

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]