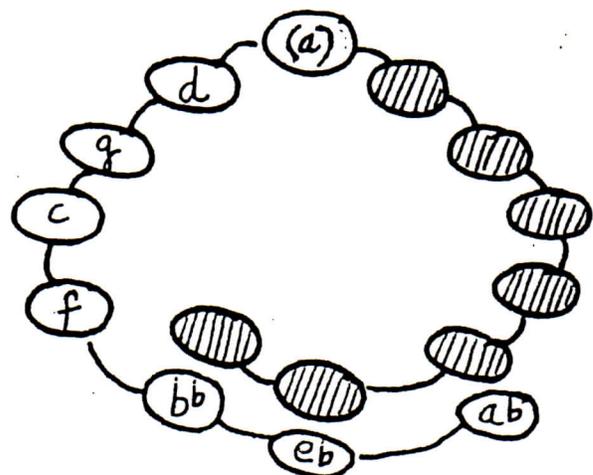
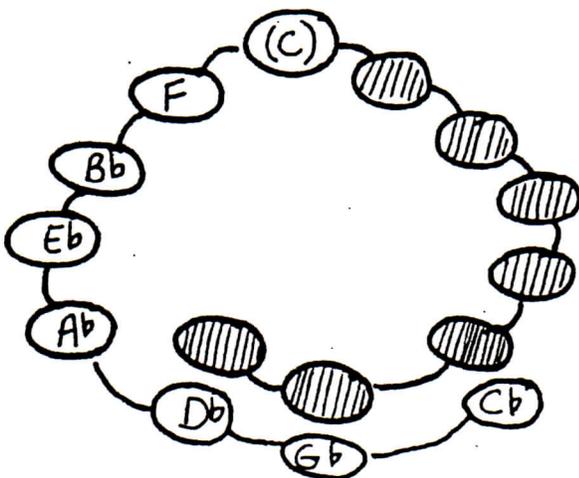


## Level VIII

- I. Notation Concepts
- A working knowledge of note values through 32nds is assumed.
  - New note value:** 32<sup>nd</sup> 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.
  - Transposition** at the interval of the Major 3<sup>rd</sup> (up or down)
- II. Rhythm/Meter Concepts
- Understanding of all preceding time signatures and rhythmic values through 32<sup>nd</sup> notes is assumed. Add **barlines** or **time signatures** in a variety of examples.
- III. Chord Concepts
- Write or name the A-flat, D-flat, and F **augmented** or **diminished triads** in **root position and inversions**
  - 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**.
  - 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
- 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.

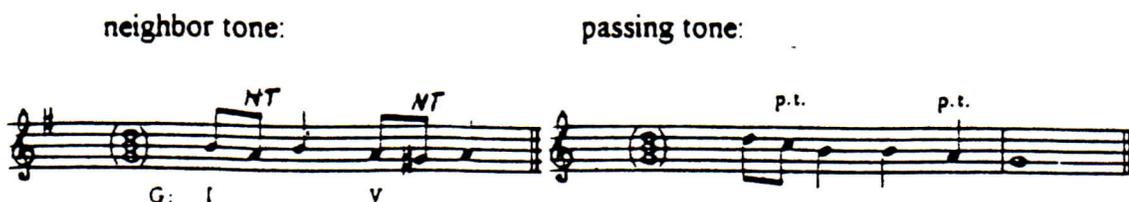
**Mazurka – a Polish folk dance in triple meter.** A strong characteristic is the **accenting of normally weak beats.** The tempo can range from moderately slow to quite fast.

**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**



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 19<sup>th</sup> 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.