



Welcome to AP/IB Music Theory!

In order to be successful next year, it is important that you have a solid foundation on some basic musical concepts. To ensure that you will be ready in August, please complete the following assignments this summer. Keep in mind that everyone is entering this class with different musical ability levels. Some of you will find the online lessons very easy and might already know most of the vocabulary words. Others of you will have lots of studying to do! Also, do not hesitate to email me at mfoote@pylUSD.org if you have any questions.

Mrs. Foote

Assignment #1 – www.musictheory.net

LESSONS

- Staff, Clefs, and Ledger Lines - <http://www.musictheory.net/lessons/10>
- Note Duration - <http://www.musictheory.net/lessons/11>
- Measures and Time Signature - <http://www.musictheory.net/lessons/12>
- Rest Duration – <http://www.musictheory.net/lessons/13>
- Dots and Ties - <http://www.musictheory.net/lessons/14>
- Steps and Accidentals - <http://www.musictheory.net/lessons/20>

EXERCISES – this will require daily practice for some of you

- Note Identification – <http://www.musictheory.net/exercises/note>
 - Click on "customize" and enable treble clef and bass clef.
 - Turn off accidentals.
 - A good score to aim for is 40 correct answers in 1 minute.
- Keyboard Note Identification - <http://www.musictheory.net/exercises/keyboard>
 - Do not ignore this trainer! Even if you've never played the piano before, you will need keyboard knowledge to be successful in this course.
 - Customize the exercise to include the black notes too!

Assignment #2 – Read and STUDY the terms on the following pages in this packet

Dynamics

Dynamic indicators not only tell performers how loud or soft to play but also inform musicians about the character or mood of a piece and greatly contribute to creating a musical and sensitive performance.

Pianississimo	<i>ppp</i>	extremely soft
Pianissimo	<i>pp</i>	very soft
Piano	<i>p</i>	soft
Mezzo piano	<i>mp</i>	moderately soft
Mezzo forte	<i>mf</i>	moderately loud
Forte	<i>f</i>	loud
Fortissimo	<i>ff</i>	very loud
Fortississimo	<i>fff</i>	extremely loud
Crescendo	<i>cresc.</i> 	growing louder
Decrescendo	<i>decresc.</i> 	growing softer
Diminuendo	<i>dim.</i>	growing softer
Sforzando	<i>sf sfz</i>	“forcing”: accent on a single note or chord
Fortepiano	<i>fp</i>	<i>forte</i> immediately followed by <i>piano</i>
Rinforzando	<i>rf rfz</i>	a sudden increase in loudness

Clarifying Terms

These terms help clarify performance. For example, *L'istesso tempo* and *Simile* refer to terms or directions that appeared earlier in the piece. The other terms in the list are combined with specific dynamics, tempo, style, and articulation terms in order to make them more precise or otherwise clarify what is meant.

L'istesso tempo	At the same tempo	Un poco	A little
Sempre	Always	Assai	Very
Simile	In the same manner	Molto	Very
Poco a poco	Little by little	Meno	Less
Subito	Suddenly	Mezzo	Half
Non troppo	Not too much	Più	More
Poco	Little	Con	With

Tempo

The speed of the beat is known as *tempo*. Performers also use tempo indicators to convey the character of the work. Tempos are sometimes accompanied by a metronome marking such as M.M. = 120 (bpm or beats per minute), referring to "Maelzel Metronome," after the inventor of the metronome, Johann Maelzel.

Grave	solemn (very, very slow)	Moderato	moderate
Lento	very slow	Allegretto	moderately quick
Largo	broad, slow	Allegro	fast, cheerful
Adagio	quite slow	Vivace	fast and lively
Andante	a walking pace, moderately slow	Presto	quick
Andantino	a little quicker than andante	Prestissimo	very quick

Any of these terms can be combined with *poco*, *molto*, *meno*, and *non troppo*.

Accelerando	<i>accel.</i>	gradually increase the tempo
Stringendo	<i>string.</i>	press forward
Rallentando	<i>rall.</i>	gradually slow down
Ritardando	<i>rit.</i>	gradually slow down
Ritenuto	<i>riten.</i>	suddenly slow down
A tempo		in time, or returning to the original pace
Rubato		to take out of the stated tempo

Style Markings

Amoroso	tender and affectionate	Grazioso	gracefully
Animato	animated, lively	Leggiero	lightly
Cantabile	in a singing style	Maestoso	majestically
Con brio	with vigor and spirit	Marzial	in the style of a march
Con forza	with force	Morendo	dying away
Con fuoco	with fire, in a fiery manner	Pesante	heavy
Con moto	with motion	Religioso	solemn, religious
Dolce	sweetly	Sostenuto	sustained
Espressivo	expressively	Soto voce	in an undertone
Furioso	furious	Tranquillo	tranquil
Grandioso	with grandeur		

Articulations

Articulation marks indicate how a note should be performed. This is an aspect of sound called envelope – how a note is begun (attack), how it is sustained, and how it is ended (release).



Slur

smoothly connect two or more notes with different pitches, legato



Staccato

play the note shorter than notated, detached



Staccatissimo

play the note as short as possible (also called spiccato for string players)



Accent

play the note louder with a harder attack



Marcato

play with distinct emphasis, somewhat louder or more forcefully



Tenuto

play the note at its full value, to lean on a note



Femata

a note is sustained longer than its customary value

Ornaments



Trill

a rapid alternation between the specified note and the next higher note



Mordent

rapidly play the principal note, the next higher note/lower note, then return to the principal note for the remaining duration



Turn

starts above the main tone, goes to the main tone, below the main tone, and back to the main tone (sometimes inverted)



Grace note

(appoggiatura/acciaccatura) played quickly, almost together with the next note

Additional Playing Indications & Terms

Alberti bass

an accompaniment pattern using a three-note chord. The notes of the chord are played (usually in eighth notes) root-fifth-third-fifth.

Arco

play with a bow, as opposed to plucking (pizzicato) – used for string instruments

Arpeggio



notes of a chord played in rapid succession, rather than simultaneously

- Cadenza a solo section usually in a concerto that is used to display the performer's technique
- Caesura  a pause during which time is not counted, complete break in sound
- Con sordino play with a mute (Senza sordino = remove the mute)
- D.C. al Coda Da capo al Coda – go back to the start of the piece and play until you reach the marking To Coda, and then jump to the coda
- D.C. al Fine Da capo al Fine – go back to the start of the piece and play until you reach the marking Fine, and then stop
- D.S. al Coda Dal sengo al Coda/Fine – go back to the  sign and play until you reach the marking To Coda or Fine
- D.S. al Fine
- Coda  indicates a forward jump in the music to its ending passage
- Octave sign  play the material an octave higher than written
- Opus (Op.) work – indicates the chronological order of music written by that composer
- Pedal line  indicates to a pianist to use the sustain pedal, can also look like: 
- Pizz. Pizzicato – play by plucking, for string instruments that are usually played with a bow
- Tremolo  rapid repetition of the same note
- Una corda depress the soft (left) pedal
- Vibrato pulsating, slight fluctuation in pitch of a note producing a full, resonant quality of tone

Instrument Names

<u>English</u>	<u>Italian</u>	<u>German</u>	<u>French</u>
Flute	Flauto	Flöte	Flûte
Oboe	Oboe	Oboe or Hoboe	Hautbois
English horn	Corno inglese	Englisch horn	Cor anglais
Clarinet	Clarinetto	Klarinette	Clarinette
Bassoon	Fagotto	Fagott	Basson
Saxophone	Sassofono	Saxophon	Saxophone
French horn	Corno	Horn	Cor
Trumpet	Fromba	Trompete	Trompette
Trombone	Trombone	Posaune	Trombone
Tuba	Tuba	Tuba	Tuba
Violin	Violino	Violine or Geige	Violon
Viola	Viola	Bratsche	Alto
Cello or Violoncello	Violoncello	Violoncell	Violoncelle
Double Bass/Contrabass	Contrabasso	Kontrabass	Contrebasse