

## Level IX

Recommended Reference: *Fundamentals of Piano Theory*: Levels VIII and IX

**Technique Requirements:** (See appendix A for examples)

Keys: C#M/a#m AND F#M/d#m AND BM/g#m

1. **Scales:** Hands together, 4 octaves, major and harmonic minor form.
2. **Arpeggio:** Hands together, 4 octaves

### Theory Requirements

1. **Key Signatures:** All major and minor
2. **Scales:** All major and natural, harmonic and melodic minor
3. **Chords:**  
All triads and 7<sup>th</sup> chords of the major and harmonic minor scale in all positions using roman numerals and figured bass.

### Music History Requirements:

Periods of Music (dates are approximate)

#### Baroque 1600-1750

**Features:** basso continuo, improvisation, invention, toccata, canon, equal temperament

**Composer:** Jean Philippe Rameau: French. Rameau was a composer and a theorist. He devised his principles of harmony from the laws of acoustics and considered the chord the primary element of music. He established the tonic, sub dominant and dominant as the pillars of tonality and stated that modulation could occur through the use of pivot chords. He wrote several *Suites*.

**Builder:** Bartolomeo Christofori: Italian. He invented the piano in 1709

**Classical:** 1750-1825

**Features:** Absolute music, ancient Greek ideals of restraint, balance and clarity of form

**Composer:** Franz Joseph Haydn: Austrian. Haydn was the court musician for Prince Esterhazy and wrote many piano sonatas and concertos, symphonies and chamber music. He enlarged the symphony. He was known for his sense of humor and good nature and was lovingly referred to as Papa Haydn. He wrote *Fantasia in C*

**Romantic:** 1825-1900

**Features:** programmatic music, virtuosity, wide range of dynamics, etudes, nocturnes, rhapsodies, ballades.

**Composer:** Sergei Rachmaninoff. Russian. Rachmaninoff's music is filled with a wide range of dynamics and lush, thick chords requiring a large hand to execute. Works include *Preludes* and several concertos..

**Impressionism:** 1890-1920

**Features:** Unresolved chords, whole tone and pentatonic scales, parallelism, delicacy, extended use of pedal, relaxed treatment of meter.

**Composer:** Maurice Ravel: French. Although an impressionist he preferred a more organized form and rhythmic approach to composition. Compositions include: *The Mother Goose Suite* (Piano Duet) and *Bolero* (Orchestra).

**Contemporary:** 1900-present

**Features:** tone clusters, polychords, aleatoric writing, prepared piano, electronic and computer influences, pointalism.

**Composer:** Alberto Ginastera: Brazilian. Ginastera was very influenced by the Brazilian gaucho culture and its music. He combined this with traditional art music. Compositions include: *Danzas Argentinas* and *12 American Preludes*.

**Composer:** John Cage: American. Cage was a pioneer of the avant-garde movement. in the 1950's. He explored prepared piano and aleatoric writing. His compositions include *Sonatas and Interludes* and *4'32"*.

**Vocabulary**

**Character or style**

**Calando:** gradually diminishing

**Grave:** solemn

**Morendo:** dying away (slower and softer).

**Rinforzando:** a sudden accent. Almost synonymous with *sfz*.

**Stretto:** 1. Quickening.

2. Compressed. In a fugue treatment in which the entrance subjects come sooner and often overlap with the answer.

## Form

**Cadenza:** A solo section of varying length in the style of brilliant improvisation. It is usually near the end of a piece of music (most often a concerto). The performer is given the chance to exhibit virtuosity and technical skills.

**Canon:** A style of writing in which an extended melody is strictly imitated in entirety in one or more voices.

**Absolute Music.** Music that was written without programmatic intentions or inspiration.

**Baroque Suite:** A collection of dances (**Allemande, Courante, Saraband and Gigue**) in the same key. Common optional dances may include: minuet, bouree, gavotte, passepied, polonaise, anglaise, loure and air. Some include a prelude as the first movement.

**Etude:** A piece of music intended as a study to develop technical mastery.

**Fugue:** The most mature form of imitative, polyphonic composition for 2 or more voices. Examples by JS Bach are usually in 3 or 4 voices and consist of alternating expositions and episodes with subjects, counter subjects and answers.

**Invention:** an imitative, polyphonic composition for 2 or 3 voices.

**Tocatta or Fantasie:** Composition written in a free style using full chords and running passages often in imitation.

## Compositional devices

**Modulation:** The change of the tonal center or key within a composition.

**Pedal Point:** A note (usually tonic or dominant) that is sustained under changing harmony.

**Phrases:** Antecedent: the question or a statement of the subject  
Consequent: the answer of an antecedent phrase

**Rhythm:** Augmentation: The note values of a motive are doubled:

Diminution: The note values of a motive are halved

**Non harmonic tones**

**neighbor tone:** Approached by step and left by step in the opposite direction

**passing tone:** Approached by step and left by step in the same direction

**Melodic inversion:** A melody is inverted by changing each ascending interval into a corresponding descending interval and vice versa..

**Other**

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

**Half step:**

Chromatic: a half step between notes with the same letter name

Diatonic: a half step between two notes of different letter names