

Level: Early Advanced

Technique Requirements (see appendix)

Keys: EM/c#m, AbM/fm

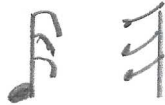
Scales: Hands together, up and down, 3 octaves for major and harmonic minor.

Arpeggios: Hands together, up and down, 3 octaves

Dominant 7th Chord and Inversions: Hands together, up and down, V7 - V6/5 - V4/3 - V2 in major and harmonic minor.

Theory Requirements

1. Notes and Rest Values:



2. Time Signatures:

Irregular times signatures: 5 7 2+2+2
4, 8, 8

3. Key Signatures:

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

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

4. Scales:

Major, natural minor, harmonic minor and melodic minor in the above mentioned keys.

5. Intervals:

All intervals of prime through octave: major, minor, perfect, augmented, diminished in above mentioned keys. (Include diminished and augmented 2nd, 3rd, 6th and 7th.)

6. Chords:

Quality of triads: major, minor, augmented and diminished. Identify and write.

All root position and inversions of triads of the major and minor scale (harmonic) using figured bass. Identify and write. | 1 6/3, 1 6/4. (1 6 may be used for 1st inversion)

Dominant 7th root and inversions for major and minor keys (harmonic) using figured bass. Identify and write. $\overline{V7}$ $\overline{V6/5}$ $\overline{V4/3}$ $\overline{V2}$

Cadences. For above mentioned keys. Use common tones except for the deceptive cadence in minor keys.

Authentic: V - I

Plagal: IV - I

Half: I - V

Deceptive: V - vi

Music History Requirements

Know the following for each style period:

Approximate dates of the style period

One fact about the style period

One composer

Nationality of the composer

One fact about the composer

One composition by the composer

Examples. (Students may research **any composer** from each period. Only one composer is required on the Classical Exam)

Baroque: 1600-1750

Feature: Major and minor tonality established.

Composer: CPE Bach

German

Wrote important book about the interpretation of ornaments.

Composition: *Solfegietto*

Composer: Francois Couperin

French

His 27 suites for harpsichord were often programmatic with fanciful titles and filled with ornaments and musical jokes.

Composition: *The Butterflies*

Classical: 1750-1825

Feature: Simplicity and symmetry were stylistic ideals for composition.

Composer: Ludwig van Beethoven

German

He bridged the gap between Classical and Romantic styles

Composition: *Bagatelle: Rage Over a Lost Penny*

Composer: Wolfgang Amadeus Mozart

Austrian

Child prodigy in composition and performance as early as age 5

Composition: Opera, *The Magic Flute*

Romantic: 1825-1900

Feature: Programmatic content with expanded use of dynamics, length and virtuosic performance requirements.

Composer: Edward Grieg

Norwegian

Compositions often reflected Scandinavian folk lore and culture

Composition: *Wedding Day at Troldhaugen*

Composer: Franz Liszt

Austrian

Considered the greatest virtuoso pianist of the period

Composition: *Hungarian Rhapsodies*

Impressionism: 1890-1920

Feature: Primarily inspired by French impressionist painters with vague harmonies, rhythm and form and expanded use of pedal.

Composer: Claude Debussy

French

Often used parallelism and non-functional harmony to express color

Composition: *Children's Corner*

Contemporary: 1900-present

Feature: Drastic breaks with traditional harmony, form, style and execution including jazz, expressionism and aleatoric style.

Composer: Arnold Schoenberg

Born Austrian and immigrated to The United States

Originated 12-tone music

Composition: *Transfigured Night*

Vocabulary Requirements

Terms

Dolorosa: sadly, sorrowfully

Robusto: Robustly, boldly

Tranquillo: Peacefully, tranquil, calm

Pesante: Heavily

Con fuoco: With fire

Grazioso: Gracefully

Senza: Without

Sempre: Always

Opus: Work. Term used to catalogue a composer's compositions

Mano destra (m.d.) Right hand

Mono sinistra (m.s.) Left hand

Tempo Related Terms

Piu: More

Meno: Less

Meno mosso: Less motion (slower)

Piu Mosso: More motion (faster)

Rallentando: gradually slower

Ritenuto: suddenly slower

Cesura: short pause (//)

Allargando: Slowing down and usually with a crescendo

Dynamic Related Terms

Sotto Voce: Soft, muted

Forte-piano: (fp) Accented followed by immediately soft

Forms

Concerto: A virtuoso composition for orchestra and soloist

Counterpoint: Music with 2 or more independent voices (polyphonic texture)

Sonata:

A multi movement form with contrasting tempos. The 3 movement form is usually:

1st Mvt: Fast tempo usually in sonata-allegro form:

Exposition: First theme cadences in tonic, section ends with additional theme(s) and it cadences in the dominant or other closely related key.

Development: Themes of the exposition are manipulated by such things as key, texture, rhythm. There is rarely a new theme introduced.)

Recapitulation: Themes from the exposition are represented and the section

cadences in tonic.

Coda: Optional ending section

2nd Mvt: Usually a slow movement with a more lyrical melody. Usually in AB or ABA form but may also be through composed.

3rd Mvt: Usually fast and often in Rondo Form.

20th Century Idioms

Bitonality: Music written simultaneously in two keys (tonal centers) Such as right hand in D and left hand in B

Atonality: Music without a key or tonal center

12-tone: Dodecaphonic. Music based on tone rows consisting of all 12 tones without repetition. Designed to break down conventional harmony and melodic traditions.

Serialism: An extension of the 12-tone concept but includes the serialization of other elements of composition such as dynamics and rhythm.