

Level VIII

Recommended reference: *Fundamentals of Piano Theory* (Level VII)

Technique Requirements (see Appendix A for examples)

Keys: AbM/ fin.

(For Classical Festival do all technique in major and then repeat in minor).

1. **Scales:** Hands together, 4 octaves (harmonic and melodic form)
2. **Chord Progressions:** Hands together: I - vi6 - ii - V4/3 - 16 (major only).
3. **Arpeggio:** Hands together, 4 octaves.

Theory Requirements (Write and identify)

1. Time signatures:

Irregular meter:	5	7	2+2+2
	4	8	

2. Key signatures

Major: C, G, D, A, E, F, Bb, Eb, and Ab

Minor: a, e, b, f#, c#, d, g, c, and f

3. **Scales:** All above mentioned Major and minor keys. Minor forms include natural **and** harmonic **and** melodic

4. **Chords** (based on major and harmonic minor keys mentioned above)

All triads of the scale using Roman numeral and figured bass for inversions

Dominant 7 using figured bass for position (V7, V6/5, V4/3, V2)

Music History Requirements

Periods of Music (dates are approximate)

Baroque 1600-1750

Features: Major and minor tonality are established.

Composer: Francois Couperin: French. Couperin wrote 27 suites for harpsichord. His compositions contain a great deal of ornamentation. His music moved away from the serious and more towards entertainment. He enjoyed hiding musical jokes and using sound effects. He often used fanciful titles such as: *The Butterflies*, *The Ticking Clock*, and *The Nightingale in Love*.

Classical: 1750-1825.

Features: Simplicity and symmetry were considered ideals

Composer: Wolfgang Amadeus Mozart: Austrian. Mozart concertized and wrote music at age 5. He wrote opera, symphonies, piano concertos and sonatas. He died at a very early age. Compositions include *Variations on Twinkle, Twinkle Little Star* and the opera *The Magic Flute*.

Romantic: 1825-1900

Features: Primarily homophonic texture but frequent use of secondary melodies often resulted in a polyphonic texture.

Composer: Franz Liszt: Austrian. Liszt was considered one of the greatest pianist of all time. He composed over 1000 works for piano. Most of his music is very difficult. He was the first to play sideways on stage. He composed *Six Consolations* and *Hungarian Rhapsody No. 2*.

Composer: Edward McDowell: American. McDowell was the first American composer to gain international importance. His music reflects his love of nature and interest in the native American Indian. *Woodland Sketches* is a group of 10 pieces with titles *To a Wild Rose* and *From an Indian Lodge*.

Impressionism: 1890-1920.

Features: The French style makes use of vague outlines of harmony and rhythm with soft, colorful tones and shimmering effects. Descriptive titles were used. Composers were very influenced by Claude Monet and the Impressionist School of painting.

Composer: Claude Debussy: French. Debussy rebelled against traditional harmony and strict forms. Popular pieces include *Clair de Lune* and *The Children 's Corner* which includes *Golliwog 's Cakewalk*.

Contemporary: 1900-present

Features: Bitonality, atonality and 12-tone rows.

Composer: Arnold Schoenberg: Austrian but immigrated to America. Schoenberg was influenced by the Expressionist School of Painting. He originated the twelve tone technique of composition. Works include *Three Pieces* and *Transfigured Night*.

Vocabulary

Character or Style

Con fuoco: with fire .

Grazioso: gracefully

Meno: less

Senza: without

Sotto voce: a soft, subdued tone

Dynamics

Forte-piano (fp) loud, then immediately soft

Tempo

Allargando: slowing down usually accompanied with a crescendo

Meno mosso: less motion (slower)

Piu mosso: more motion (faster).

Rallentando: gradually slower

Ritenuto: suddenly slower .

Cesura*: a short pause

20th Century Idioms

Bitonality: music written simultaneously in two different keys.

Atonal: Music without a key or key center

12 - tone technique: a compositional style that breaks down the conventions of tonality. All 12 tones of the chromatic are used one time before they are repeated to form a tone row. This twelve tone row is the basis of the composition. Normal chords and functional harmony are avoided.

Serialism: An extension of the 12- tone technique which may serialize other elements of a composition such as rhythm and dynamics.