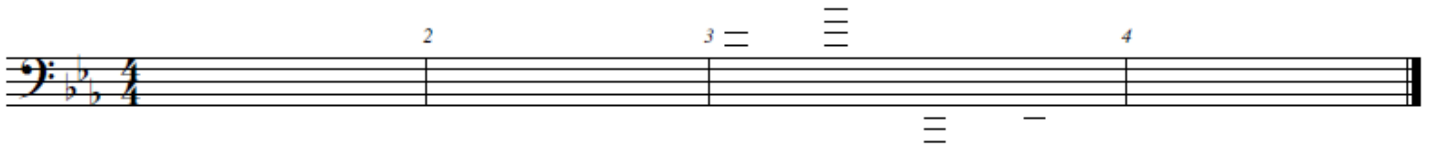


EXAM Review – Fill in the Blank



DRAW AND COMPLETE THE DEFINITIONS FOR THESE COMMON MUSICAL SYMBOLS

The STAFF is the group of FIVE LINES and FOUR SPACES where music is written.

The CLEF sign identifies the position of NOTES on the STAFF, two common CLEFS are TREBLE and BASS.

The KEY signature marks pitches as SHARP or FLAT for the duration of the piece.

The TIME signature identifies how to COUNT the RHYTHM. The top number represents BEATS PER MEASURE and the bottom number represents WHAT NOTE GETS THE BEAT.

A BARLINE is a VERTICAL line that separates music into MEASURES. A DOUBLE BARLINE indicates the END of a piece.

LEDGER LINES are small HORIZONTAL lines that are used to EXTEND the staff HIGHER and LOWER.



NAVIGATION TERMS

REPEAT		Tells the performer to go back and play a section again
CODA		“tail” a section of music at the end of a piece
DAL SEGNO		“The Sign” marks a significant return point typically used with <i>D.S. al Coda</i>
DA CAPO	<i>D.C.</i>	“The Head” or “Top” to return to the beginning, typically used with <i>D.C. al Fine</i>
FERMATA		“The Birds Eye” or “Watch” hold a note or rest longer than its intended value
CAESURA	//	“Grand Pause” or “Railroad Tracks” All stop and wait for a cue to resume
1 MEASURE REPEAT		Repeat the previous measure. Typically seen in percussion music.

DRAW THE SYMBOL AND DESCRIBE EACH ARTICULATION – the type of ATTACK used to play a NOTE

ACCENT	>	Emphasize the note
PORTATO		Long lifted style 75%
STACCATO	•	Short Separated, or light and detached style 50%
TENUTO	—	Long, Smooth Connected Style 100%
SLUR		Curved line connecting two notes of different pitch, articulate the first note only
TIE		Curved line connecting two notes of the same pitch, the note values are added together

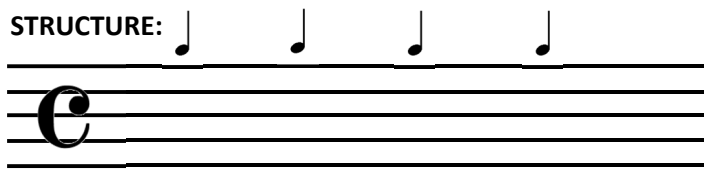
The EMBOUCHURE is the formation of the MOUTH when playing a WIND instrument.

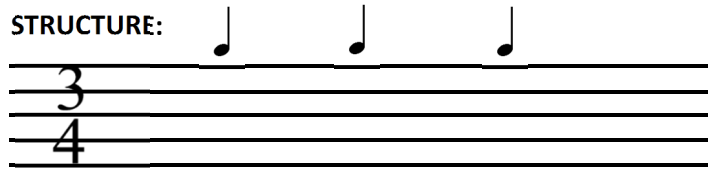
The RHYTHM is the ordered arrangement of NOTES and RESTS

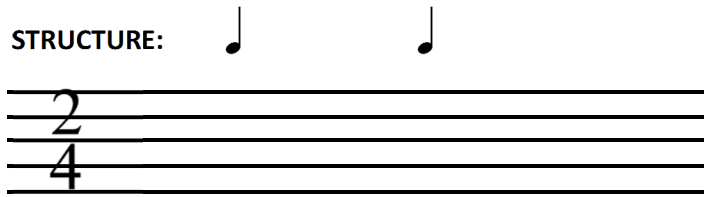
A RHYTHM that stresses a WEAK BEAT or part of a beat is called SYNCOPIATION.

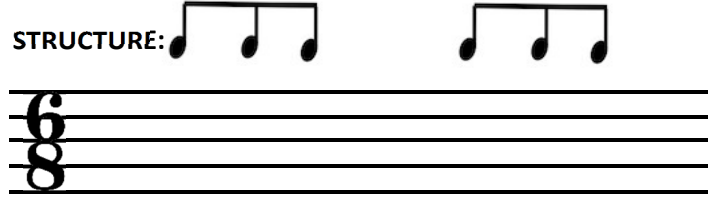
A REST is a performance of SILENCE.

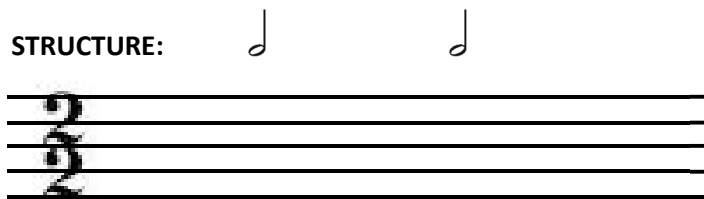
DRAW THE FUNDAMENTAL STRUCTURE AND FILL IN AN EXAMPLE OF EACH TIME SIGNATURE

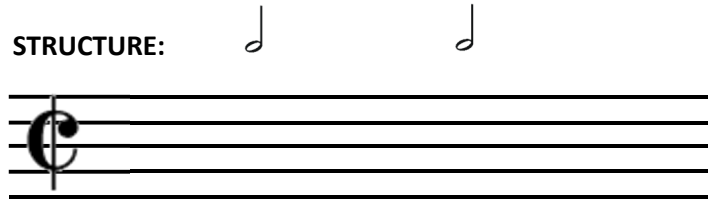
STRUCTURE: 

STRUCTURE: 

STRUCTURE: 

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STRUCTURE: 

DYNAMICS – the degrees of LOUDNESS and SOFTNESS

LABEL THE DYNAMICS BY NAME AND DEFINITION AND APPROXIMATE AIR COUNT

FORTISSIMO			<i>ff</i>	4	VERY LOUD
FORTE			<i>f</i>	6	LOUD
MEZZO FORTE		<i>mf</i>	8	MEDIUM LOUD	
MEZZO PIANO		<i>mp</i>	10	MEDIUM SOFT	
PIANO		<i>p</i>	12	SOFT	
PIANISSIMO	<i>pp</i>	16	VERY SOFT		

FORTE PIANO	<i>fp</i>	Attack the note loudly then immediately play soft
SFORZANDO	<i>sfz</i>	Play with sudden, strong emphasis, similar to an accent ">"
SUBITO	<i>sub.</i>	"Suddenly" indicates an immediate dynamic change
CRESCENDO	<i>cresc.</i>	Gradually get louder
DECRESCENDO	<i>decresc.</i>	Gradually get softer
DIMINUENDO	<i>dim.</i>	An exaggerated decrescendo over significant distance
POCO A POCO	<i>poco a poco</i>	"little by little" over significant distance

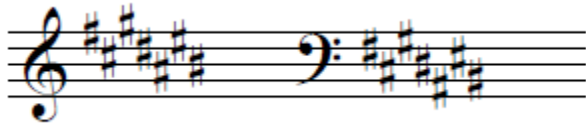
KEYS AND SCALES

ACCIDENTAL	A sharp, flat, or natural sign that is different than the key signature	CHORD	Two or more notes sounded at the same time
SCALE	A series of notes from lowest to highest or highest to lowest	ARPEGGIO	Notes of a chord played one at a time; a broken chord

KEY ORDER AND IDENTIFICATION

SHARPS F C G D A E B

FLATS B E A D G C F



The LAST sharp is ONE-HALF STEP BELOW the starting note. Then count the sharps for the key signature.

All Flat keys say FLAT (except for F), to find the key signature ADD ONE FLAT to the starting note.

#'s ↓ $\frac{1}{2}$ step **b's** + 1 FLAT

PHRASE	A musical thought or sentence	SOLO	One person plays
UNISON	Everyone plays the same notes and rhythms	SOLI	Whole section plays
THEME	The main musical idea of a piece of music	DUET	Two people play
VARIATION	A slightly altered version of the theme	DIVISI	"Div." a part split into upper and lower notes
SIMILE	To continue in a similar manner	ROUND	A unison melody of overlapping voices starting at different times
TUTTI	Means "all"; everyone plays	OSTINATO	A repetitive musical phrase or rhythmic pattern
PICK-UP NOTES	A note or notes that come before the first full measure of a phrase	HEMIOLA	A rhythmic figure that is written in one meter but feels like it's in a different meter

TEMPO – The SPEED of the BEAT

Largo

A slow, broad tempo
40-60

Adagio

Slow and Stately
60-70

Andante

A moderately slow, walking tempo
70-90

Moderato

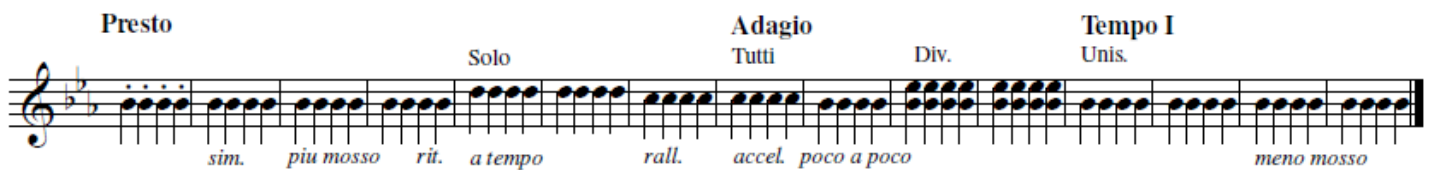
A moderate or medium tempo
90-120

Allegro

A fast, lively tempo
120-168

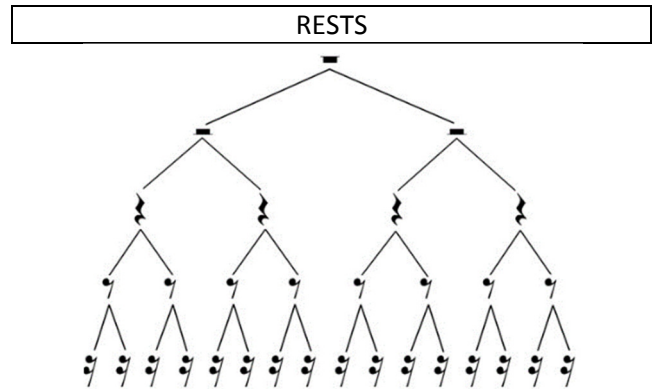
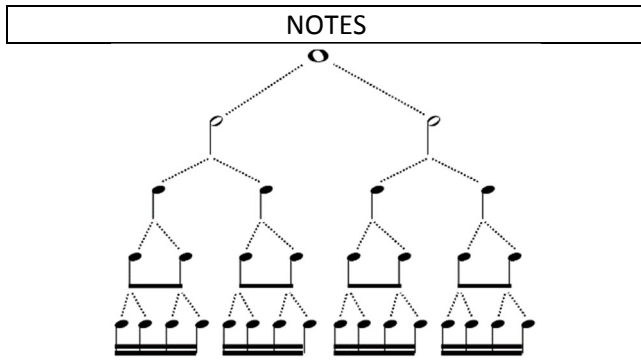
Presto

A very fast and energetic tempo
168-200

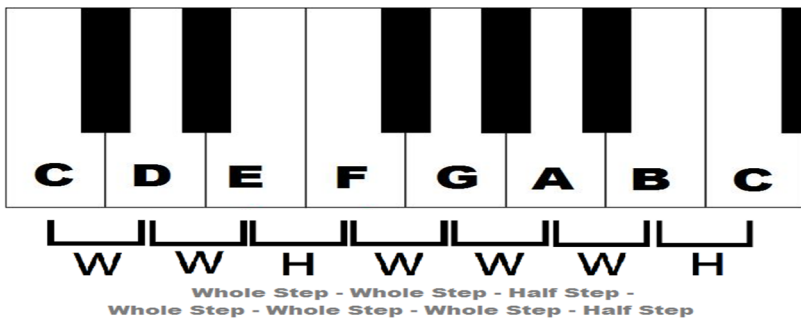


ACCELERANDO	<i>accel.</i>	Gradually get faster
RITARDANDO	<i>rit.</i>	Gradually get slower
RALLENTANDO	<i>rall.</i>	Dramatically slow down, synonymous with ritardando
RUBATO	<i>rub.</i>	"to Rob" take away strict pulse
A TEMPO	<i>a tempo</i>	Resume the previous tempo
TEMPO PRIMO	<i>Tempo I</i>	Return to the original tempo
PIU MOSSO	<i>piú mosso</i>	A slight increase in tempo, "more motion"
MENO MOSSO	<i>meno mosso</i>	A slight decrease in tempo, "less motion"
MARCATO	<i>marcato</i>	Played with emphasis, march-like
LEGATO	<i>legato</i>	Played in a smooth connected style, tenuto section
MOLTO	<i>molto</i>	"greatly" or more

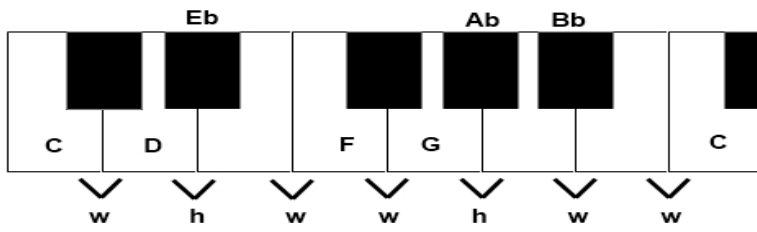
TYPES OF NOTES AND RESTS



*Remember: TWO Black Keys right of C THREE Black Keys right of F
Major Scale Formula



Natural Minor Conversion: ADD 3 FLATS



RELATIVE KEYS: A KEY SIGNATURES that is SHARED across different scales

ACCIDENTALS AND ENHARMONIC TONES – Notes that have the same PITCH but are spelled DIFFERENT

HALF STEP	The smallest distance between two notes in common use	FLAT	\flat	Lowers the pitch of a note by one half step
WHOLE STEP	The distance of two half steps	SHARP	\sharp	Raises the pitch of a note by one half step
INTERVAL	The distance between two notes	NATURAL	\natural	Cancels out a sharp or flat

COUNTING RULES: 1) If you say it write it **BIG** 2) Where you sustain write it **SMALL** 3) If you rest write it **SMALL**

*** Beats get NUMBERS – Between the Beat is the SUBDIVISION: (8th's (1 + 2 +) | 16th's (1 e + a 2 e + a) | Triplets (1 La Li 2 La Li) ***

The Circle of Fifths

