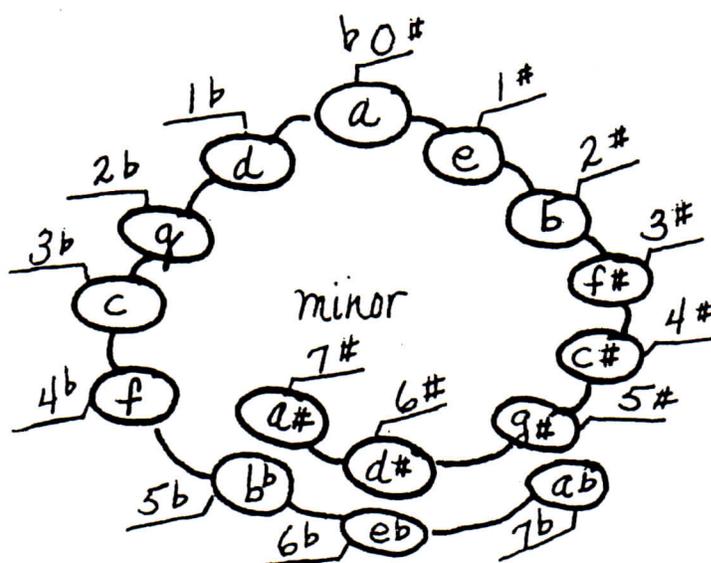
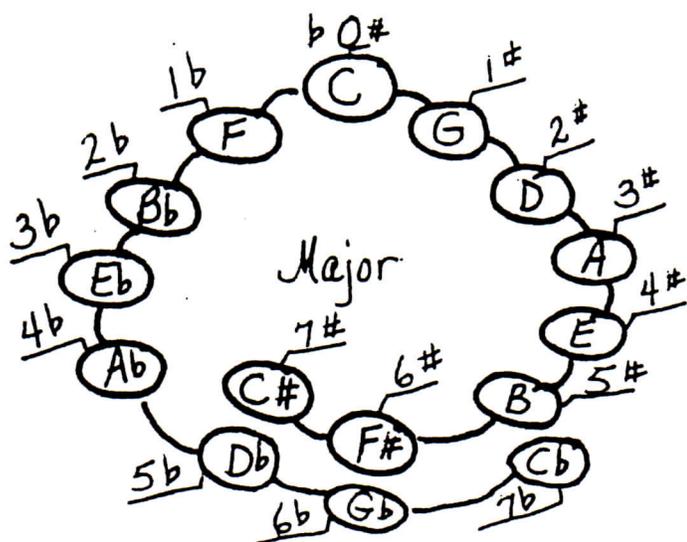


## Level IX

- I. Notation Concepts  
A. New: 64<sup>th</sup> notes and rest
- 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. **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 17<sup>th</sup> 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 WHWWWHW

**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.

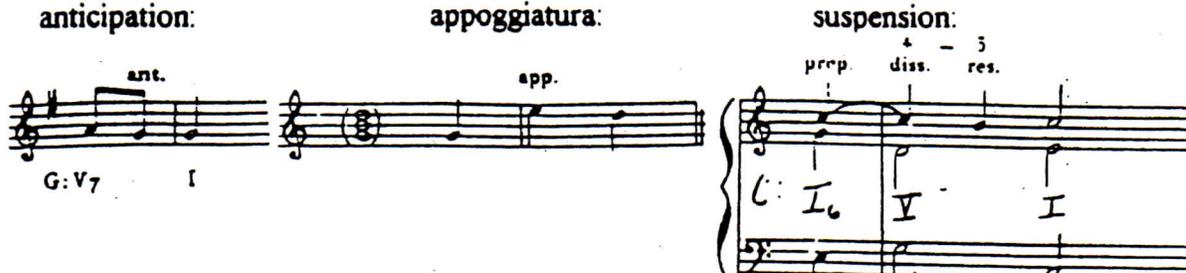
**Nonharmonic tones** – notes/tones that do not belong to the chord sounding at the moment.

**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 2<sup>nd</sup> above or below the chord tone it is replacing. It resolves by 2<sup>nd</sup> 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 G7 chord (G, B, D, F) and a C chord (C, E, G). A C note is written above the G7 chord, labeled 'ant.', and then moves to the C chord. The second, labeled 'appoggiatura', shows a treble clef staff with a C chord (C, E, G) and a G7 chord (G, B, D, F). A G note is written above the C chord, labeled 'app.', and then moves to the G7 chord. The third, labeled 'suspension', shows a grand staff with a C chord (C, E, G) and a G7 chord (G, B, D, F). A G note is written above the C chord, labeled 'prep.', and then moves to the G7 chord, labeled 'diss.' and 'res.'. The G7 chord is labeled 'I6' and the C chord is labeled 'I'.

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 2<sup>nd</sup> 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**