

Level: Intermediate

Technique Requirements (See appendix).

Keys: DM/bm, BbM/gm

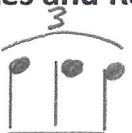

Scales: A. Major and minor hands together, one octave. (Harmonic minor only).
B. Chromatic scale: hands together in contrary motion starting with thumbs together starting on D, one octave (out and in).



Arpeggios: Hands together, two octaves

Chords and Inversions: I - I6 - I6/4 - I. Hands together, up and down

Theory Requirements


I. Notes and Rest Values (Draw and identify)

A.   (Syllables for counting triplets **should not** be 1 + a)


B.   (Preferred syllables for counting 16th notes is 1- e- +- a)

II. Time Signatures

A. Simple meter

Simple duple meter: 2 2 
4 2

Simple triple meter: 3 3 3
4 2 8

Simple quadruple meter: 4 4 
4 2

B. Other: 6/8 This meter may be counted as 6 eighth notes or 2 dotted quarter notes.
The term "compound meter" is required in a later level.

III. Key Signatures (Draw and identify)

Major: C, G, D, F, Bb

Minor: a, e, b, d, g

IV. Scales (Draw and identify)

A. Scales for all key signatures in III above. Only harmonic minor form required

B. Chromatic scale: Ascending and descending, beginning on any white note.

V. Intervals (Draw and identify)

Identify and write prime through octave intervals by quality and quantity based on the tonic note of these major scales: of C, G, D, F and Bb. (PP, M2, M3, P4, P5, M6, M7, P8).

VI. Chord (Draw and identify). Use correct case for major and minor (ex: I and i)

A. Primary Triads in root position, 1st inversion and 2nd inversion for the Major keys of C, G, D, F and Bb and minor keys of a, e, b, d, g. Use only harmonic minor form. Figured bass is not required on this level.

B. Chord quality: Major, minor, augmented and diminished chords based on the tonic of the major keys of C, G, D, F, Bb and the minor keys of a, e, b, d, g.

VII. Cadences (Draw and identify) Use correct case for Major and minor.

A. Plagal cadence in root position **AND** using common tones (IV - I **AND** IV6/4 - I) in the major keys of C, G, D, F and Bb and the minor keys of a, e, b, d, and g.

B. Authentic Cadence in root position **AND** using common tones (V - I **AND** V6 - I) in the major keys of C, G, D, F, and Bb and the minor keys of a, e, b, d, and g. Use harmonic minor only.

Music History Requirements

A. Style periods and approximate years

Baroque 1600-1750

Classical 1750- 1825

Romantic 1825-1900

Contemporary 1900-present

B. Features of each style period (These are suggestions. Other common features are acceptable.)

Baroque: Binary Form, terraced dynamics, allemande, gigue, gavotte, polyphonic texture

Classical: Ternary Form, Alberti Bass, Sonatina, Balanced phrases, Homophonic texture

Romantic: Increased use of pedal, expansion of dynamics, character and programmatic pieces, ballade, use of piano instead of harpsichord now standard.

Contemporary: Nationalism, experimental harmonies and scales and rhythms, non-standard notation.

C. Composers (These composers are suggested. Any composer from the style period is acceptable. Students should know facts about the composers they wish to study and works composed by them).

Baroque: JS Bach, Scarlatti, Telemann, Handel

Classical: Mozart, Haydn, Beethoven, Clementi

Romantic: Chopin, Schumann, Brahms

Contemporary: Bartok, Kabalevsky, Debussy

Vocabulary

A. Tempos (listed from slowest to fastest)

Lento

Adagio

Andante

Andantino

Moderato

Allegretto

Allegro

Vivace

B. Dynamics (Only new terms for this level are listed here):

fff fortississimo

ppp pianississimo

C. Texture:

Homophonic: melody and accompaniment

Polyphonic: 2 or more independent voices

D. Character or Style

Espressivo: expression

Con brio: with spirit

Terraced Dynamics: repeated music at a different dynamic level

Molto: very much

Poco: little

Accelerando: getting faster

Sforzando: (sf or sfz) Sudden strong accent

E. Pedal

Una corda (one string) Depress the soft pedal

Tre corda (3 strings) Take the soft pedal off

F. Form and compositional devices

Dance: minuet, bouree, allemande, gigue, gavotte. (This is a partial listing. Other dances are acceptable but not dance styles such as Hip Hop or tap). On this level students are required only to know the names of dances not define them.

Sonatina: A short sonata usually with 1, 2 or 3 contrasting movements.

Coda: Special ending section

Sequence: A melodic pattern or section repeated at a different pitch.

Alberti Bass: A style of accompaniment consisting of a repeated broken chord pattern.

Cadence: A chord progression most often found at the end of a section or a piece.

Plagal Cadence is $\overline{\text{IV}} - \underline{\text{I}}$. Authentic Cadence is $\overline{\text{V}} - \underline{\text{I}}$.