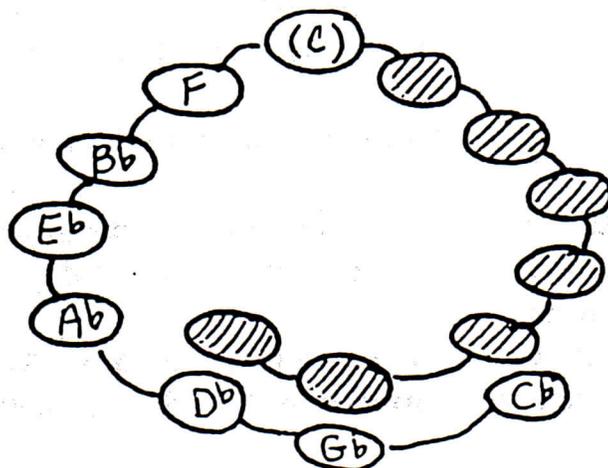


## Level VII

- I. **Notation Concepts**
- New: **32<sup>nd</sup> 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 4<sup>th</sup> and diminished 5<sup>th</sup> are alike. This interval is also called a tritone since it covers 3 whole steps. Drill enharmonic equivalents that transform the augmented 4<sup>th</sup> to a diminished 5<sup>th</sup>. (D-G# - augmented 4<sup>th</sup>; D-A<sup>b</sup> - diminished 5<sup>th</sup>)
- 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 16<sup>th</sup> 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<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>**

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 virtuoso passage work. Traditionally found in concertos, they begin after a six-four (2<sup>nd</sup> 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)**