Repertoire)
Janine Tiner (Keyboard Theory)	Linda Kennedy/Emily Lloyd (Written Theory and Ear Training)
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Written Theory

The theory curriculum provided here has been designed to enable beginners of any age to enter the testing process of the ASMTA Festival and to move upward at an accessible rate. **Primary A** is designed for the very young beginner who must be **no older than 7 by June 1** of the Festival year. **Primary B** entrants must be **no older than 9 by June 1**, and it is recommended that **Level I** entrants be **no older than 12** by that deadline.

In this revision there have been several modifications including the easing of cadence/chord progression and other chord concepts in the middle levels. The circle of fifths continues to be the basis of key, scale, and chord building blocks. Unless otherwise noted, all concepts and keys listed at each level may appear in tests. Note also the simplification of **ONLY** listing the keys that pertain to each level. Bold print is used in an effort to make the theory guide reader-friendly and to help you quickly focus on important elements and keys.

Capital letters consistently indicate Major keys; small letters indicate minor.

In chord progressions including V7 chords, a V may be substituted (and vice versa) at any level without penalty.

When preparing students for tests, please remind them to read directions carefully and observe clef signs. Tests will ask for information in a variety of ways.

Several texts have been invaluable in the preparation of this curriculum guide:

Apel, Willi. Harvard Dictionary of Music. Cambridge, Mass: Belknap Press of Harvard University, 1972.

Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. New York: Groves Dictionary of Music and Musicians, 1995, 20 Vols.

Hinson, Maurice, and June Montgomery. Meet the Great Composers. Sherman Oaks, CA, Alfred Publishing Co., Inc., 1995.

Level II			<ul style="list-style-type: none"> • D.S./D.C. al Coda • Dynamics: ff & pp • Grand staff to high & low C • Add missing elements on grand staff 	<ul style="list-style-type: none"> • Meter: C, 5/8 • Fermata, tie, dotted notes • Addition & subtraction of note values (music math) • Add missing time signature • Identify upbeats 	<ul style="list-style-type: none"> • Add c, g, f • Write tonic chords on staff or using letter names • Write Roman numerals under i-V7 cadence 	<ul style="list-style-type: none"> • Identify key signatures by name • Write pentascales in C, G, F, c, g, f in whole or half notes 	<ul style="list-style-type: none"> • Ternary form (ABA) 	<ul style="list-style-type: none"> • See curriculum guide for specifics 	<ul style="list-style-type: none"> • Ternary forms
Level III			<ul style="list-style-type: none"> • sfz, 15ma, values in 6/8 time • Dynamics: crescendo, dim, decrescendo • Perfect & Major intervals in D, A, E • Transpose up a 2nd 	<ul style="list-style-type: none"> • Concepts from level 2 plus: <ul style="list-style-type: none"> • 6/8 • Place bar lines in 6/8 • Add missing time signatures • Write counts, correctly aligned, below 6/8 example 	<ul style="list-style-type: none"> • Root position triads • I (i) – V progressions • Write Roman numerals for primary chords in root position 	<ul style="list-style-type: none"> • Write # on staff in correct order • Name key, write signatures, write Major scales (indicating 1/2 steps) for C, G, D, A, E 	<ul style="list-style-type: none"> • Binary • Ternary (with possible introduction or coda) 	<ul style="list-style-type: none"> • See curriculum guide for specifics 	<ul style="list-style-type: none"> • Composers: Bach, Handel, Scarlatti • Instruments: clavichord, harpsichord, organ
Level IV			<ul style="list-style-type: none"> • See guide for specific notation • Level III dynamics • Rewrite notes an octave higher or lower or at the same pitch in the opposite clef • Level III intervals in: B, F#, C# • Rewrite a melody up a 2nd 	<ul style="list-style-type: none"> • 2/4, 3/4, 4/4 • Add bar lines, missing notes or rests or time signatures • Write in properly aligned counting • Musical math 	<ul style="list-style-type: none"> • Name, write or spell root position triads in: B, b, F#, f#, C3, c# • Write triads & inversions • Write either letter name or Roman numerals for primary chords in B, F#, C# 	<ul style="list-style-type: none"> • Write order of sharps in both clefs • Complete circle of 5ths for # keys • Write key signatures for: C, G, D, A, E, B, F#, C# • Write an a natural minor scale (indicate 1/2 steps) 	<ul style="list-style-type: none"> • Rondo form 	<ul style="list-style-type: none"> • See curriculum guide for specifics 	<ul style="list-style-type: none"> • Baroque style: counterpoint, ornamentation • Baroque keyboard forms including the suite
Level V			<ul style="list-style-type: none"> • Continuation of level IV concepts • Enharmonic equivalents • Intervals: m3, m6, m7 	<ul style="list-style-type: none"> • 6/8, 9/8, 12/8 • Add bar lines, time signatures or missing notes & rests • Write in properly aligned counting • Musical math 	<ul style="list-style-type: none"> • Name, write or spell root position triads in a, e, b minor • Name or write these triads & inversions • Give Roman numerals for plagal cadence • Circle roots 	<ul style="list-style-type: none"> • Write key signatures or name key (both Major & relative minor) for the sharp keys • Write 3 forms minor scales in: a, e, b • Chrom. Scale 	<ul style="list-style-type: none"> • Theme & variations • Movement 	<ul style="list-style-type: none"> • See curriculum guide for specifics 	<ul style="list-style-type: none"> • Classical composers: Haydn, Clementi, Mozart, Beethoven • Instruments: harpsichord, pianoforte, organ

Level IX			<ul style="list-style-type: none"> • 64th note & rest 	<ul style="list-style-type: none"> • Understanding of all material from previous levels 	<ul style="list-style-type: none"> • Dominant 7 chords: B, F#, D-flat, G-flat • Diminished 7 chords: B, C, D, E 	<ul style="list-style-type: none"> • Circle of 5th in all Major & minor keys • Minor scales: b-flat, a-flat, c# • Modes: Aeolian, Ionian, Dorian 	<ul style="list-style-type: none"> • Fugue 	<ul style="list-style-type: none"> • See curriculum guide for specifics 	<ul style="list-style-type: none"> • Impressionist Period • Composers: Debussy, Ravel, Griffes • Style
Level X			<ul style="list-style-type: none"> • 64th note triplet 	<ul style="list-style-type: none"> • Understanding of all material from previous levels 	<ul style="list-style-type: none"> • Chord functions • cadences 	<ul style="list-style-type: none"> • All Major & minor keys • Circle of 5ths • Scales: F#, C#, e-flat, a-flat • Modes (see guide) 	<ul style="list-style-type: none"> • Contemporary forms 	<ul style="list-style-type: none"> • See curriculum guide for specifics 	<ul style="list-style-type: none"> • Contemporary Period • Composers: (see guide) • Style characteristics • Aleatory & 12-tone forms

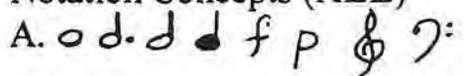
Note **age restriction**: Must be no older than 7
by June 1 of Festival year

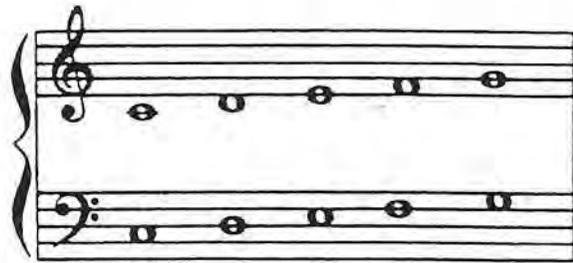
(In Pri. A, if marked with an *, that element will NOT be included in tests.)

I. Keyboard Geography

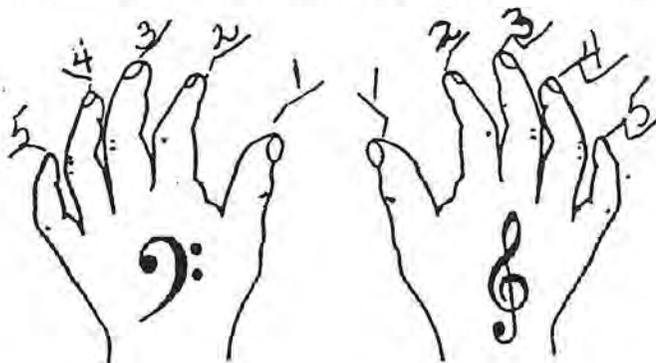
- A. Write the letter names of the musical **alphabet** going **up**, starting with **any** given letter. (A B C D E F G A B ...)
- B. Write the letter names on **white keys** on a picture of a keyboard.

II. Notation Concepts (ALL)

- A.  , legato, slurred notes, tied notes
- B. *Understand the numbering of lines and spaces on the grand staff.
- C. Name these notes on a grand staff: (C,D,E,F,G in treble and bass)



- D. Circle **UP**, **DOWN**, or **SAME** for the direction of two notes.
- E. Circle **STEP** or **SKIP** in examples.
- F. (*Complete a grand staff by adding brace, barline, treble clef, bass clef, and be able to draw a double barline at the end.) **Recognize a brace, barline, treble or bass clef, or double barline** in a matching question.
- G. Write in **finger numbers** when given pictures of a LH and a RH.



III. Rhythm / Meter Concepts

A. Time signatures: 4/4 3/4

Draw **barlines** or write in **one missing note** in given examples

B. Time Extensions: **Tied notes** (Be able to distinguish between **ties and slurs.**)

IV. Chord Concepts

A. **C Major Triad**

Identify this triad on a staff by writing **letter name (C)**.

Write the letter names of the notes of the chord: C E G

V. Terms (and symbols) to know:

Accent – (>) a sign meaning to **play** that note or chord **louder** than the notes around it

Barline – a vertical **line** drawn through the staff to **divide the music into measures**

Brace – the **bracket connecting two or more staves (staves)** of the musical score

Composer – a **person who creates music and writes it down**

Be able to **name two composers** whose works are in print (past/present)

Double bar – the double vertical lines that mark the **end of the piece**

Dynamics – **signs that tell how loud or soft** the notes should sound

Folk songs – songs that have been **passed down for many generations** before being written down. We usually **do not know who wrote the melody or the words**. Folk songs generally **tell stories**.

Harmony – **two or more notes sounding at the same time**

Interval – the **distance** (or difference in pitch) **between two notes**. Ex.: 2nds, 3rds (steps, skips)

Legato – playing **smoothly, connecting the sounds/notes**

Measure – a group of beats (usually 2, 3, 4) that form a unit of musical time. A **measure is found between two barlines**. Measures within a composition usually contain the same number of beats.

Melody – **several notes (or tones) played or sung one after the other**. They make musical sense and also have rhythm.

Piano – **this keyboard instrument could be played loud or soft** by using a lighter or stronger touch of the fingers; hence its original name, pianoforte (Italian – soft/loud – piano/forte). It was invented by **Bartolomeo Cristofori** shortly before 1709.

Repeat sign – (:||) – a sign meaning to **repeat a section** from the last repeat sign or from the beginning if there is no other repeat sign.

Rhythm – **the lasting time of musical sounds**. The organized way the lengths of notes and rests are written.

Skip – the interval of a **third** (3rd)

Slur – a **curved line** over or under two or more notes, meaning play **legato**

Step – interval of a **second** (2nd)

Triad – a **three-note chord**; a note with its 3rd and 5th above (Ex.: C – E – G)

Primary B

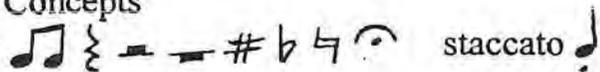
Recommended for students no older than 9 by June 1 of Festival year.

(In Pri. B, if marked with an *, that element will NOT be included in tests.)

I. Keyboard Geography

- A. Name **black keys** as **sharps** or **flats** on picture of a partial keyboard.
- B. Write **letter names** of notes, going **DOWN** by **step**: GFEDCBAGF starting on **any** letter.

II. Notation Concepts

- A. New:  staccato  , grand staff, D.C., D.C. al Fine

* stem rule (see II D)

- B. Dynamics – f, mf, mp, p, cresc.  , diminuendo or decrescendo 

- C. Notes – Bass: First line G to middle C; Treble: middle C to fourth line D



- D. *Stem rule: Notes on or above the 3rd line have downward stems; notes below the 3rd line have upward stems. (On the 3rd line, the stem may go up if this note is part of a series of “up” - stemmed notes.) *(Not tested until Lev. I)
- E. Accidentals – sharp # , flat b , natural ♮
- F. Intervals – (Melodic) 2nds and 3rds
- G. Pedal indications – Ped., 

III. Rhythm/Meter Concepts

- A. Time Signatures - 2/4 3/4 4/4
- B. Time Extensions – tied notes () and fermata ()
- C. Add the ONE missing NOTE in a measure.
- C. Add missing barlines.
- D. Write in counts in short examples in 2/4 3/4 and 4/4

IV. Chord Concepts C and G Major

A. Root position triads

Identify on a staff by writing letter name. (C or G)

*Write in whole notes on a grand staff in treble, bass, or both clefs.

Write the letter names of the notes of the chord: C E G or G B D

V. Beginning Key Signature/Scale Concepts

A. C and G Major pentascales (five-finger patterns; first 5 notes of the key)

Name a given pentascale: C or G

*Write in whole notes in treble, bass, or both clefs

VI. Terms and Symbols (Italicized words will be used in matching test.)

Crescendo – cresc.



gradually louder

Decrescendo – decresc.



gradually softer

Diminuendo – dimin., dim.



gradually softer

D.C. al Fine – **repeat from the beginning to Fine (the end)**

Damper pedal – the pedal on the **right** which when pressed, raises all the dampers, allowing **all the strings to vibrate**

Fermata – () **hold the note longer than its given value**

Fine – **the end**

Flat – () **lowers a note (pitch) a half step**

Grand staff – includes a **bass staff and treble staff** joined by a **barline and brace**

Harmonic interval – an interval (**2 notes**) written or **played together** at the same time as in harmony. (Note! Students will not be asked to distinguish between harmonic and melodic intervals on written test. However, the term may appear in the matching question.)

Melodic interval – an interval (**2 notes**) written or **played separately** as in a melody

Mezzo forte – **moderately loud** [Italian: half loud]

Mezzo piano – **moderately soft** [Italian: half soft]

Natural – () - **Cancels a sharp or flat; play the natural white key**

Phrase – a small group of notes that form a unit, much like a **musical sentence**.

The notes make sense together. A phrase is usually **indicated by a slur**.

Sharp – () **raises a note (pitch) a half step**

Staccato – (stacc. or ) – play **short and detached**. Opposite of legato.

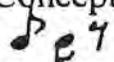
Tonic – the **first and main note of a key**; the keynote; the first scale degree

VII. Music History – Early **keyboard (clavier)** instruments

- A. **Clavichord**—stringed keyboard instrument in use from the 15th to 18th century. When a key was played, a **tangent (brass blade)** struck the strings. The sound of the clavichord was **very soft**.
- B. **Harpsichord** – a stringed keyboard instrument in use from the 16th to 18th Century. When a key was played, a quill **plucked the string**. They often had **two keyboards**. It could not be played louder or softer by using a lighter or stronger touch.
- C. **Organ** – a **keyboard wind instrument** which is operated by the player's **hands and feet**. It consists of a series of **pipes, a wind chest, and keyboards** (including a pedalboard for the feet). The organ has the **greatest dynamic range of all instruments**.
- D. **Piano** – a **stringed keyboard** instrument in which the strings are **struck by hammers** when the keys are played. Because of the striking of the strings, it is also a percussion instrument. It was the **first** keyboard instrument which could be played **louder or softer** by using a **lighter or stronger touch** of the fingers. The piano was invented by **Bartolommeo Cristofori** around 1709.

Level I

Recommended for any beginners, particularly through age 12.

- I. Keyboard Geography
- A. Write letter names of musical **alphabet in 3rds** (skips) **UP OR DOWN**
 A C E G B D F A C E ... / G E C A F D B G E C ... (starting on any letter)
- B. Identify, on a picture of a **keyboard**, notes which are up or down a 3rd from given notes
- II. Notation Concepts (**ALL**) (Review "II. Notation concepts" in Primary A and B)
- A. **New:**  8va --- 8va --- D.S., D.S. al Fine
 (Note that dotted quarter has been moved to Level II)
 Understanding of **stem direction rules** is expected at this level! (See B-II-D)
- B. f (forte), p (piano), mf (mezzo forte), mp (mezzo piano)
 crescendo , decrescendo or diminuendo 
- C. Notes on grand staff including inner legers (ledgers) to middle C (space D and middle C in the treble; space B and middle C in the bass.
- D. Intervals – 2nds, 3rds, 4ths, 5ths (built above the tonic note in **C, G, and F**)
- III. Rhythm/Meter Concepts
- A. Time signatures – 2/4 3/4 4/4 6/4
- B. Time extensions – **RULE OF THE DOT:** a dot placed after a note adds to it one half of its value. (Ex.:  = 2 + 1 = 3)
REVIEW also: tied notes and fermata
- C. Identify an **upbeat** of one beat by writing counts. (See  below)
- D. **Add missing time signatures** in short examples.
- E. **Place missing barlines** in short examples.
- F. **Add ONE missing NOTE or REST** in short examples.
- G. **Write counts** below notes: 4 
 (any system accepted) 4 4 1 2 3 4 1 2 3 4
- IV. Chord Concepts (**C, G, and F Major**)
- A. Be able to **name the root position triad** as C, G, or F; write the letter **names** of the **notes** of the chord (C E G, G B D, F A C); write in whole notes in

either clef.

- B. I V7 I chord progression (in C, G, F): Be able to write **Roman numerals** under the given chords or **circle** the correct I V7 I in an example.



V. Key Signature Concepts

- A. Write the **letter name** of the key under **key signatures** of C, G, and F
 B. Write in whole or half notes the C, G, and F Major **pentascales** (five finger patterns). NOTE that **stem rule** must be followed correctly starting at this level.
 (Review from Primary B: II D)

- VI. VI. Terminology (Be sure Level I students have a working knowledge of the terms presented in Primary A and B. Many of them are “building blocks” for this level.)

A tempo – indicates a **return to the normal (or original) tempo** of the composition

Arpeggio – the **notes of a chord played one after another** instead of together

D.S. – [Dal segno] – **return to the sign**

D.S. al Fine – **return to the sign and play to the end (fine)**

Dominant – the **5th (fifth) degree (or note) of the major or minor scale**, so called because of its “dominating” position in harmony as well as melody.

Leger (ledger) lines – **short lines drawn above or below the staff** to indicate notes that were too high or low to be written on that staff

Loco – [**in place**] – play as written – return to normal octave – **found after 8va**

Metronome – an apparatus (machine) that **sounds evenly spaced (steady) beats** at adjustable speeds and is used to indicate the exact tempo of a composition; at 60 it beats 60 beats per minute (one beat per second).

Ottava – [All’ ottava] – 8 – 8va –

when it appears **above notes**, play an **octave higher**

when it appears **below notes**, play an **octave lower**

Pedals on the piano:

Damper pedal: (**right**) raises all dampers, **allowing all strings to vibrate**; sometimes called the loud pedal; the **sustaining pedal**

Sostenuto pedal: (**middle**) an optional pedal, on a grand, it **sustains only those tones (notes) whose dampers are already raised by the action of the keys**. It allows the sustaining of single notes (e.g., a pedal point in the bass) while both hands are occupied elsewhere.

Una corda pedal: (**left**) also called **soft pedal**, it shifts the keyboard to the right so that each hammer strikes only 2 of the 3 unison strings for a note in the treble and 1 of the 2 strings in the lower register. It produces a **softer sound** and a **different "color" in the sound**.

Ritardando – **gradually slower**

Root/Third/Fifth – **the notes of a triad**

Upbeat (or pick-up) – an **incomplete measure** found at the beginning of a piece. The remaining beats of that measure are found at the end of the piece.

VII. Music History

FORM: the **structural design** or pattern of a **musical composition**; "how it is constructed".

BINARY FORM: a **two-part** (two section) **form** following the plan, **A||B||**, with each section repeated.

Level II

I. Notation Concepts

- A. New:  Working knowledge of previous notes/rests is expected.
- B. D.S. al Coda, D.C. al Coda, (review D.C., D.S., and fine)
- C. Dynamics – ff (fortissimo) and pp (pianissimo) (review p, f, mp, mf)
- D. Notes on grand staff and legers to low C and high C; inner legers to B below middle C in the treble and D above middle C in the bass.



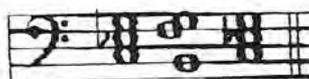
- E.  (common time)
- F. Add missing elements on a grand staff (including brace, treble clef, bass clef, or a double bar at the end)
- G. Intervals – 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (lower note of interval will be C)

II. Rhythm/Meter Concepts

- A.  (Common time)
- B. Time signatures: 5/4 (also 2/4 3/4 4/4 6/4 from preceding levels)
- C. Time extensions: fermata, tie, dotted notes (dotted half and dotted quarter)
- D. Identify an upbeat of greater than one beat by writing counts below notes
- E. Add one missing note or rest in a measure
- F. Addition and/or subtraction of note and rest values answered with one note equal to the total
- G. Add the missing time signatures in one measure rhythmic examples

III. Chord Concepts in C, G, F and c, g, f

- A. Tonic chords: I or i – Write in whole notes in either clef, write letter names of chords in an example, or write letter names of notes in a chord: C E G
- B. Write the Roman numerals under chords in the i V7 i cadence – in c, g, and f minor.



i V7 i

IV. Key Signature Concepts

- A. **Given the key signature**, write the letter **name** of the key in **C, G, F**.
- B. **Write** in whole or half notes the **pentascales** (5 finger patterns) **C, G, F, c, g, f**
Know **stem rule!**
- C. Write in whole notes the C Maj. scale.(not tested; foundation for intervals 6,7,8)

V. Form Concepts – ABA

- A. **Ternary form (ABA)** – a **composition in three sections** of which the third is an exact (ABA) or varied (ABA) repetition of the first. (see Music History below)

VI. Terminology

Coda – [closing section of a piece] – a few measures added at the end of a piece to give it a more **final ending**

Form – the **structure/design** of a piece. Two common forms are:

Binary form – a composition in **two sections** (Review Level 1 definition)

Ternary form – a composition in **three sections** (see above: V form)

Fortissimo – ff – a dynamic marking indicating to play **very loud**

Pianissimo – pp – a dynamic marking indicating to play **very soft**

Root position triad – a triad **built in 3rds**, with its **name on bottom** (lowest note)

Subdominant – the **fourth degree of the scale**, so called because it is a 5th (fifth) below the tonic

tempo – the **rate of speed** of a composition. Some very common tempo markings:

allegro – a **happy, fast** speed

andante – a comfortable **walking** speed

moderato – a **moderate** (medium) speed

triplet – () – a group of **3 notes to be performed in place of 2 of the same kind** ( = ) Indicated by a 3 and, usually, a slur

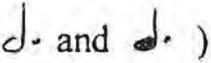
VII. Music History – ternary forms – for fun, explore some ternary forms: ABA song form, minuet and trio, scherzo

Level III

I. Notation Concepts

- A. New: sfz (sforzando), 15ma, values in 6/8 time: 
- B. Dynamics – pp p mp mf f ff crescendo, decrescendo or diminuendo
- C. Notes on the grand staff: all notes from 4 leger lines below the bass clef to 4 leger lines above the treble clef; middle legers include 3 leger lines above the bass and 3 leger lines below the treble.
- D. Intervals: P1, M2, M3, P4, P5, M6, M7, and P8 (in **D, A, E**)
Transposition – Transpose a simple 2-measure melody up a Major 2nd

II. Rhythm/Meter Concepts

- A. Time Signatures: **6/8** (testing may include a few examples also from 2/4, 3/4, 4/4)
 Know and understand the terms **simple meter** and **compound meter** (see Terminology below)
- B. Time Extensions: fermata, tied notes, dotted notes ()
- C. Identify an **upbeat of more than one beat** by writing counts in an example in 6/8
- D. Add **one missing note or rest** in a measure in 6/8 meter
- E. **Addition** and/or **subtraction** of note values answered with **one note or rest**
- F. Correctly place **barlines** in 6/8 examples
- G. Add the missing **time signatures** in meters listed in II A above.
- H. **Write counts**, correctly aligned, below the notes of an example in 6/8

III. Chord Concepts (**D d A a E e**)

- A. **Root position** triads – **write** chords on a staff, **name** given chords by **letter name**, or be able to **spell** chords (**D F# A**)
- B. **Cadences/chord progressions** – **I V7 I** or **i V7 i** – label given cadence with either Roman numerals or letter names

IV. Key Signature Concepts

- A. **Write the order of sharps** in the proper sequence in **both clefs**.



- B. Name these **keys** when given the key signature: **C, G, D, A, E**
- C. Write the Major **key signatures** for these keys: **C, G, D, A, E**
- D. Write these **Major scales** in either clef, indicating **half steps** –
C, G, D, A, E
- E. Know the **formula** for the Major scale: Keynote or Tonic W W H W W W H
- V. Form Concepts (review of Binary and Ternary)
- A. **Binary** (AB)
- B. **Ternary** (ABA) with possible introduction and/or coda
- VI. Terminology
- Accidentals – **sharps, flats, and naturals** found in a piece, but **not in key sig.**
- Cadence – a chord **progression** that brings a section of music to a **temporary or final conclusion**. Two common cadences are:
- Plagal cadence** (IV I) – **subdominant to tonic**
- Authentic cadence** (V7 I) – **dominant to tonic**
- Extended authentic cadence** (I IV I V I)
- Chord progression – the **motion of one chord to another**
- Duet – a composition **played or sung by two people**
- Half step (semitone) – found from **one key to the next with no keys in between**
(the smallest interval in Western music)
- improvise – the art of **creating** music **spontaneously** (making up music as you go)
- key signature – the **sharps or flats** at the **beginning** of a composition that show which notes are to be sharped or flatted **throughout** and tell what **key** it is in
- major scale – the **eight notes** of a key played in order from tonic to tonic an octave higher in this relationship: **Keynote or Tonic W W H W W W H**
- REVIEW** the terms tonic, subdominant, and dominant
- Tonic** – the key note of a key, the main note, the **first scale degree**
- Subdominant** – the **fourth scale degree** of a key, so named because it is a fifth below the tonic
- Dominant** – the **fifth scale degree**, so called because of its dominating position in harmony as well as melody
- Poco a poco – **little by little**
- Presto – a tempo marking meaning **very fast**, faster than allegro
- Quindicesima – [Italian: fifteenth] – 15ma – play 2 octaves higher (or lower)
- Sempre – **always** (e.g. sempre legato = always legato)
- Simple meters – have **2, 3, or 4 as the upper number** of the time signature
- Examples: 2/2 2/4 3/2 3/4 3/8 4/2 4/4 4/8 4/16

Compound meters – have a number that is a **multiple of 3** as the **upper number** of the time signature Examples: 6/8 9/8 12/8 6/4 6/2 9/4 12/4 12/16

Sonata – a **composition for piano** (or another instrument, usually with piano accompaniment) It usually consists of **three or four separate sections** called **movements**. Movements can generally stand alone as independent pieces.

Sonatina – a **small sonata**

Sforzando (sf sfz) – a **sudden, strong accent**

Subito – **suddenly**

Tetrachord – **four consecutive notes**; the Major scale consists of two tetrachords constructed of **K W W H**, and connected between them by a **W**

Trio – a composition **played or sung by three people**

Vivace – a tempo marking meaning **quick, lively**. It is **faster than allegro**.

Whole step – (**Major 2nd**) – from **one key to neighboring key with one key between**. [two half steps = one whole step]

VII. Music History - Baroque Period: 1600 – 1750

Composers: Johann Sebastian Bach 1685-1750 Germany

George Frederic Handel 1685-1759 Germany

Domenico Scarlatti 1685-1757 Italy

(Be able to **name two Baroque composers**.)

Keyboard Instruments: Clavichord, Harpsichord, Organ

(Be able to **name two keyboard instruments** of the Baroque period)

Level IV

I. Notation Concepts

A. New: 

B. Dynamics (should have **working knowledge** of pp p mp mf f ff, cresc., dim. or decrescendo)

C. **Rewrite notes an octave higher or lower than given notes**



D. **Rewrite given notes at the same pitch in the opposite clef.**



E. Intervals: P1, M2, M3, P4, P5, M6, M7, P8 in keys of B, F#, and C#
Write these intervals or label given examples above a given tonic note. Key signatures will be given.

F. Transposition: **Rewrite a two measure example a Major 2nd lower.**



II. Rhythm/Meter Concepts

A. Time signatures 2/4 3/4 4/4 (an understanding of 6/8 is assumed)

B. **Add barlines, one missing note or rest, or time signatures** in rhythmic examples using a variety of rhythms, including new values (in I. A. above)

C. **Add the values of notes in a short rhythmic motif and answer with a number value, a single note or rest equal to the total:**

D. **Write the counts, properly aligned, in an example featuring 16th notes** (any legible form of counting accepted; Ex.: 1 e + a 2 e + a)

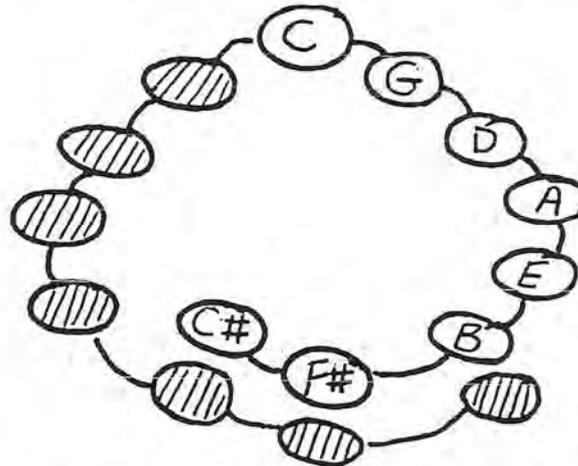
III. Chord Concepts

- A. Name, write, or spell the notes of (B D# F#) these Major and minor **root position triads**: B, b, F#, f#, C#, c#
- B. Write the **triad with inversions** – B, b, F#, f#, C#, c# (root, 1st, 2nd)
- C. **Plagal Cadence** – Write in **Roman numerals** below given cadence in keys of B, F#, C# (using key signature)
- D. Write either **letter name** or **Roman numeral** below chords in a given example of **root position** tonic, subdominant, and dominant chords in C, G, and F

I / C IV / F V / G

IV. Key Signature Concepts

- A. Write the **order of sharps** in both clefs.
- B. Complete the **circle of 5ths** for # Major keys in a graph similar to the example below:



- C. Write **key signatures** or **name** given examples in the keys of C G D A E B F# C#
- D. Write the 8 note **Major scale**, labeling **half steps**, in B, F#, and C#.
- E. Write or name a given "a" **natural minor scale**, labeling **half steps**.

V. Form Concepts

- A. Rondo form (see definition below in terminology)

VI. Terminology

Accompaniment – the **musical background** provided for a principal part. In piano music, it is the **harmonic background** supplied in various textures along with a melody which serves as the “principal part”

cantabile – in a **singing style or manner**

dolce – **sweetly**

glissando – the **playing of rapid scales** on the piano by **sliding the nail** of the thumb or 3rd finger **across the keys**

inversion (triad inversion) – an “**upside down**” chord in which the **root is no longer on bottom**. There are three positions for a triad: root position, first inversion, and second inversion.

Meno – **less**

Mosso – **motion**

Natural minor scale – the form of the minor scale that is constructed **naturally** by the **key signature** with **no alterations**. **Keynote or Tonic W H W W H W W**

piu – **more**

prestissimo – **as quickly as possible**

rondo – a **form** frequently used in sonatas, symphonies, and concertos for the final movement. The “A” section returns after each episode of new material:

(**ABACA ...**)

simile – in a **similar** manner, in the same way

syncopation – any deliberate **disturbance** of the normal **pulse** of the meter or rhythmic grouping of beats into twos or threes. The **shifting of accents to normally weak beats** of a measure by:

- 1) holding onto a note over the strong beat
- 2) having rests on strong beats
- 3) placing a stress on a weak beat

tre corde – [three strings] – a direction to **release the soft (una corda) pedal** (left)

una corda – [one string] – direction to **use the soft (una corda) pedal** (left pedal)
(a review of the pedals may be found in level I, VI. Terminology: pedals)

VII. Music History

Baroque Style: (1) **Counterpoint** – two or more independent melodic lines moving along at the same time. Their movement together creates harmony.

(2) **Ornamentation** – decorative melodic figures used to make the melody more expressive. (trill, turn, mordent, appoggiatura, suspension, grace notes, rapid scale passages)

(3) Fast notes played legato; slower notes played nonlegato

(4) **Tonality** – used Major and minor keys

Baroque Keyboard Forms: concertos, preludes and fugues, inventions, sonatas, suites, theme and variations

Suites: instrumental compositions of the Baroque period, consisting of several movements based on dances; usually written in the same or closely related keys. Dances included in the suite were:

Allemande – 4/4 – moderate tempo – short upbeat

Courante – lively tempo

Sarabande – 3/4 – slow tempo

Gigue – 6/8 – fast tempo

Optional dances:

Gavotte – 4/4 – moderate tempo – begins on 3rd beat of measure

Minuet – 3/4 – slow tempo

Polonaise – 3/4 – stately tempo

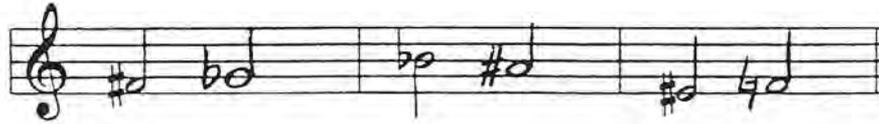
Bouree – 2/4 – fast tempo – begins on an upbeat

Be able to name two dances that might appear in a Baroque suite.

Level V

I. Notation Concepts

- A. New: use of 16ths in 6/8 9/8 12/8 (Ex.: )
 Review: $b\flat$, \times , $4\sharp$, $4\flat$
- B. Dynamics – an understanding of preceding symbols/terms is assumed
- C. Write the **enharmonic equivalent** of given notes.



- D. Intervals – **m3** (minor 3rd), **m6**, and **m7** – Write these intervals above given tonic notes in the keys of **a**, **e**, and **b minor**.

II. Rhythm/Meter Concepts

- A. Time Signatures: **6/8**, **9/8**, and **12/8**
 Know and understand the meaning of **compound duple** (6/8), **compound triple** (9/8), and **compound quadruple** (12/8)
- B. Add barlines, time signatures, or one missing note or rest in rhythmic examples in 6/8, 9/8, and 12/8.
- C. **Add the values** of notes and rests in a short rhythmic **motif** and answer with a number value, a single note or single rest equal to the total value.
- D. **Write counts**, properly aligned under notes in 6/8, 9/8, or 12/8.

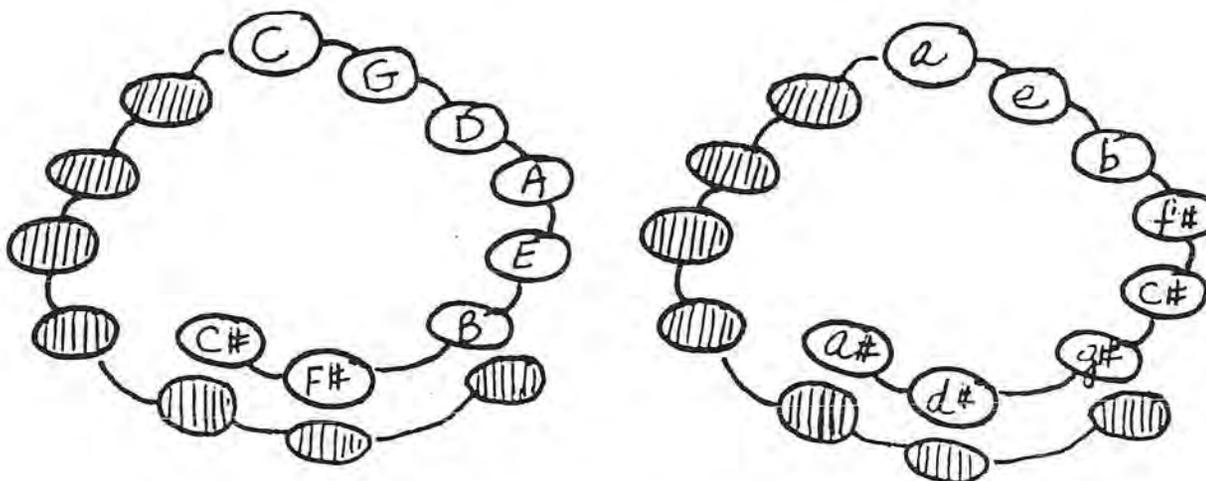
III. Chord Concepts

- A. Name, write, or spell the notes of these **minor root position triads**:
a, **e**, and **b minor**
- B. Name or write these triads with **inversions**: **a**, **e**, and **b minor**
- C. Label with Roman numerals the chords in a given cadence (plagal, authentic, or extended authentic) in **a**, **e**, and **b minor**
- D. **Circle the root** of given triads (a mix of root position and inverted)

IV. Key Signature Concepts

- A. **Write the key signatures** or **name keys** in given examples in the **sharp key minors** – **a** – **e** – **b** – **f#** – **c#** – **g#** – **d#** – **a#**
- B. Name these keys as both **relative major** and **minor**, as well.

C. Complete the circle of 5ths for Major and minor # keys :



- D. Write , spell, or name these **natural** and **harmonic minor** scales:
 a, e, and b minor. Be able to label half steps. (use accidentals or key sig.)
 E. Identify or write the **chromatic scale** going up and down, C to C.

V. Form Concepts

A. **Theme and Variations** – a musical form in which a simply set **theme** is presented first, and then is **followed by a series of restatements**, each being a **variation of the original**. **Melodic ornamentation, melodic variation, rhythmic variation, harmonic variation**, and sometimes **change of mode from Major to minor** are some **common techniques** used in the variations.

B. **Movement** – an **independent piece** within a sonata, symphony, concerto, suite. These large musical works are made up of several movements, or contrasting pieces, which through a variety of musical elements have a common bond. First and last movements are generally lively, fast.

VI. Terminology

Accelerando – **gradually faster** (accelerate gradually)

Alla breve (♩) – **cut time**; 2 strong beats to the measure (2/2)

Allegretto – a **tempo marking** meaning **moderately fast**, but **slower than allegro**

Chromatic scale – a scale made up **entirely of half steps**, ascending and descending. It is customary to label half steps with **sharps** when **ascending** and **flats** when **descending**.

Con moto – **with motion, quicker**

- Diatonic – (as opposed to chromatic) – the **natural scale** consisting of **5 whole**, and **2 half steps**, rather than primarily half steps as in chromatic.
- Duple meter – **2 beats or units in each measure** [simple duple: 2/2, 2/4, 2/8; compound duple: 6/2, 6/4, 6/8]
- Triple meter – **3 beats or units in each measure** [simple triple: 3/2, 3/4, 3/8; compound triple: 9/4, 9/8]
- Quadruple meter – **4 beats or units in each measure** [simple quadruple: 4/2, 4/4, 4/8; compound quadruple: 12/8]
- Harmonic minor scale – the **scale** built on this whole and half step formation:
Keynote or tonic – W – H – W – W – H – 1 ½ - H (The 7th degree of the **natural Minor scale is raised a half step**. This 7th degree is the 3rd of the dominant chord, and the raising of this tone creates a Major dominant chord which is much stronger and more effective than a minor dominant.)
- Leggiero – **lightly**
- Meno mosso – **less motion** (a slower tempo)
- Modulation – the **change of key** within a composition
- Movement – an **independent piece** within a sonata, symphony, concerto, suite
- Ostinato – a phrase or **figure** that is **persistently repeated** throughout a composition usually at the same pitch. It comes from the Italian word meaning **obstinate**.
- Parallel keys – Major and minor keys with the **same tonic** (C Major and c minor)
- Piu mosso – **more motion** – a **faster tempo**
- Relative keys – Major and minor keys with the **same key signature** (C /a min)
 The minor is 3 half steps (min. 3rd) below its relative major.
- Scherzando – **playfully**
- Scherzo – a movement, usually the third of sonatas, symphonies, and quartets (rarely concertos) which was introduced by Beethoven to replace the minuet (**ABA form**), it is **followed by a trio**, after which the scherzo is repeated. Its distinguishing features are rapid tempo in 3/4 meter, vigorous rhythm, bustling humor, surprise, and whimsy.
- Sonata – a composition **for piano** (or a **solo instrument**, usually with piano accompaniment) it has 3 or 4 separate sections called **movements**.
- Spiritoso – **spirited**
- Symphony – a **sonata for orchestra**

VII. Music History: Classical Period: 1750 – 1820

Composers:	Franz Joseph Haydn	1732 – 1809	Austria
	Muzio Clementi	1752 – 1832	Italy
	Wolfgang Amadeus Mozart	1756 – 1791	Austria
	Ludwig van Beethoven	1770 – 1827	Germany

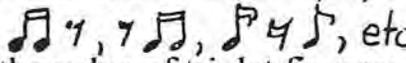
Keyboard Instruments: harpsichord, pianoforte, organ

Be able to name two classical composers and two keyboard instruments.

Level VI

I. Notation Concepts

A. (knowledge of preceding rhythmic values is assumed)

New note/rest combinations: , etc.
 Understand how to compute the value of triplet figures: 

B. Dynamics – **fff** and **ppp** (review pp through ff)

C. Write a **chromatic** or **diatonic half step** up or down from a given note.

chromatic half step up diatonic half step up chromatic half step down diatonic half step down



D. Intervals – **M2, m2, d5, m7, d7** (M = Major, m = minor, d =diminished) The lower note of the interval will be F or B-flat.

II. Rhythm/Meter Concepts

A. Time Signatures – **3/4 4/4 6/4 6/8 9/8**

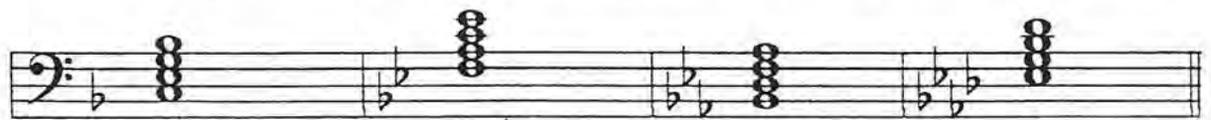
B. Add **barlines, time signatures, or one missing note/rest** in examples.

C. Add the values of **notes/rests** in a short rhythmic motif and answer with a number or single note/rest equal to the total value.

III. Chord Concepts

A. Write, name, or spell the **root position and inverted triads** – **F, f, B-flat, b-flat, E-flat, e-flat, A-flat, a-flat**

B. Write or name in given examples the **four-note dominant seventh chord (V7)** in root position in the keys of **F, B-flat, E-flat, and A-flat**.



Key: F - V7 Key: B^b - V7 Key: E^b - V7 Key: A^b - V7

C. Write the **I-IV-I-V-I cadence** or write in **Roman numerals** in given examples in the keys of **F, B-flat, E-flat, and A-flat**.

D. Write, spell, or name the following **augmented and diminished chords** in root position: **C⁺** (augmented), **c^o** (diminished), **F⁺**, **f^o**, **G⁺**, **g^o**.

IV. Key Signature Concepts

- A. Write or name the key signatures of F / d , B-flat/ g , E-flat / c, A-flat / f
- B. Write the Major scales of F, B-flat, E-flat, A-flat. Label half steps.
- C. Name natural, harmonic, or melodic minor scales in given examples in d, g, c, and f minor.
- D. Write the order of flats in either or both clefs.

V. Form Concepts

Sonata-allegro form – the most important principle of musical form or design from the Classical period to the 20th century. It is often the form used for the **first movement** of sonatas, sonatinas, symphonies, and concertos.

EXPOSITION: The themes of the movement are “exposed”

1st theme (or group of themes in large works) in I (tonic)

2nd theme (or group of themes) in V (dominant)

Closing theme in V (usually appears only in larger works)

DEVELOPMENT: Develops material from the exposition, however the composer wishes. Modulates among one or more new keys. accidentals are prevalent as the composer does not change the key signature.

RECAPITULATION: “Return” of the material of the Exposition

1st theme (or group of themes) in I (tonic)

2nd theme (or group of themes) in I (tonic)

Closing theme (if present) in I (tonic)

VI. Terminology

Adagio – indicates a **slow tempo** (between largo and andante); used also as the title for a composition in slow tempo, especially 2nd movements of sonatas and symphonies.

Agitato – **excited; agitated**

Allargando – [Italian: **broadening, spreading**] – an instruction to slow down the tempo and often to develop a fuller and more majestic playing style

Articulation – correct **breathing, phrasing, attack, legato, staccato** are some elements of articulation; generally means a manner of clearly and distinctly performing the music according to the composer’s specifications

Augmented chord - a chord built of **two successive major thirds**: C-E-G#

[a root with a major third and augmented fifth above it]

diminished chord – a chord built of **two successive minor thirds**: C-E^b-G^b

[a root with a minor third and diminished fifth above it]

Enharmonic – tones that are actually the **same degree of the chromatic scale** but **are named and written differently**: c# and d

Fortississimo – **very, very loud**

Largo – indicates a **very slow** and usually **expressive** tempo

Lento – a **slow tempo**

m.d. – abbreviation for Italian **mano destra** or French **main droite** – **right hand**

m.s. – abbreviation for Italian **mano sinistra**, meaning **left hand**

Motive (motif) – a **short figure** of characteristic design that **occurs** very **frequently** throughout a section or composition as a **unifying element**

Order of flats – **B^b - E^b - A^b - D^b - G^b - C^b - F^b** (descending by 5ths)

Pentatonic scale – a scale that has **five tones to the octave**. Can be found by playing the five black keys of the piano: C# D# F# G# A#. A distinct feature of this scale is that it has no half steps.

Pianississimo – **very, very soft**

Repetition – one of the most **important principles** of musical composition, ranging from **exact repetition** of a motive, theme, phrase, to whole sections of the piece. Many other compositional devices include repetition but with some manner of variation.

Sequence – in composition, the **repetition**, in a single part, of a short musical phrase **at another pitch**, usually at the 2nd above or below

Toccata – [Italian “toccare” – **to touch**] – a piece intended primarily as a display of manual dexterity or **technical brilliance**; it almost always is characterized by **free form and free rhythm**, and is almost always written for a **solo keyboard instrument**.

Virtuoso – a **performer** who excels in **technical ability**

VII. Music History

Classical Style – Music composed with clean lines, balanced form, and intended to be pleasing to the mind. Some prominent characteristics include:

Dynamic contrasts (loud and soft; crescendo and decrescendo)

Two and three note slurs

Regular phrasing

Precise articulation

****Be able to name two of the above 4 characteristics.**

Classical Form – “Sonata” was first used as the **title** of any piece to be “**sounded**” (played on a musical instrument). A **short sonata** is called a **sonatina**.

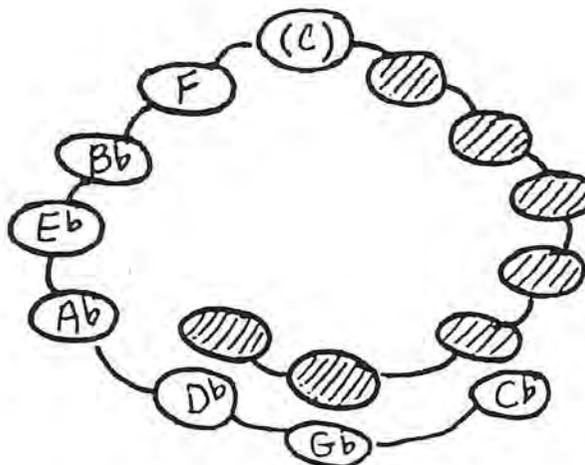
Sonata-allegro form – see V. Form Concepts above

Damper pedal was added to the piano. Ornamentation becomes less essential.

Level VII

- I. Notation Concepts
- New: 32nd notes and rest
 - Enharmonic equivalents:** Identify, spell, or write the enharmonic equivalent of any given note (G# = A-flat)
 - Intervals – Understand that in sound the augmented 4th and diminished 5th are alike. This interval is also called a tritone since it covers 3 whole steps. Drill enharmonic equivalents that transform the augmented 4th to a diminished 5th. (D-G# - augmented 4th; D-A^b - diminished 5th)
- II. Rhythm/Meter Concepts
- Time Signatures – student is expected to have a **working knowledge** of preceding time signatures (2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 6/8, 9/8, 12/8)
 - Add barlines, time signatures, or one missing note or rest in examples.
 - Add** the values of notes and rests in a short rhythmic motif and **answer** with a number value, or single note (or rest) equal to the total value.
 - Write counts** under notes, properly aligned, in an example in 4/4 meter **including 16th notes** and the variations of them. Use either 1e+a or 1 ta te ta (whichever you prefer).
- III. Chord Concepts
- Write, spell, or name the **root position and inverted triads** –
D-flat, b-flat, G-flat, e-flat, C-flat, a-flat
 - Write, spell, or name the **augmented and diminished triads** in root position – D-flat+, d-flat dim., G-flat+, g-flat dim., C-flat+, and c-flat dim.
 - Know and understand these **terms for cadences:**
Plagal – I-IV-I or i-iv-i
Authentic – I-V-I or i-V-i
Extended authentic – I-IV-I-V-I or i-iv-i-V-i
Be able to write in **Roman numerals** or label as **plagal, authentic, or extended authentic.** (in D-flat, b-flat, G-flat, e-flat, C-flat, and a-flat)
- IV. Key Signature Concepts
- Name or write **key signatures** for any of the **flat Major keys.**
F, B^b, E^b, A^b, D^b, G^b, C^b

B. Complete the **circle of 5ths** for **flat Majors** (counterclockwise).



C. Write, spell, or identify in given example the **D-flat, G-flat, or C-flat Major scales**.

D. Name or add accidentals in given examples the **natural, harmonic, or melodic minor scales in b-flat, e-flat, and a-flat minor**.

V. Form Concepts

Review of Sonata-allegro form. See Level VI No. V. Terms in bold print may appear in **matching question**.

VI. Terminology

Andantino – diminutive form of the **tempo mark**, andante (walking tempo).

Most modern musicians interpret this as a **little quicker than andante**.

Animato – [Italian: “lively”] – **animated, spirited**

Antecedent/consequent – phrases that relate to each other as **question/answer** or **statement/confirmation**

Cadenza – a **passage, usually near the end of a composition**, which gives the performer a chance to show his/her **technical mastery** of the instrument.

Cadenzas draw thematic material from the piece and have highly virtuosic passage work. Traditionally found in concertos, they begin after a six-four (2nd inversion) chord, and they usually close with an extended trill on the dominant chord.

Con brio – with **vigor and spirit**

- Concerto – a composition for **orchestra and a solo instrument** (most often piano or violin). Generally has three movements and **borrow its form** (types of movements) **from the sonata**. The orchestra and soloist perform on “**equal terms**”, each having its own statement of themes in the exposition.
- Diminished seventh chord – a **four-note chord** built entirely of **minor thirds** –
c-e^b-g^b-b^{bb}
- enharmonic – tones that are actually the **same degree of the chromatic scale** but are **named and written differently** – (c# and d)
- giocoso – **jocose, humorous**
- homophony – music in which **one voice leads melodically**, while being **supported by an accompaniment** in chordal or sometimes slightly more elaborate style
- imitation – the **repetition** or restatement of a **motive**, theme, or melody **in close succession** in **another voice** or line of the music
- maestoso – **majestic**
- morendo – **fading away (dying out)**
- nonharmonic tones – **tones that do not belong to the chord** that is sounding at the moment and occur as melodic ornamentations in one of the parts
- polyphony – music with **many (several) lines or parts**, in a style in which all or **several parts move** to some extent **independently**
- retrograde – [backwards, reverse] – a succession of notes played **backwards**, either keeping or discarding the rhythm of the original
- scale degrees – **tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone**
- texture – a term used loosely when describing the **vertical characteristics** of a particular piece of music. It is used most often, perhaps, in noting the differences in the texture of **homophonic** [melody line most important, other parts very dependent on each other] and **polyphonic** [several lines move independently and in imitation of each other] music.
- Two-part invention – a **polyphonic** composition with **two parts** (musical lines) which move independently and in imitation of each other
- Whole tone scale – a scale that is constructed **entirely of whole steps** –
(e.g.: C D E F# G# A# C)

VII. Music History – Romantic Period 1820 – 1900

Composers: Frederic Francois Chopin	1810 – 1849	Poland
Robert Schumann	1810 – 1856	Germany
Franz Liszt	1811 – 1886	Hungary
Johannes Brahms	1833 – 1897	Germany
Sergei Rachmaninoff	1873 – 1943	Russia
Felix Mendelssohn	1809 – 1847	Germany
Edvard Grieg	1843 – 1907	Norway
Edward MacDowell	1861 – 1908	USA

Be able to name two Romantic composers.

Keyboard Instrument – Piano (the range was enlarged and damper pedals were perfected)

Level VIII

I. Notation Concepts

A. A working knowledge of note values through 32nds is assumed.

B. **New note value:** 32nd triplet

*Remind student that in any triplet figure, the total value is that of 2 of its 3 notes under "normal" circumstances in that given time signature.

C. **Transposition** at the interval of the Major 3rd (up or down)

II. Rhythm/Meter Concepts

A. Understanding of all preceding time signatures and rhythmic values through 32nd notes is assumed. Add **barlines** or **time signatures** in a variety of examples.

III. Chord Concepts

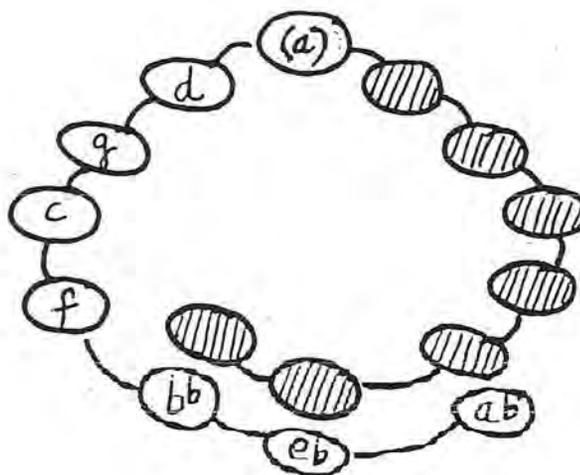
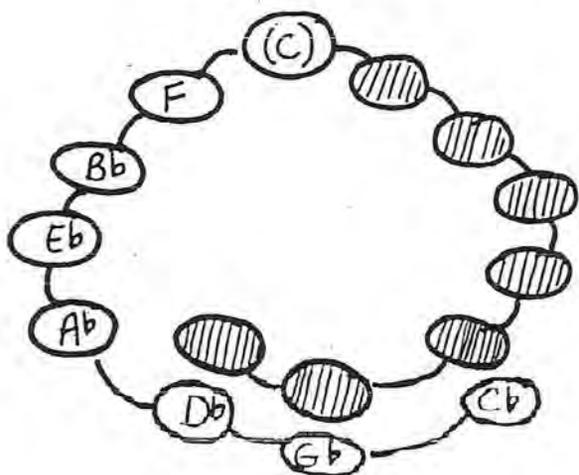
A. Write or name the A-flat, D-flat, and F **augmented** or **diminished triads** in **root position and inversions**

B. Write the I-IV-I-V-I or i-iv-i-V-i **cadences** with **root in bass** in the keys of **A-flat and D-flat major** and **f and b-flat minor**.

C. Write or name (letter and/or Roman numeral) the **chords** built on the **scale degrees** of tonic, supertonic, mediant, subdominant, dominant, submediant, and leading tone in the keys of **A-flat and D-flat major**.

IV. Key Signature Concepts

A. Complete the **circle of 5ths** for all **flat keys** – major and minor.



B. Name, write, or spell the **Major, natural minor, harmonic minor, or melodic minor** in the keys of **A-flat and D-flat major, and f and b-flat minor.**

V. Terminology

Alla – in the manner of

Bagatelle – a short character piece for piano

Ballade – a composition that suggests a story

Capriccio – a composition in free form; light inventive, humorous character

Character piece – a short piece for piano (or piano and one solo instrument) that expresses a definite mood or programmatic idea. Titles are often casual and allude to their brevity. E.g.: Impromptu, Moment musicale. Many character pieces in prevalent use in the Romantic period are defined in this listing of terms, and some are also listed in Music History below.)

consonance – a term used to describe the agreeable (comfortable) effect produced by certain intervals, particularly the octave and third, or similar effects produced by chords

dissonance – a term used to describe the disagreeable (uncomfortable) effect produced by certain intervals, particularly the second and seventh, or similar effects produced by chords

[Consonance and dissonance are the foundation of harmonic music. Consonant sounds represent normalcy and repose; dissonant sounds create the very important element of disturbance and tension.]

etude – exercise, study – a piece written to help a student of an instrument in developing his/her technical ability. It is usually devoted to one of the special problems of technique such as scales, arpeggios, octaves, trills, etc.

grazioso – an expression mark meaning graceful, dainty. In 1700's was used also as a tempo mark indicating a tempo similar to andante.

Mazurka – a Polish folk dance in triple meter. A strong characteristic is the accenting of normally weak beats. The tempo can range from moderately slow to quite fast.

Nocturne – [night piece] – a quiet, short, sentimental, lyrical piece for piano. the often melancholy melody is supported below by a broken chord accompaniment.

Nonharmonic tones – tones that **do not belong** to the harmony (**chord**) of the moment and occur as melodic “ornamentations” in one of the parts. They will be either rhythmically weak, occurring between two harmonic (chord) tones, or rhythmically strong, occurring in place of harmonic (chord) tones.

Neighbor tone – (auxiliary – upper and lower) – a non chord tone, **rhythmically weak, found between two harmonic tones of the same pitch**

passing tone – a non chord tone, **rhythmically weak, found between two harmonic tones of different pitch**

neighbor tone: passing tone:

The image shows two musical staves in G major. The first staff, labeled 'neighbor tone:', shows a G major chord (G, B, D) with neighbor tones (NT) on the B and D notes. The second staff, labeled 'passing tone:', shows a G major chord (G, B, D) with passing tones (p.t.) on the B and D notes.

Non troppo – **not too (much)**

Polonaise – a **Polish national dance** of a **stately and festive** character; **moderate triple meter**; phrases **without repeats**; often includes **measures with a short repeated motif** (motive)

prelude – originally designed as a piece to be played as an introduction to a fugue or suite. In the 19th century it became a **noncommittal title for piano pieces**.

Programme music – music of a **descriptive nature** that attempts through its sound (without words) to **convey ideas, feelings, things, a story**. The term was first introduced by Liszt.

Rhapsody – **flowing** composition consisting of **one movement in free, formal Design**

Rubato – an **elastic, flexible tempo** involving **slight accelerandos** and **ritardandos** in alternation

senza – **without**

tarantella – a **Neapolitan dance in rapid 6/8 meter**, probably named for **Taranto** in southern Italy, or, according to popular legend, for the **tarantula spider** whose poisonous bite the dance was believed to cure.

Tenuto – **sustained, held for full value**; equivalent to legato

Waltz – a **dance in moderate triple time** that originated around 1800 and has **Remained popular to this day**; the waltz has inspired countless composers.

VI. Music History – Romantic Style and Forms

- A. **Style:** Music was written to affect **emotions and feelings**. Romantic composers wanted to express themselves in different ways and chose to **create their own methods** for making music rather than follow forms established in the Classical period. Another expression of Romantic composers was **their deep love for their native lands**.
- C. **Forms:** Several new types of music were developed: **Art song**, a serious composition for voice with accompaniment; **etudes**, designed to teach a specific technique; **programme music**, which tells a story; many **character pieces**, including bagatelles, ballades cappricios, nocturnes, preludes, and rhapsodies; several **popular dance forms** including waltzes, polonaises, mazurkas, and tarantellas.

Level IX

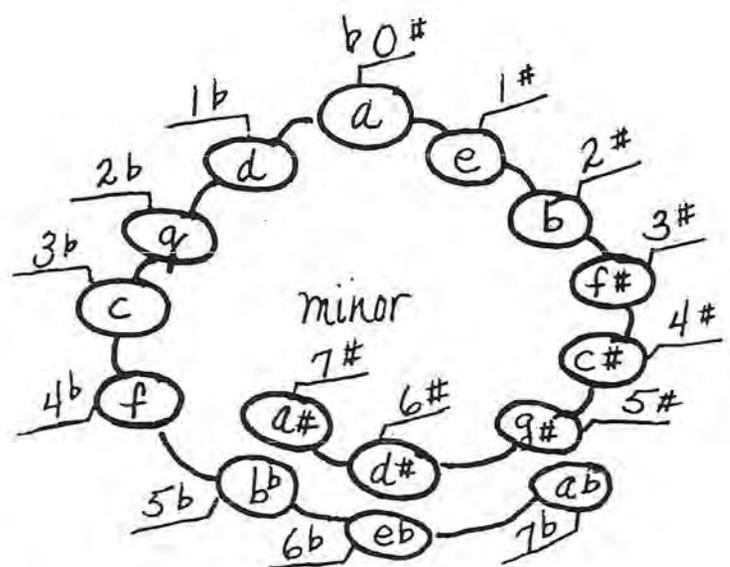
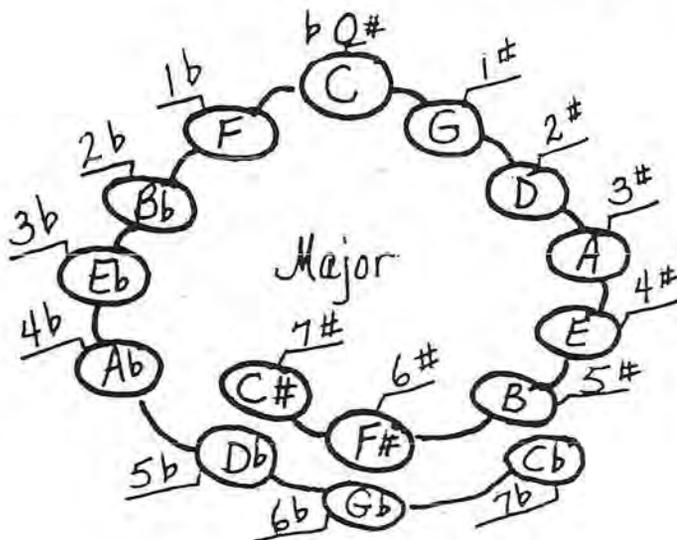
I. Notation Concepts

A. New: 64th notes and restII. Rhythm/Meter Concepts – it is assumed the student has a working knowledge of **time signatures and note/rest values in preceding levels.**

III. Chord Concepts

A. **Dominant seventh chords** – Name or write in root position, first inversion, second inversion, or third inversion the four note Major-minor seventh chord built on the fifth degree of the key. It is assumed student can do this in any Major key, but testing will be limited to **B, F#, D-flat, and G-flat.**B. **Diminished seventh chords** – Name or write the four note chord in root position with the following notes as roots: **a, b, c, d, e, f, or g.**

IV. Key Signature Concepts

A. **Circle of 5ths** in all Major and minor keys. Complete the sharp and flat key circles, and be able to write in the number of sharps or flats in each key on a line next to it on the circle.B. **Major and minor key signatures** – student is expected to have a working knowledge of all key signatures.

- C. **Scales** – Using key signatures, Write the natural, harmonic, or melodic **minor scales** in all keys. However, **testing** will be limited to the keys of **b-flat, a-flat, and c# minor**.
- D. **Modes** – **Aeolian** (natural minor), **Ionian** (Major), and **Dorian** (all white keys D – D) Write, spell, or name in given examples.
- V. **Form Concepts – the Fugue**
- A. **Fill in the blank** with **terminology** pertaining to fugues. Particularly know the meaning of the terms in **bold print** in Terminology below (**fugue, stretto**)
- VI. **Terminology**
- Affetuoso – tender**
- Aria** – an **elaborate** composition for solo voice with **instrumental accompaniment**
- Augmentation** – 1) intervals – **increase size by a half step** without changing letter names
2) rhythm – **double the value** of the note(s)
- Calando – gradually diminishing**
- Diminution** – 1) intervals – **decrease size by a half step** without changing letter Names
2) rhythm – **halve the value** of the note(s)
- Fugue** – the most mature form of **imitative counterpoint** developed during the 17th century, brought to perfection by **J.S. Bach**; usually **3 or 4 independent voices**, based on a short melody called the **subject**; the subject is stated at the beginning on the **tonic** and is imitated by the other voices in close succession; the second statement of the subject is on the **dominant** and is called the **answer**. The subject reappears throughout the entire piece in all the voices: sections that include a statement of the subject in each voice are called **expositions**; sections that do not are called **episodes**. A fugue usually ends with a **coda**, which often has a **pedal point**.
- Giusto – just, right** (tempo giusto – fitting tempo or strict tempo)
- Modes** – the selection of tones that form the basic tonal substance of a composition, arranged in a scale. The term mode is generally reserved for those scales that go back to medieval times.

Dorian mode – the scale found on white keys from **D to D**
(**DEFGABCD**) forming the relationship of Tonic **WHWWHW**

Aeolian mode – the scale found on white keys from **A to A**
(**ABCDEFGA**) forming the relationship of Tonic **WHWWHWW**
The Aeolian mode is the same as the **natural minor**.

Ionian mode – the scale found on white keys from **C to C**
(**CDEFGABC**) forming the relationship of Tonic **WWHWWWH**
The Ionian mode is the same as the **Major**.

Mordent -  - a musical ornament – the alternation of the written note with the note immediately below it. It receives part of the value of the written note and should be played as “written note – auxiliary note – written note”. At performer’s discretion, the alternation may be doubled.

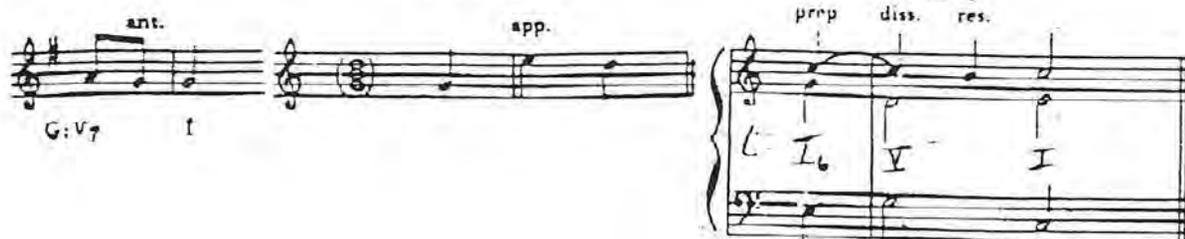
Nonharmonic tones – notes/tones that do not belong to the chord sounding at the moment.

Anticipation – rhythmically weak non chord tone; appears between harmonic tones of two different chords and is the same as one of the chord tones in the second chord; therefore, it anticipates the new chord tone.

Appoggiatura – [from Italian *appoggiare*, to lean] – rhythmically strong non chord tone, occurs on the beat and is a 2nd above or below the chord tone it is replacing. It resolves by 2nd to the chord tone.

Suspension – a non chord tone that is tied over from the previous chord (where it occurs in the same part); it resolves by step, usually downward.

anticipation: appoggiatura: suspension:



The image shows three musical examples. The first, labeled 'anticipation:', shows a treble clef staff with a G major chord (G:V7) and a first chord tone (F). An 'ant.' note (G) is written between the two chords. The second, labeled 'appoggiatura:', shows a treble clef staff with a G major chord (G) and a first chord tone (F). An 'app.' note (G) is written on the beat, resolving to F. The third, labeled 'suspension:', shows a grand staff with a G major chord (I6) and a first chord tone (F). A suspension note (G) is tied from the previous chord and resolves to F. Above the suspension note are the labels 'prep', 'diss.', and 'res.' with arrows indicating the resolution path.

- Piano trio** – **chamber music** for **three players**: piano, violin, cello
- Stretto** – in a fugue, the **imitation** of the subject in such **close succession** that the answer enters before the subject is completed (**overlapping**). This produces intensity and is particularly effective toward the **end** of the fugue.
- Stringendo** – [drawing tight, squeezing] – a direction to perform with more **tension** and therefore, **faster**. (The past participle of this word is stretto)
- Trill** - *tr* *w* - a musical ornament – **the rapid alternation of a given note with the diatonic 2nd above it**

Voice parts:

- soprano** – the highest female voice
- alto** – the low range of the female voice, also called contralto
- tenor** – the highest natural male voice
- bass** – the lowest male voice

VII. Music History – **Impressionistic Period** 1890 – 1910

A. Composers:	Claude Debussy	1862 – 1918	France
	Maurice Ravel	1875 – 1937	France
	Charles Tomlinson Griffes	1884 – 1920	USA

Be able to **name two composers** from this period.

- B. Style – Composers used **vague outlines** of **melody** and **rhythm**, soft, **colorful** tones and **shimmering effects** to **paint** their pictures with music. **Descriptive titles** were used for their compositions.
- C. Keyboard instrument – **Piano**

Level X

- I. Notation Concepts
 A. New: 64th note triplet
- II. Rhythm/Meter Concepts – it is assumed the student has a working knowledge of **time signatures and note/rest values in preceding levels.**
- III. Chord Concepts
 A. **Functions** – tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone
 Name function or add Roman numerals for scale degrees in given examples. Spell or write the appropriate chord when given the scale degree and key signature.
- B. **Cadences** – I-IV-I-V-I, I-IV-ii-V-I, and I-vi-ii-V-I
 Write in Roman numerals under given chords, add **root in bass clef**, or write cadence when given Roman numerals. Testing keys: C, F, and G. (**Triads in treble in root position form of cadence**)

The image shows a musical exercise on a grand staff. The treble clef contains 15 triads in root position, and the bass clef contains 15 single notes. Roman numerals are written below the notes in the bass clef, corresponding to the triads above. The sequence of Roman numerals is: I, IV, I, V, I, I, IV, ii, V, I, I, vi, ii, V, I.

- IV. Key Signature Concepts
- A. All major and minor key signatures
- B. Circle of 5ths – all major and minor keys
- C. Scales – Write, spell, or name given major, natural minor, harmonic minor, or melodic minor scales. Testing will be limited to the keys of e-flat minor, a-flat minor, F# Major, and C# Major.
- D. Modes – (untransposed only) (Be able to name, spell, or write the one octave scale.)
- | | |
|--------------|----------|
| Ionian – | CDEFGABC |
| Dorian – | DEFGABCD |
| Phrygian – | EFGABCDE |
| Lydian – | FGABCDEF |
| Mixolydian – | GABCDEFG |
| Aeolian – | ABCDEFGA |
| Locrian – | BCDEFGAB |

V. Form Concepts

A. **Contemporary forms:** Aleatory (aleatoric, chance); Serial (twelve tone) See Terminology and Music History below for definitions.

VI. Terminology

Acoustics – the **science** that deals with sounds and the physical basis of music. The most important areas for the musician are:

- 1) **the nature of musical sound/ vibrations**
- 2) intervals
- 3) consonance and dissonance
- 4) resonance
- 5) architectural acoustics

Agogic – an **accent** is said to be agogic if it is **held** for slightly **longer** than its full duration

Chamber music – instrumental ensemble music performed by **one** player **for each part**, as opposed to orchestral music in which there are several players for each part.

Chance music (aleatory music) – music in which the composer introduces **elements of chance** or unpredictability in regard to the form and structure, and sometimes also to the actual performance

Hemiola – the term implies the ratio of 3:2. In modern times it indicates the use of **3 half notes instead of 2 dotted half notes**. It is a **compositional device** that creates a **feeling of meter change** without an actual meter change written in the score.

Pesante – **heavy, weighty** (Schoenberg often used this term)

Serial music (twelve-tone) – music in which the twelve tones of the chromatic scale are organized into a specific order called a tone row.
(Atonal music)

Tonality – “**loyalty to one tone**” One of the most remarkable features of music from its very beginnings throughout the world is the fact that nearly every piece gives preference to one tone (tonic) to which all other tones are related.

Atonality – the **absence of tonality** (used by some 20th century Composers)

Bitonality – music written in **two different keys** played **simultaneously**

Polytonality – the **simultaneous use of 2, 3, or 4 different keys** in different parts of the music

VII. Music History – Contemporary Period 1900 – Present

Composers:

Scott Joplin	1868 – 1917	USA
Arnold Schoenberg	1874 – 1951	Austria/Hungary
Bela Bartok	1881 – 1945	Hungary
Sergei Prokofiev	1891 – 1953	Russia
George Gershwin	1898 – 1937	USA
Paul Hindemith	1895 – 1963	Germany
Dmitri Kabalevsky	1904 – 1987	Russia
Aaron Copland	1900 – 1991	USA
John Cage	1912 – 1993	USA
Norman Dello Joio	1913 -	USA
Leonard Bernstein	1918 – 1990	USA

****Be able to name 3 composers and countries of origin.**

Style Characteristics:

Dissonance

Precise dynamic, phrasing, and tempo indications

New notation types

Prepared instruments (placing items such as pieces of wood, rubber, cloth, and screwdrivers between the strings)

Tonality – sometimes the total absence of tonality; sometimes multi-tonality simultaneously

****Be able to recognize characteristics in matching or fill-in-the-blank questions in which word choices are given.**

Forms:

Aleatory (aleatoric, chance)

Serial (twelve-tone)

****Know definitions (in Terminology above)**