

2023

Level: Late Intermediate

Technique Requirements (see appendix)

Scales: 2 octaves, hands together in AM/f#m OR EbM/cm. (Harmonic minor only)

Arpeggios: 2 octaves, hands together in AM/f#m OR EbM/cm

Chords: $\nabla 7$ - $\nabla 6/5$ - $\nabla 4/3$ - $\nabla 2$ - $\nabla 7$ up and down, hands separately in AM/f#m OR EbM/cm

Theory Requirements

Note Reading

Double flat (bb) and Double Sharp (X or ##)

Rhythm

Notes and Rest Values. (Only new ones listed here. See previous levels for others. All counting should be progressive.)



Time Signatures and Meters

Compound Meter: (simple meter in Intermediate Level)

compound	6	compound	9	compound	12
duple:	8	triple:	8	quadruple:	8

Key Signatures (Draw and Identify)

CM/am GM/em DM/bm AM/f#m FM/dm BbM/gm EbM/cm

Order and correct octaves of all 7 sharps and flats on the grand staff

Scales (Draw and Identify)

Chromatic ascending and descending

Major and minor (natural and harmonic forms)

CM/am GM/em DM/bm AM/f#m FM/dm BbM/gm EbM/cm

Names of scale degrees

Tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone

Intervals (Draw and Identify)

Quantity and quality of Intervals for this level. Use tonic as the bass note in all of the required keys. (See key signatures above)

Major and minor: 2nds, 3rds, 6ths, 7ths. Use upper case for Major intervals (M) and lower case for minor intervals (m)

Perfect, augmented and diminished: Prime (unison), 4ths, 5ths, octaves. Use "P" for perfect, "A" for augmented and "d" for diminished

Chords (Draw and Identify)

All chords are based on the required keys for this level. (See key signatures above). Only harmonic minor form is used. Figured bass is not required on this level.

All Major chords must be identified with upper case roman numerals. All minor chords must be identified with lower case roman numerals. Example:

I i
Major minor

V v
Major minor

Triads: Root position and all inversions.

Roman Numerals and classification of all Primary and Secondary Chords in a key.

Major: I ii iii IV V vi vii^o

Minor: i ii^o III+ iv V VI vii^o

Dominant 7th Chords:

Root position and all inversions. Use all 4 voices.

Figured bass is not required on this level.

Cadences (in both root position **AND** using common tones)

Authentic: $\overline{\text{V}} - \overline{\text{I}}$ **AND** $\overline{\text{V6}} - \overline{\text{I}}$

Plagal: $\overline{\text{IV}} - \overline{\text{I}}$ **AND** $\overline{\text{IV6/4}} - \overline{\text{I}}$

Half: $\overline{\text{I}} - \overline{\text{V}}$ **AND** $\overline{\text{I}} - \overline{\text{V6}}$

Vocabulary

Character and style

- Animato:** animated, with spirit
Leggiero: lightly
Marcato: marked or stressed
Portato: semi detached
Rubato: flexible tempo used for espressivo
Subito: suddenly

Form

Rondo: ABACA

Sonata-Allegro Form:

Exposition: First theme in tonic key

End of exposition cadences in dominant or relative key

Development: Themes from the exposition are manipulated by temporary modulation to other key, textures, rhythms, voicing etc.

Recapitulation: First theme in tonic key.

End of movement cadences in tonic

Ostinato: A repeated melodic pattern often in the bass.

Motive: A short melodic phrase or rhythm that appears throughout a piece

Imitation: The immediate restatement of a motive in another voice

Repetition: A melodic pattern repeated in the same voice.

Sequence: A melodic pattern repeated on a different pitch.

Other

Glissando: Sound produced by rapidly sliding the hand over the keys

Clavier, harpsichord, virginal, clavichord: Early keyboard instruments

Ornaments: Melodic embellishments

Mordant: Most common execution: Start on principle note, step down (whole or half step, and return to principle note.



Trill: Most common execution: Start on the note above the principle. Alternate between upper note and principle note. Speed and length of trill are variable according to style and tempo.



Appoggiatura: A non-harmonic tone above principle note played on the beat and resolved with the principle note.



Turn: Short melodic pattern using the upper and lower neighbor tones of the principle note.



Tempos (Listed from slowest to fastest)

Largo (new term: Broad and slow)

Lento

Adagio

Andante

Andantino

Moderato

Allegretto

Allegro

Vivace

Presto

Music History

Features are suggested. Others are acceptable

Dates are approximate

Composers are suggested. Others are acceptable. Students should know facts and compositions written by a chosen composer.

Baroque (1600-1750)

Features: Types of keyboard instruments used: Clavier, harpsichord. Polyphonic texture, written and improvised ornaments. Types of compositions: Prelude and Fugue, Suite

Composer: **George Frederick Handel:**

Facts: German composer but became an English citizen. Wrote suites and sonatas for keyboard.

Compositions: *The Messiah* oratorio which includes the *Hallelujah Chorus*.

Domenico Scarlatti:

Facts: Italian but spent most of his life in Spain. Composed over 500 sonatas for keyboard in binary form.

Composition: *The Cat Fugue* inspired by the musical theme created when his cat walked over his keyboard.

Classical (1750-1825)

Features: The forms of rondo, minuet/trio, sonata, homophonic texture, symmetry

Composers: **Muzio Clementi**

Facts: Father of modern piano technique, piano builder, music publisher.

Compositions: Technical Studies including *Gradus ad Parnassum* and many sonatinas.

Karl Czerny

Facts: Austrian. He was the pupil of Beethoven and the teacher of Liszt. Published over 1000 works.

Composition: *The School of Velocity*, a set of etudes for piano

Romantic (1825-1900)

Features: Types of compositions were intermezzo and impromptu. The grand piano became the standard keyboard instrument and the harpsicord died out.

Composers: **Frederic Chopin**

Facts: Polish born but lived in France. He loved opera and it influenced the beautiful, singing quality of the melodies in his compositions. He composed almost exclusively for piano.

Compositions: *Minute Waltz*, *Raindrop Prelude* and *Military Polonaise*

Robert Schumann

Facts: German. Acclaimed pianist until he injured his hand. He then dedicated his life to composition and critical writing. He died in an insane asylum.

Compositions: *Album for the Young, Papillons*

Franz Schubert

Facts: Austrian. Died a pauper when he was 31.

He still managed to write over 600 songs and many other compositions. He was a bridge between Classical and Romantic styles.

Compositions: *Marche Militaire* (Piano Duet), *Impromptus* for piano, *The Unfinished Symphony*

Contemporary (1900-present)

Features: Jazz, a tonal music, electronic and computer-generated music and use of ethnic folk music as inspiration for compositions.

Composers: **Dmitri Kabalevsky**

Facts: Russian. Had a deep love for children and wrote many pieces for them to develop imagination and artistry.

Compositions: *30 Children's Pieces, Toccata, Sonatina*

Aaron Copland

Facts: American. Influenced by American folk music and jazz.

Considered the father of American Art Music.

Compositions: *Appalachian Spring, Four Piano Blues*