Music Evaluation Day

Musician Syllabus

Middle West District
Ohio Music Teachers Association
Music Teachers National Association

Revised 2021

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Rules and Regulations

1. MED is a musical event consisting of four parts: 1) performance; 2) sight reading; 3) practical keyboard musicianship; and 4) ear training and written theory, history, terms, and forms. A student must participate in all four parts to be eligible to receive an award. Students may enter the evaluations at any level their teacher feels is appropriate. No association between the student's age or grade in school or years of music study should be made.

2. All teachers who enter students in MED must be members in good standing of the Middle West District of the Ohio MTA.

3. All pianists must perform from memory.

4. Each student should provide the judge with one legal copy of each selection with measures numbered. Unauthorized copies cannot be used. The only exception would be with out-of-print pieces or pieces in manuscript. For such pieces, publishers' or composers' written permission should be attached to the piece. Failure to comply with this rule will result in the disqualification of the student.

5. Students will be examined on specific material for the level in which they enter. It is assumed that students will be proficient with material from previous levels.

6. Award plaques will be issued to students who have successfully completed all four parts of the level they have entered.

7. Information contained in this syllabus is for the use of Ohio MTA members only.

Level I Requirements

PERFORMANCE

☐ **Three (3) memorized selections** in contrasting style and at least eight measures long.
☐ **Time limit:** 6 minutes

REQUIRED KEYS: F C G D A Major

KEYBOARD MUSICIANSHIP

☐ **Scales:** Major five-note scales ascending and descending, HT
☐ **Chords:** Tonic major triads in root position broken and blocked, HS or HT
☐ **Cadences:** Choose one of the following, HS or HT

    ☐ I - V - I (root position triads)

    ☐ I - V$_6$ - I (open 5ths and 6ths are on option)
          3

    ☐ I - V$_6$ - I (can omit the 3rd of the V$_6$ chord)
          5

☐ **Arpeggios:** Tonic major triads, two octaves, hand-over-hand, ascending and descending

WRITTEN

☐ **Ear training**
    ☐ Recognize high and low pitches using wide intervals
    ☐ Recognize melodic direction (up, down, repeated)
    ☐ Recognize same and different rhythm patterns (4 beats maximum)

- ☐ **Theory**
    - ☐ Identify notes on the grand staff using the range Bass C to Treble C
    - ☐ Spell the musical alphabet, forward or backward, stepping or skipping, from any letter
    - ☐ Spell major five-note scales
    - ☐ Name tonic (I) and dominant (V) root tones
    - ☐ Identify on the staff the following intervals in either direction: 2nds, 3rds, 4ths, and 5ths
    - ☐ Notate line and space notes using quarter, half, and whole notes
    - ☐ Demonstrate an understanding of the following note values:
        - ☐ Quarter notes
        - ☐ Half notes (equal to two quarter notes)
        - ☐ Dotted half notes (equal to three quarter notes)
        - ☐ Whole notes (equal to four quarter notes)
    - ☐ Write sharps, flats, or naturals before notes on a staff, in the correct space, or on the correct line
- ☐ **Terms**
    - ☐ Level I
- ☐ **Forms**: will be omitted at this level
- ☐ **History**: will be omitted at this level

SIGHT READING

- ☐ **Two (2) examples** will be used
- ☐ **Length:** 8 measures
- ☐ **Meters** 2 3 4
              4 4 4
- ☐ **Hand position:** Stationary
- ☐ **Rhythms:** Quarter, half, dotted half, and whole notes
- ☐ **Tonalities:** White keys only
- ☐ **Melodic texture:** Hand-to-hand single notes (no chords or harmonic intervals)
- ☐ **Special features:** Legato, no key signatures, no accidentals

Level II Requirements

PERFORMANCE

- ☐ **Three (3) memorized selections** in contrasting style and at least 16 measures long
- ☐ **Time limit:** 6 minutes

REQUIRED KEYS: F C G D A E Major

KEYBOARD MUSICIANSHIP

- ☐ **Scales:** Choose one of the following
    - ☐ Major tetrachords (alternating hands) ascending and descending
    - ☐ Major scales, one octave, ascending and descending, HS or HT
- ☐ **Chords:** Tonic major triads in root position, broken and blocked, HS or HT
- ☐ **Cadences:** Choose one of the following
    - ☐ I - V - I (root position triads)
    - ☐ I - V$_6$ - I
    - ☐ I - V$_6$ - I
- ☐ **Arpeggios:** Tonic major triads, four octaves, hand-over-hand, ascending and descending
- ☐ **Harmonization:** Please see https://www.mwomta.org/student-events and click on Harmonization and Teaching Harmonization.

WRITTEN

- ☐ **Ear training**
    - ☐ Recognize major and minor chord and 5-note scale qualities
    - ☐ Recognize melodic direction (up, down)
    - ☐ Recognize steps (2nds) and skips (3rds)
    - ☐ Recognize same and different rhythmic patterns
- ☐ **Theory**
    - ☐ Identify notes on the grand staff
    - ☐ Spell scales ascending one octave
    - ☐ Notate tonic (I) and dominant (V) triads in root position
    - ☐ Name and identify sharps, flats, and naturals on the grand staff
    - ☐ Notate and identify the following intervals in either direction: 2nds, 3rds, 4ths, 5ths
    - ☐ Demonstrate an understanding of the following note and rest values
        - ☐ Quarter note/rest
        - ☐ Half note/rest
        - ☐ Whole note/rest
        - ☐ Dotted half note
    - ☐ Provide rhythmic solutions for $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ meters
        - ☐ Fill in incomplete measures
        - ☐ Add bar lines in the proper places

    - ☐ Notate the following symbols with correct staff placement: quarter rest, half rest, whole rest
    - ☐ The test may also include Level I symbols
- ☐ **Terms**
    - ☐ See Terms for Level I and II
- ☐ **Forms:** Will be omitted at this level
- ☐ **History:** Will be omitted at this level

SIGHT READING

☐ **Two (2) examples** will be used

☐ **Rhythms:** quarter, half, dotted half, and whole rests

☐ **Special features:** use of accidentals

☐ **All other categories are the same as Level I**

Level III Requirements

PERFORMANCE

☐ **Three (3) memorized selections** in contrasting style by different composers and at least 16 measures long

☐ **Time limit:** 8 minutes

REQUIRED KEYS: F C G D A E B Major

KEYBOARD MUSICIANSHIP

☐ **Scales:** All required scales, two octaves, ascending and descending, HS or HT

☐ **Chords:** Tonic major chords and inversions, blocked, ascending one octave, HS or HT

☐ **Cadences:** Choose one of the following HS or HT

    ☐ I - IV$_6$ - I - V$_6$ - I
             $_4$ $_3$

    ☐ I - IV$_6$ - I - V$_6$ - I
             $_4$ $_5$

☐ **Arpeggios:** Root position tonic triads, two octaves with thumb tuck, ascending and descending, HS or HT

☐ **Harmonization:** Please see https://www.mwomta.org/student-events and click on Harmonization and Teaching Harmonization.

WRITTEN

☐ **Ear training**

    ☐ Recognize the following intervals: M3 P4 P5 P8

    ☐ Recognize major and minor chord and scale qualities

    ☐ Match written rhythmic patterns to patterns played in meters

    ☐ Identify a five-note melody as ascending or descending by matching the written pattern with the pattern played

    ☐ Recognize the chord tones root, third, and fifth after hearing the chord played broken and blocked

☐ **Theory**

    ☐ Identify notes on the grand staff

    ☐ Notate and identify half steps and whole steps

    ☐ Notate ascending scales

    ☐ Notate triads and inversions

    ☐ Notate tonic (I), subdominant (IV), and dominant (V) triads in root position

    ☐ Identify the following intervals: M3 P4 P5 P8

    ☐ Draw one note equal to the combined values of the given group of quarter, half, dotted half, and eighth notes

    ☐ Provide rhythmic solutions for $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ meters

    ☐ Fill in incomplete measures

    ☐ Add bar lines in the proper places

    ☐ **Terms**

        ☐ See Terms Levels I, II, and III

    ☐ **Forms**

        ☐ See Forms Level III

    ☐ **History**

        ☐ List the 4 main periods of music history (dates not required)

        ☐ List and classify the 2 required composers for each of the 4 main periods of music history (Total of 8 composers)

SIGHT READING

- ☐ **One (1) example** will be used
- ☐ **Length:** 8-12 measures
- ☐ **Meters** 2 3 4
           4 4 4
- ☐ **Hand position:** Stationary with simple crossings and extensions
- ☐ **Rhythms:** The following notes and rests: quarter, half, dotted half, and whole; plus two eighth notes beamed together, and four eighth notes beamed together (no single eighth notes)
- ☐ **Tonalities:** F C G Majors with key signatures
- ☐ **Melodic textures:** Single notes and harmonic intervals (2nds - 6ths)
- ☐ **Accompaniment style:** simple linear, with no triadic or contrapuntal textures
- ☐ **Special features:** Legato, grand staff setting (no changing clefs), accidentals

Level IV Requirements

PERFORMANCE

☐ **Three (3) memorized selections** representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern

☐ It is recommended that one selection be a movement of a sonatina

☐ **Time limit:** 10 minutes

REQUIRED KEYS: F C G D A E B Major; a d e minor

KEYBOARD MUSICIANSHIP

☐ **Scales:** All required keys, two octaves, ascending and descending in eighths, HS or HT MM ♩ = 80

☐ **Chords:** Tonic major chords and inversions blocked, ascending one octave HS or HT

☐ **Cadences:** Choose one of the following, HS or HT

    ☐ I - IV$_6$ - I - V$_6$ - I   or   i - iv$_6$ - i - V$_6$ - i
          $_4$ $_3$ $_4$ $_5$

    ☐ I - IV$_6$ - I - V$_6$ - I   or   i - iv$_6$ - i - V$_6$ - i
          $_4$ $_3$ $_4$ $_5$

☐ **Arpeggios:** Root position tonic triads, two octaves with thumb tuck, ascending and descending in eighth notes, HT MM ♩ = 60

☐ **Harmonization:** Please see https://www.mwomta.org/student-events and click on Harmonization and Teaching Harmonization.

WRITTEN

☐ **Ear training**

    ☐ Recognize the following intervals: M2 m2 M3 m3 P4 P5 M6 P8

    ☐ Match written rhythmic patterns to patterns played in meters

    ☐ Match written five-note melodic patterns to patterns played within major five-note scales

    ☐ Recognize the chord tones root, third, fifth after hearing the chord played broken and blocked

☐ **Theory**

    ☐ Notate and identify ascending and descending scales

    ☐ Notate and identify key signatures

    ☐ Identify M2 m2 M3 m3 P4 P5 M6 P8 above any white key

    ☐ Notate tonic (I), subdominant (IV), and dominant (V) chords in all positions and inversions

    ☐ Draw one note equal to the combined value of the given group of quarter, half, dotted half, eighth, sixteenth, and eighth note triplets; also quarter, half, eighth and sixteenth rests

    ☐ Provide rhythmic solutions for $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ meters

        ☐ Fill in incomplete measures

        ☐ Add bar lines in the proper places

        ☐ Add time signatures to given measures

☐ **Terms**

    ☐ See Terms for Levels I, II, III, IV

☐ **Forms**

    ☐ See Forms for Levels III and IV

☐ **History**

    ☐ List the four (4) main periods of music history (dates not required)

    ☐ List and classify the two (2) required composers plus one (1) more of your choice from the list for each of the four (4) main periods of music history (Total of 12 composers)

SIGHT READING

- ☐ **One (1) example** will be used
- ☐ **Length:** 16-24 measures
- ☐ **Meters** $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- ☐ **Hand position:** Shifting positions
- ☐ **Rhythms:** Add dotted quarter, single eighth note, and rest
- ☐ **Tonalities:** F C G D A Major and a d minors with key signatures
- ☐ **Melodic textures:** Linear/chordal with scale passages within the octave
- ☐ **Accompaniment style:** Triadic/homophonic root position or closed position cadential harmony (I IV$_4$ V$_3$ or V$_5$)
- ☐ **Special features:** Legato and staccato

Level V Requirements

PERFORMANCE

☐ **Three (3) memorized selections** representing 3 of the 4 stylistic periods: Baroque, Classical Romantic, and Modern.

☐ It is recommended that one selection be a movement of a sonata or sonatina

☐ **Time limit:** 10 minutes

REQUIRED KEYS: F C G Bb Eb Ab Major; g c f harmonic minor

KEYBOARD MUSICIANSHIP

☐ **Scales:** Parallel motion scales, two octaves, ascending and descending in sixteenth notes, HT, MM ♩ = 60

☐ **Chords:** Play BOTH of the following:

☐ Tonic (I), subdominant (IV), and dominant (V) triads and their inversions, blocked only, ascending and descending one octave, HT

☐ Major - augmented - major - minor - diminished triad sequence, blocked, root position, HT

☐ **Cadences:** Choose one of the following HT in closed position

☐ I - IV$_6$ - I - V$_6$ - I   or   i - iv$_6$ - i - V$_6$ - i
　　 $_4$　　 $_3$　　　 $_4$　　 $_3$

☐ I - IV$_6$ - I - V$_6$ - I or i - iv$_6$ - i - V$_6$ - i
　　 $_4$　　 $_5$　　　 $_4$　　 $_5$

☐ **Arpeggios:** Root position tonic triads, two octaves with thumb tuck, ascending and descending in eighth notes, HT, ♩ = 80

WRITTEN

☐ **Ear training**

  ☐ Notate a rhythmic pattern as dictated

  ☐ Recognize these major and minor chord progressions

    ☐ I - IV$_6$ - I
      $_4$

    ☐ I - V$_6$ - I
      $_3$

    ☐ i - iv$_6$ - i
      $_4$

    ☐ i - V$_6$ - i
      $_3$

  ☐ Match written rhythmic patterns to patterns played in $\frac{3}{4}$ and $\frac{4}{4}$ meters

  ☐ Match written five-note melodic patterns in major and minor keys with played patterns

☐ **Theory**

  ☐ Notate and identify ascending and descending scales

  ☐ Notate and identify M2 m2 M3 m3 P4 P5 M6 m6 M7 P8 above any white key

  ☐ Notate and identify tonic (I), subdominant (IV), and dominant (V) triads in all positions and inversions

  ☐ Notate and identify major, minor, augmented, and diminished triads in root position for required keys

  ☐ Provide rhythmic solutions for the following meters: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{3}{8}$

    ☐ Fill incomplete measures with notes and rests

    ☐ Add bar lines in proper places

    ☐ Add time signatures to given measures

☐ **Terms**
  ☐ See Terms for Levels I, II, III, IV, and V
☐ **Forms**
  ☐ See Forms for Levels III, IV, and V
☐ **History**
  ☐ List the four (4) main periods of music history and their approximate dates
  ☐ List and classify the two (2) required composers plus 1 more of your choice from the list on page xx for each of the 4 main periods of music history (Total of 12 composers)
  ☐ Name any two (2) concert pianists listed on page xx

SIGHT READING

☐ **One (1) example will be used**
☐ **Length:** 16-36 measures
☐ **Meters:** 2 3 4 6 3
             4 4 4 8 8
☐ **Rhythms:** Add triplets
☐ **Tonalities:** F C G D A E B Majors and a d e c minors with key signatures
☐ **Melodic textures:** Linear/chordal; scale passages larger than one (1) octave
☐ **Accompaniment style:** Add Alberti bass and inverted chords
☐ **Special features:** Staff setting may be grand staff or have both hands in one (1) clef

Level VI Requirements

PERFORMANCE

- ☐ **Three (3) memorized selections** representing three (3) of the four (4) stylistic periods: Baroque, Classical, Romantic, and Modern

- ☐ **Time limit: 12 minutes**

REQUIRED KEYS: ALL MAJOR KEYS; Bb AND Eb HARMONIC MINORS

KEYBOARD MUSICIANSHIP

- ☐ **Scales:** Parallel motion scales; four (4) octaves, ascending and descending HT; MM ♩ = 80, in sixteenth notes

- ☐ **Chords**
    - ☐ Tonic (I), subdominant (IV), and dominant 7th (V7) chords and their inversions; blocked, ascending, and descending one (1) octave HT
    - ☐ Major-augmented-major-minor-diminished triad sequence (built on any pitch); blocked, root position HT

- ☐ **Cadences:** Choose one (1) of the following, HT

    - ☐ I - IV$_6$ - I - V$_6$ - I, in closed position
        $\quad\quad\quad$ 4 $\quad\quad$ 5

    - ☐ I - IV$_6$ - I - V$_6$ - I, in closed position
        $\quad\quad\quad$ 4 $\quad\quad$ 3

- ☐ **Arpeggios:** Root position tonic triads, four (4) octaves, ascending and descending, HT; MM ♩ = 100, in eighth notes

WRITTEN

☐ **Ear training**

    ☐ Notate rhythm patterns as dictated

    ☐ Recognize intervals: M2 m2 M3 m3 P4 A4/d5 P5 M6 m6 M7 m7 P8

    ☐ Recognize triads and dominant 7th (V7) chords in these major and minor progressions: I - IV - I   I - V7 - I   i -iv-i   i - V7 - i

    ☐ Recognize chord qualities in root position in any sequence using major, minor, augmented diminished chords

☐ **Theory**

    ☐ Match written rhythmic patterns to patterns played in $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ meters

    ☐ Complete the written melodic pattern by adding the last two (2) notes of the pattern played by the examiner

    ☐ Notate and identify ascending and descending scales

    ☐ Notate and identify key signatures

    ☐ Notate and identify tonic (I), subdominant (IV), and dominant (V) chords in all positions and inversions

    ☐ Notate and identify supertonic (ii), mediant (iii), and submediant (vi) chords in all positions and inversions in all white major keys

    ☐ Notate and identify dominant 7th (V7) chords and inversions

    ☐ Notate and identify major, minor, augmented, and diminished triads in root position

    ☐ Notate and identify intervals M2 m2 M3 m3 P4 A4/d5 P5 M6 m6 M7 m7 P8

    ☐ Provide rhythmic solutions for the following meters: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ or C $\frac{3}{8}$ $\frac{6}{8}$

        ☐ Fill incomplete measures with notes and rests

        ☐ Add bar lines in the proper places

        ☐ Add time signatures to given measure

    ☐ **Terms**

        ☐ See terms for Levels I, II, III, IV, V, and VI

    ☐ **Forms**

        ☐ See Forms for Levels III, IV, V, and VI

□ **History**

    □ Be prepared to recognize the ten (10) listed characteristics for each musical style

    □ List the four (4) main periods of music history and their approximate dates

    □ List and classify the two (2) required composers plus two (2) more of your choice from the list on page xx for each of the four (4) main periods of music history (total of 16 composers)

    □ Name any three (3) concert pianists listed on page xx

SIGHT READING

□ **One (1) example will be used**

□ **Length:** 16-36 measures

□ **Meters:** 2 3 4 6 3 9

                4 4 4 8 8 8

□ **Rhythms:** Add sixteenth and dotted eighth notes and rests

□ **Tonalities:** F C G D A E B Bb Eb Majors and a d e g c b minors with key signatures

□ **Accompaniment style:** Any accompaniment pattern

Level VII Requirements

PERFORMANCE

☐ **Two (2) memorized selections** representing two (2) or the four (4) stylistic periods: Baroque, Classical, Romantic, and Modern

☐ **Time limit:** 15 minutes

REQUIRED KEYS: ALL MAJORS AND Bb Eb Ab Db Gb minor

KEYBOARD MUSICIANSHIP

☐ **Scales:** Parallel motion scales; four (4) octaves, ascending and descending HT; MM ♩ = 80 in sixteenth notes

☐ **Chords:** Seventh chords in this sequence--Major seventh - Dominant seventh - Minor seventh - Half diminished seventh - Fully diminished seventh

☐ **Cadences:** Same requirements as Level VI

☐ **Arpeggios:** Triads in root position and inversions; four octaves, ascending and descending HT

WRITTEN

☐ **Ear Training**
   ☐ Same requirements as Level VI plus:
      ☐ Recognize the position of major and minor chords in root, 1st, and 2nd inversions, played both broken and blocked

☐ **Theory**
   ☐ Same requirements as Level VI plus:
      ☐ Notate and identify supertonic (ii) and submediant (vi) chords in all positions and in all major keys

☐ **Terms:** Same as Level VI

☐ **Forms:** Same as Level VI

☐ **History:** Same as Level VI

SIGHT READING

☐ **One (1) example will be used**

☐ **Length:** 24-56 measures

☐ **Reading range:** entire keyboard range

☐ **Meters:** All simple and compound and changing meters

☐ **Rhythms:** Add thirty-second notes and rests

☐ **Tonalities:** All major keys and white key minors

☐ **Special features:** Staff setting--changing clefs

Level VIII Requirements

PERFORMANCE

☐ **Two (2) memorized selections** representing 2 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern

☐ **Time limit:** 15 minutes

REQUIRED KEYS: ALL MAJOR AND HARMONIC MINOR KEYS

KEYBOARD MUSICIANSHIP

☐ **Scales:** Parallel motion scales, four octaves; ascending and descending HT; MM ♩ = 100 in sixteenth notes

☐ **Chords:** Four (4) note major and minor chords, broken and blocked; ascending and descending, one (1) octave HT (example: cegc; egce; gceg; cegc)

☐ **Cadences:** play the following with RH chords and LH bass tones; major keys only

☐ I - vi- IV - ii$_6$ - i$_6$ - V7 - I
4

☐ **Arpeggios:** Perform both the following

☐ Triads in root positions and all inversions; ascending and descending, four (4) octaves HT; MM ♩ = 80 in sixteenth notes

☐ Dominant seventh chords, root position; ascending and descending, four (4) octaves HT; MM ♩ = 80 in sixteenth notes

WRITTEN

☐ **Ear training:** Same as Level VII plus

    ☐ Recognize tones within a blocked root position chord that are not part of a major or minor triad (examples: C2, C6, Cm6, Cm2, C+, CMaj7, Cm7)

☐ **Theory:** Same as Level VII plus:

    ☐ Notate and identify mediant (iii) chords in all positions and in all major keys

☐ **Terms:** Same as Level VII

☐ **Forms:** Same as Level VII

☐ **History:** Same as Level VII plus:

    ☐ Name any four (4) concert pianists listed on page xx

SIGHT READING

☐ **One (1) example will be used**

☐ **Length:** 24-56 measures

☐ **Meters:** All simple and compound and changing meters

☐ **Rhythms:** Any rhythmic values

☐ **Tonalities:** All major and minor keys

☐ **Texture:** Any

☐ **Special features:** Ornamentation (trills, mordents, and turns)

Terms

LEVEL I

☐ Forte (f) - loud

☐ Piano (p) - soft

☐ Staccato - detached or disconnected

☐ Legato - smooth or connected

☐ Ritardando (ritard. or rit.) - gradually slow down

LEVEL II

☐ Mezzo forte (mf) - moderately loud

☐ Mezzo piano (mp) - moderately soft

☐ Fortissimo (ff) - very loud

☐ Pianissimo (pp) - very soft

☐ Crescendo (cresc. or ＜) - gradually become louder

☐ Decrescendo/Diminuendo (decresc., dim., or ＞) - gradually become softer

☐ Tempo - the speed of the beat of a composition

☐ Tie - a curved line joining two notes on the same line or space

☐ Da Capo al Fine/D.C. al Fine - return to the beginning and play to the end (Fine)

LEVEL III

☐ Accent (>) - emphasis or stress on a tone

☐ Andante - a walking tempo

☐ Moderato - a moderate tempo between andante and allegro

☐ Allegro - a fast tempo

- ☐ Phrase - a musical thought or sentence

- ☐ a tempo - return to the original tempo

- ☐ Fermata ( ) - hold a note or rest longer than its value

- ☐ Dynamics - loudness or softness in music

- ☐ Dal Segno al Fine/D.S. al Fine - return to the sign ( ) and play to the end (Fine)

- ☐ Accidental - a symbol that raises or lowers a note (sharp ♯, flat ♭, natural ♮)

LEVEL IV

- ☐ Cadence - a progression of notes or chords that gives the effect of ending a passage of music

- ☐ Andantino - slightly faster than andante

- ☐ Allegretto - slightly slower than allegro

- ☐ Vivace - lively, very quick

- ☐ Accelerando - gradually become faster

- ☐ Rallentando - gradually become slower

- ☐ Sforzando (sfz) - strong accent

- ☐ Poco - a little

- ☐ Grazioso - gracefully

- ☐ Cantabile - in a singing style

- ☐ Dolce - sweetly

LEVEL V

- ☐ Largo - very slow, stately, and broad

- ☐ Adagio - slow, between andante and largo

- ☐ Presto - very fast

- ☐ Subito - suddenly

☐ Molto - much

☐ Piu mosso - more motion

☐ Meno mosso - less motion

☐ Enharmonic - tones that sound the same on the piano but are spelled differently

☐ Sequence - a repeated melodic pattern starting on different pitches

☐ Ornaments - notes which embellish a melody

☐ Opus (op.) - term indicating the order in which a composer's works were written or published

☐ Chromatic - movement by semitones or half steps

LEVEL VI

☐ Articulation - how notes are played and released

☐ Senza - without

☐ Leggiero - lightly

☐ Rubato - rhythmic flexibility for expressive effect

☐ Marcato - marked, emphasized

☐ Tenuto - hold notes for their full value

☐ Sempre - always

☐ Simile - in the same manner

☐ Modulation - change of key within a composition

☐ Cadenza - a brilliant virtuosic passage, sometimes improvised, for solo instrument or voice

☐ Syncopation - an emphasis on off-beats or weak beats; the shifting of accented to beats that are not normally accented

☐ Sostenuto - sustained tones or slower tempo

☐ Lento - slow, between largo and adagio

Forms

LEVEL III

☐ Minuet - a graceful courtly dance of French origin in triple meter

☐ Movement - a self-contained section of a larger composition

☐ Sonatina - a small sonata consisting of 1 - 4 movements

☐ Binary form - a form consisting of two (2) sections: AB

☐ Ternary form - a form consisting of three (3) sections: ABA

LEVEL IV

☐ Rondo - a composition in which the theme (first section) returns repeatedly after the presentation of contrasting interludes: ABACA; it is often used for the last movement of a classical sonata, concerto, or symphony

☐ Waltz - a dance in triple meter with a strong emphasis on the downbeat

☐ Toccatina - a short toccata; a keyboard composition emphasizing technical virtuosity

☐ Etude - a study; a piece designed to help the performer develop his technical abilities generally in one particular area

☐ Theme and variations - a form in which the theme or tune is followed by several varied versions

LEVEL V

☐ Sonata - a composition usually for solo instrument, consisting of 2 - 4 independent movements in contrasting moods, keys, tempi, and forms

☐ Sonata allegro form - a form developed during the Classical period; usually occurs as the first movement of a sonata or other instrumental composition; consists of three (3) principle sections: Exposition, Development, and Recapitulation

☐ Exposition - the first section of the sonata-allegro form; consists of two (2) contrasting themes, the first in the tonic key, the second usually in the dominant key if the tonic is major, or the relative minor key if the tonic is minor

☐ Development - the second section of the sonata-allegro form; thematic material from the exposition is developed; new themes and keys may be introduced

☐ Recapitulation - the third section of the sonata-allegro form; thematic material from the exposition is restated in the tonic key

☐ Coda - the closing section of a composition, sometimes added as a rounding off of the piece rather than an integral part of the form

☐ Invention - a short piece in contrapuntal style, often developing a single motive in two (2) or more voices

☐ Prelude - a piece written to be played as an introduction, i.e., before a church service or before another composition, particularly a fugue or suite; also a title used in 19th century compositions by Chopin and others for an expressive piano piece (character pieces)

LEVEL VI

☐ Character piece - a short composition designed to express a definite mood or programmatic idea

☐ Baroque suite - an instrumental form consisting of several contrasting dance movements in the same key and in binary form; the four (4) basic movements are allemande, courante, sarabande, and gigue

☐ Opera - a sung drama; a staged work whose actions and conversations are given to solo singers and choruses accompanied by instruments

☐ Chamber music - music for a small ensemble with one performer per part

☐ Symphony - a sonata for orchestra, usually in four (4) movements; the chief orchestral form of the Classical and Romantic periods

☐ Concerto - a sonata for solo instrument and orchestra, usually in three (3) movements

☐ Fugue - a contrapuntal composition or process based on a theme (subject) which is stated at the beginning in one voice or part alone, then imitated by the other voices or parts in close succession; the theme reappears throughout the piece in various keys and in various voices or parts

Periods of Music History and Composer Classifications

BAROQUE PERIOD	CLASSICAL PERIOD
(1600-1750)	**(1750-1820)**

BAROQUE PERIOD (1600-1750)

<u>**REQUIRED:**</u>

J. S. Bach (1685-1750)

Handel (1685-1759)

<u>**ADDITIONAL:**</u>

Byrd (1543-1623)*

F. Couperin (1668-1733)

Frescobaldi (1583-1643)

Froberger (1616-1667)

Pachelbel (1653-1706)

Rameau (1683-1764)

D. Scarlatti (1685-1757)**

Soler (1729-1783)**

Telemann (1681-1767)

CLASSICAL PERIOD (1750-1820)

<u>**REQUIRED:**</u>

W. A. Mozart (1756-1791)

Haydn (1732-1809)

<u>**ADDITIONAL:**</u>

C. P. E. Bach (1713-1791)*

J. C. Bach (1735-1782)

Beethoven (1770-1827)**

Benda (1722-1795)

Clementi (1752-1832)

Czerny (1791-1857)

Diabelli (1781-1858)

Hummel (1778-1837)**

Kuhlau (1786-1832)

Turk (1756-1813)

Weber (1786-1826)

*A significant portion of this composer's works represents the style characteristics of the period before the one in which he is listed.

**A significant portion of this composer's works represents the style characteristics of the period following the one in which he is listed.

ROMANTIC PERIOD
(1820-1900)

REQUIRED:

R. Schumann (1810-1856)

Chopin (1810-1849)

ADDITIONAL:

Albeniz (1860-1909)

Brahms (1833-1897)

Burgmuller (1810-1874)

Buson (1866-1924)**

Dvorak (1841-1904)

Faure (1845-1924)

Gottschalk (1829-1869)

Granados (1867-1916)

Gretchaninoff (1864-1956)

Grieg (1844-1908)

Gurlitt (1820-1901)

Heller (1813-1888)

Liszt (1811-1886)

MacDowell (1861-1908)

Mendelssohn (1809-1847)

Moszkowski (1864-1925)

Mussorgsky (1839-1881)

Schubert (1797-1828)

Saint-Saens (1865-1921)

Sibelius (1865-1957(

Tchaikovsky (1840-1893)

*A significant portion of this composer's works represents the style characteristics of the period prior to the one in which he is listed.

**A significant portion of this composer's works represents the style characteristics of the period following the one in which he is listed.

MODERN PERIOD
(1900-PRESENT)

REQUIRED:

Bartok (1881-1945)

Prokofiev (1891-1953)

ADDITIONAL:

Barber (1910-1981)

L. Bernstein (1918-1990)

Cage (1912-1992)

Copland (1900-1990)

Crumb (1929-living)

Debussy (1862-1918)

Dello Joio (1913-2008)

Gershwin (1898-1937)

Ginastera (1916-1983)

Griffes (1884-1920)

Hindemith (1895-1963)

Ibert (1890-1962)

Ives (1874-1954)

Kabalevsky (1904-1987)

Khatchaturian (1903-1978)

Messiaen (1908-1992)

Milhaud (1892-1974)

Muczynski (1929-2010)

Persichetti (1915-1987)

Poulenc (1899-1963)

Rachmaninoff (1873-1943)*

Ravel (1875-1937)

Satie (1866-1925)

Schoenberg (1874-1951)

Scriabin (1872-1915)*

Shostakovitch (1906-1975)

Starer (1924-2001)

Stravinsky (1882-1971)

Tansman (1897-1986)

Tcherepnin (1899-1977)

Villa-Lobos (1887-1959)

Webern (1883-1945)

CONCERT PIANISTS OF THE TWENTIETH CENTURY

Claudio Arrau

Vladimir Ashkenazy

Emmanuel Ax

Gina Bachauer

Jorge Bolet

Alfred Brendel

John Browning

Van Cliburn

Micha Dichter

Leon Fleisher

Walter Glieseling

Glenn Gould

Gary Graffman

Alpin Hong

Myra Hess

Vladimir Horowitz

Alicia de Larrocha

Garrick Olsson

Murray Perahia

Menahem Pressler

Sergei Rachmaninoff

Sviatoslav Richter

Santiago Rodriquez

Artur Rubinstein

Artur Schnabel

Peter Serkin

Rudolf Serkin

Mitsuko Uchida

Andre Watts

Earl Wild

Daniel Barenboim

STYLE CHARACTERISTICS

THE BAROQUE PERIOD (1600-1750)

Baroque music can be divided into two different styles: the Stile Antico (old polyphonic style of the 16th century) and the Stile Moderno (the new homophonic style of the 17th century). The music of this period reflects the excessive elaboration and embellishment of decorative art. Three main schools of composition made unique contributions to the Baroque period and provide valid stylistic distinctions: (1) the lyric, vocally-oriented Italian school; (2) the elegant, refined style of the French; and (3) the contrapuntal, instrumentally-oriented German school. Many new vocal and instrumental forms were developed during this period due primarily to: (1) the establishment of the major-minor tonal system; (2) the increased importance of secular music; and (3) the development of new instruments, instrumental techniques, and instrumental combinations. Keyboard music was composed for the harpsichord, clavichord, and organ. Important keyboard forms that were developed during this period include the following: dance suite consisting of sectional dance movements in binary form (allemande, courante, sarabande, gigue, etc.), prelude, toccata, fantasia, theme and variations, and fugue. The keyboard sonata was based on a binary form and utilized one movement (especially in the work of D. Scarlatti). Specific characteristics of Baroque music include: (1) long melodic lines with characteristic figurations, (2) imitative counterpoint; (3) terraced dynamics and echo effects; (4) ornamentation; (5) figured bass and prominent tonic-dominant relationships. Finally, music was intended for three types of audiences: religious music for the churches, chamber music for the courts of nobility, and theatrical music (especially opera) for the general public.

1. Polyphonic texture
2. Major-minor tonal system established
3. Beginning of opera
4. Fugue
5. Suite
6. Toccata
7. Terraced dynamics
8. Ornamentation
9. Harpsichord and clavichord
10. Figured bass

THE CLASSICAL PERIOD (1750-1820)

Classical music is characterized by a series of balance and unity and a refinement of expression. Music was written for concert halls, amateur performances in the home, and the courts of nobility. Simple flowing melodies move toward predictable cadences and create distinctive thematic sections within a highly unified formal structure. Significant multi-movement instrumental forms were developed and include: (1) the orchestral symphony; (2) the classical concerto; (3) the string quartet; and (4) the keyboard sonata. The opening movement of each of these works generally begins with a fast movement and follows a basic structural plan known as the sonata-allegro form. Characteristics of Classical music include: (1) well-defined melodic lines and contrasting themes; (2) regular and clearly defined phrases; (3) homophobic textures utilizing standardized accompaniment patterns; (4) rhythmic regularity; (5) harmonic simplicity often based solely on triadic harmonies; (6) crescendo and decrescendo dynamic effects; (7) an increased dynamic range; and (8) less ornamentation than the Baroque period. The invention and the development of the piano in the second half of the 18th century are especially significant.

1. Sonata-allegro form
2. Multi-movement instrumental forms
3. Piano replaces harpsichord
4. Symmetrical phrasing
5. Crescendo and decrescendo dynamic effects
6. Homophonic texture
7. Balance, unity, refinement
8. Rhythmic regularity
9. Well-defined melodic lines and contrasting themes effects
10. Harmonic simplicity

THE ROMANTIC PERIOD (1820-1900)

The social and political changes that were a direct result of the French Revolution (1789-1794) set the stage for the Romantic period with an increased emphasis on freedom of thought and expression. Composers reacted to the new freedoms and emotionalism of the period by expressing their most intense personal emotions and the poetic nature of mankind. As well, the use of folk songs and the expression of a strong patriotic spirit gave rise to nationalism. Composers were no longer under the patronage of royal courts or the church. The balance and clarity of phrases and musical forms of the previous era gave way to greater formal freedom as composers adapted these forms to fit their expressive needs. Characteristics included: (1) subjective, warm, personal melodies; (2) the emergence of the character piece and the use of programmatic titles; (3) rich harmonic color; (4) the expansion of tonality through chromaticism and modulations; (5) more abundant use of expressive indications and effective use of dynamic possibilities; (6) a greater variety of articulations; (7) greater technical demands; and (8) the use of rubato. The emergence of the piano as a solo instrument was a significant development of the Romantic period.

1. Virtuoso performers
2. Nationalism
3. Chromaticism
4. Remote modulations
5. Rubato
6. Individuality, subjectivity, and emotionalism
7. Programmatic music
8. The character piece
9. Rich harmonic color
10. Increased use of expressive indicators

THE MODERN PERIOD (1900-PRESENT)

The Modern period is an ever-changing scene of diverse musical developments. More music is being composed and published than ever before, and there are many performance opportunities. Twentieth century musical composition represents a variety of styles that range from conservative to experimental. These styles include impressionism, twelve-tone music, electronic or synthesized music, chance or aleatoric music, jazz, neoclassical, neo-baroque, and post-romanticism. Composers have sought new musical forms, notational techniques, and new tonal systems. Identifiable key centers and consonance have been replaced with atonality and unresolved dissonant sonorities that stretch the boundaries of the diatonic system. Characteristics include: (1) a variety of musical forms, including both free and prescribed patterns; (2) a frequent use of chromaticism; (3) polytonality; (4) a wide range of melodic sources; (5) irregular phrase lengths; (6) unusual and complex rhythmic effects; (7) a frequent disregard for traditional chord progressions; and (8) unusual musical effects.

1. Electronic or synthesized music
2. Percussive qualities exploited
3. Rhythmic complexity
4. Twelve-tone or serial music
5. Atonality
6. Polytonality
7. Impressionism
8. Dissonance
9. Chance or aleatoric music
10. Unusual musical effects

SCALE FINGERINGS

SCALE	**FINGERING**
C, G, D, A, E Major	RH 12312345
c, g, d, a, e minor	LH 54321321
B/Cb Major	RH 12312345
b minor	LH 43214321
F Major	RH 12341234
f minor	LH 54321321
F#/Gb Major	RH 23412312
	LH 43213214
C#/Db Major	RH 23123412
	LH 32143213
Bb Major	RH 41231234
	LH 32143213
Eb Major	RH 31234123
	LH 32143213
Ab Major	RH 34123123
c# g# minor	LH 32143213

f# minor	RH 34123123
	LH 43213214

b♭ minor	RH 41231234
	LH 21321432

e♭ minor	RH 31234123
	LH 21432132

Where appropriate, alternate fingerings at the bottoms and tops of scales are acceptable.

ARPEGGIO FINGERINGS

ARPEGGIO	FINGERING
F, C, G Major	RH 1235
f, c, g, d, a, e, b, e♭/d# minor	LH 5421
D, A, E, B/Cb, F#/Gb Major	RH 1235
	LH 5321
C#/Db, E♭, A♭ Major	RH 4124
f#, c#, g#/ab minor	LH 2142
B♭ Major	RH 4124
	LH 3213
b♭/a# minor	RH 3212
	LH 3213

When appropriate, alternate fingerings at the bottoms and tops of arpeggios are acceptable.

NOTES