



Welcome to AP/IB Music Theory!

Music Theory is a challenging yet fun class. 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 September, please complete the following assignments this summer. Some of the assignments are on the internet and some are in this packet – there is nothing that you need to turn in to me. So how will I know if you do them or not?! We will be having a quiz the first week of school! ☺

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 so you won't be behind in September. Also, do not hesitate to email me at mfoote@pylusd.org if you have any questions – I will not be checking my email every day during the summer but I'll get back to you eventually!

Assignment #1 – www.musictheory.net

You are strongly urged to watch each lesson and work with the trainers even if you feel you know a particular concept already. If you want to be successful in Music Theory, you must have all of the basics down cold – no hesitation in answering. Be sure to go through the lessons and trainers in the order that I have listed them below. Also, remember that many of these skills will require *daily practice* if they are new to you – just going through each lesson once may not be enough! Do not procrastinate until the week before school – it's better to do 5-10 minutes each day then spend 5-10 hours on one day.

LESSONS

- Staff, Clefs, and Ledger Lines - <http://www.musictheory.net/lessons/10>
- Steps and Accidentals - <http://www.musictheory.net/lessons/20>
- 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>

EXERCISES

- 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.

Assignment #2 – Read and STUDY the terms and information attached in this packet

- | | |
|-----------------------------|----------------------------------|
| • Italian performance terms | • Style Markings |
| • Dynamics | • Additional Playing Indications |
| • Tempo | • Additional Terms |
| • Articulations | • Instrument Names |

Yes, you need to know everything in this packet! Yes, you will be tested on it! I look forward to working with you in September. Enjoy your summer but don't forget to study!

Mrs. Foote

PERFORMANCE CONSIDERATIONS

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.

STAYING THE SAME

L'istesso tempo	At the same tempo.
Sempre	Always
Simile	In the same manner.

CHANGING SLOWLY

Poco a poco	Little by little
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CHANGING QUICKLY

Subito	Suddenly
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A SMALL AMOUNT

Non troppo	Not too much
Poco	Little
Un poco	A little

A LARGE AMOUNT

Assai	Very
Molto	Very

LESS

Meno	Less
Mezzo	Half

MORE

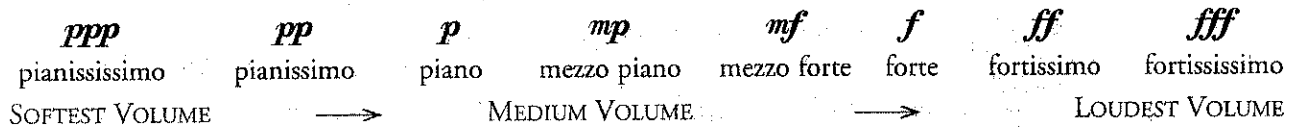
Più	More
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WITH

Con	With
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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.

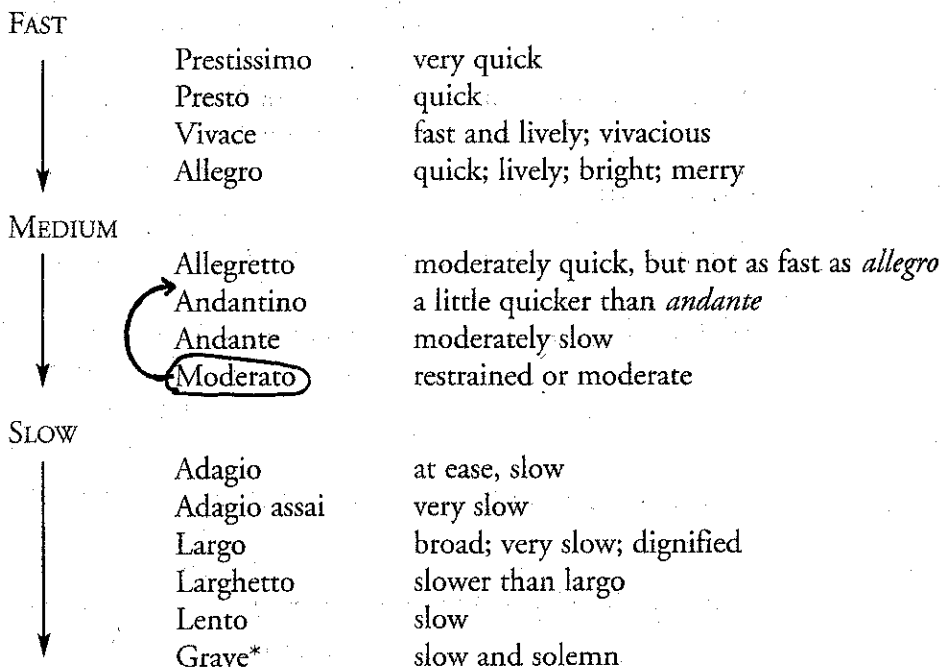


These terms and symbols also have to do with dynamics:

- cresc. From *crescendo*, meaning “increasing in loudness.”
- dim. From *diminuendo*, which means “decreasing in loudness.”
- decresc. From *decrescendo*, which means “decreasing in loudness.”
- fp* From *fortepiano*, meaning “*forte* immediately followed by *piano*.”
- rf rfz* From *rinforzando*, meaning “a sudden increase in loudness.”

Tempo

The speed of the beat is known as *tempo*. Performers use tempo indicators to convey the character of the work. Tempos are customarily indicated with markings in Italian and may be accompanied by a metronome marking such as **M.M.** = 120, referring to “Maelzel Metronome.” Johann Maelzel invented the *metronome* in 1814, a device for sounding adjustable *beats per minute* and therefore fixing the tempo of a composition.



*Note that *Grave* is pronounced with two syllables: GRAH vay.

These terms and symbols also have to do with tempo. Any of these terms can be combined with *poco* or *molto*.

SPEEDING UP

accel. From *accelerando*—to gradually increase the tempo.
string. From *stringendo*—to press forward.

SLOWING DOWN

rall. From *rallentando*—to gradually slow down.
rit. From *ritardando*—to gradually slow down, or *ritenuto*—
 to suddenly slow down.
riten. From *ritenuto*—to suddenly slow down.

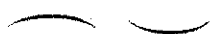
OTHER TEMPO CHANGES

Rubato To take out of the stated tempo.

Articulations

Articulation marks indicate *how* a note, phrase, or melody should be performed. Remember that this is an *aspect of sound* called *envelope*—how a note is begun (attack), how it is sustained, and how it is ended (release).

CONNECTION



Slur—to smoothly connect two or more notes with different pitches. This is called legato singing or playing. For singers, the slur is an indication to sing more than a single syllable of text on more than one pitch: *melisma*.



Tenuto—To sing or play each note with its full value.

SEPARATION/SHORTER DURATION



Staccato—To sing or play the note shorter and detached.



Wedge—To play a note as short as possible.

STRESS



Accent—To play with a moderate accent.



Marcato—To play with distinct emphasis.



Tenuto—To lean on a note.

- fz* From *forzando*, meaning “forced” or “played with a sudden accent.”
- sfz* From *sforzato* meaning “played with sudden emphasis.”
- sf* From *sforzato*, meaning “played with sudden emphasis.”






STRESS COMBINED WITH DYNAMIC

- fpz* From *forzando piano*, meaning “played with a sudden accent and immediately becoming *piano*.”

Style Markings

- Amoroso* tender and affectionate
- Animato* animated, lively
- Calando* gradually softer and slower
- Cantabile* in a singing style
- Con anima* with life and animation
- Con brio* with vigor and spirit
- Con dolore* with sadness
- Con forza* with force
- Con fuoco* with fire, in a fiery manner
- Con moto* with motion
- Deciso* decisively
- Détaché* detached
- Dolce* sweetly
- Doloroso* sorrowfully
- Espressivo* expressively
- Furioso* furious
- Giocosso* humorous
- Grandioso* - with grandeur
- Grazioso* gracefully
- Legato* smooth and connected
- Leggiero* lightly
- Maestoso* majestically
- Marcato* marked and stressed
- Marzial* in the style of a march
- Morendo* dying away
- Pesante* heavy
- Religioso* solemn, religious
- Semplice* simple
- Sostenuto* sustained
- Soto voce* in an undertone
- Staccato* short and detached
- Tranquillo* tranquil

Additional Playing Indications

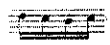
arco	Play with a bow, as opposed to plucking (<i>pizzicato</i>)—used for string instruments. If there is no marking, arco playing is assumed.
	Arpeggio—the notes of a chord played in sequence, rather than simultaneously. An arpeggio may be written as individual notes or indicated by an arpeggio line placed to the left of the chord.
//	Caesura or cesura—a complete break in sound: a pause, sometimes called <i>railroad tracks</i> .
Con sord./ Senza sord.	From Con sordino (pl. Con sordini)/Senza sordino/i—Play with a mute; remove the mute.
D.C. al Coda	From 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.S. al Coda	From Dal segno al Coda—Go back to the S sign and play until you reach the marking To Coda, and then jump to the coda.
D.C. al Fine	From 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 Fine	From Dal segno al Fine—Go back to the S sign and play until you reach the marking Fine, and then stop.
	Grace note—A miniature note, with or without a slash. It is not counted in the rhythm of the measure, but is played quickly, almost together with the next note.
	Octave sign—a line and symbol placed above notes as a signal to play the material an octave higher than written. A similar line with a <i>b</i> instead of an <i>a</i> and placed beneath notes is a signal to play the material an octave lower than written: 8^{vb} .
	Mordent—an ornament to the notes that are written. The notes indicated are the first three notes of a downward trill, beginning with the note that is written, with the second occurrence of the main note held for the remaining duration.
	Pedal line—a symbol to guide a pianist in the use of the sustain pedal.
pizz.	From pizzicato—play by plucking; used for string instruments that are usually played with a bow.



Tremolo—a rapid repetition of the same note, indicated by one or more strong diagonal lines across the stem of a note or between the stems of two notes.



Trill—an ornament in which two tones a major or minor second apart are alternated rapidly.



Turn—an ornament that starts above the main tone, goes to the main tone, below the main tone, and back to the main tone with durations usually left to the performer.

Additional 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.

Cadenza a solo section usually in a concerto or similar work that is used to display the performer's technique, sometimes at a considerable length.

Opus (Op.) Work. The term is usually used with a number to indicate the chronological order of music written by that composer.

Tre corde Release the soft (left) pedal on the piano.

Una corda Depress the soft (left) pedal.

Vibrato The pulsating or vibrating element of some sounds that is produced by a full, resonant quality of tone. Vibrato is a very slight fluctuation of the pitch of a note. Since the nineteenth century, vibrato has been used almost constantly because of its enhancement of tone.

INSTRUMENT NAMES

English	Italian	German	French
Woodwinds	Legni or Fiati	Holzbläser	Bois
Piccolo	Ottavino <i>or</i> Flauto Piccolo	Kleine Flöte <i>or</i> Pickelflöte	Petite flûte
* Flute	Flauto	Flöte	Flûte
* Oboe	Oboe	Oboe <i>or</i> Hoboe	Hautbois
* English horn <i>or</i> Cor anglais	Corno inglese	Englisch horn	Cor anglais
* Clarinet	Clarinetto	Klarinette	Clarinette
* Bassoon	Fagotto	Fagott	Basson
Saxophone	Sassofono	Saxophon	Saxophone
Brass	Ottoni	Blechinstrumente	Cuivres
* Horn	Corno	Horn	Cor
* Trumpet	Tromba	Trompete	Trompette
* Trombone	Trombone	Posaune	Trombone
* Tuba	Tuba	Tuba	Tuba
Percussion	Percussione	Schlagzeug	Batterie
Timpani	Timpani	Pauken	Timbales
Xylophone	Xilofono <i>or</i> Silofono	Xylophon <i>or</i> Holzharmonika	Xylophone <i>or</i> Claquebois
Marimba	Marimba	Marimbaphon	Marimba
Glockenspiel <i>or</i> Orchestral Bells	Campanelli <i>or</i> Campanette	Glockenspiel <i>or</i> Stahlspiel	Jeu de timbres <i>or</i> Carillon
Vibraphone	Vibrafono	Vibraphon	Vibraphone
Snare Drum	Tamburo piccolo <i>or</i> Tamburo militare	Kleine Trommel	Tambour <i>or</i> Caisse claire
Triangle	Triangolo <i>or</i> Acciarino	Triangel	Triangle
Tambourine	Tamburino <i>or</i> Tamburo basco	Schellentrommel <i>or</i> Tamburin	Tambour de basque
Strings	Archi	Streichinstrumente	Cordes
* Harp	Arpa	Harfe	Harpe
* Violin	Violino	Violine <i>or</i> Geige	Violon
* Viola	Viola	Bratsche	Alto
* Violoncello <i>or</i> Cello	Violoncello	Violoncell	Violoncelle
* Double Bass <i>or</i> Contrabass	Contrabasso	Kontrabass	Contrebasse