

AP MUSIC THEORY SUMMER ASSIGNMENT



In preparation for taking the AP Music Theory Course at the Academic Magnet High School you should become adept at the following skills. The packet will help you in this process but you should not limit yourself to just the packet. If you need more practice in certain areas, there are many online resources that can help.

Also, repetition of some of these skills is the only true way to gain memorization. Be warned, the AP Exam is not looking for memorization. The assumption is that the student has the skills mastered and can draw on them to answer upper level questions about music (sometimes with audio prompts). For example, being able to write and use the *Circle of 5ths* fluently is a necessity for everything we do in class. Be able to write the *Circle of 5ths* on a blank sheet of paper by the first day of class!

Go to www.collegeboard.com to find more information about the AP Music Theory exam.



Below are a list of knowledge/skills you must have on the first day of class to be successful in AP Music Theory...

-fluency in note names on the piano

-fluency in note names on the grand staff-this means both **treble** and **bass** clef

-memorize the structure of a **major** and **natural minor** scale

-memorize the scale degree names for **major** and **natural minor**

-memorize the Circle of 5ths in **major** and **minor**

-Memorize terms (there are a lot of terms. The practice quizzes are helpful. Take them multiple times if need be. Make flashcards!)

-FINALLY, **EAR-TRAINING** is a BIG part of this course. The more familiar you are with intervals, chords, rhythms, and melodies, the better off you will be. Relate everything back to your main instrument as well as the piano, READ EVERYTHING and SING SING SING!!!

For extra help and lots of ear-training and music theory examples go to...

www.musictheory.net

Other sites...

<http://www.people.vcu.edu/~bhammel/theory/resources/index.html>

http://www.murraystate.edu/qacd/cfac/music/MUS109e/intro/chapter_index.html

<http://www.music.vt.edu/musicdictionary/>

There are plenty of other ones out there if you just search music theory, ear-training/lessons/examples/practice etc.

There are also ear-training apps for your phone.



Treble Clef Notes

www.musictechteacher.com

A B C D E F G A B C D E F G A B C D E F

Lines on the Staff

Spaces on the Staff

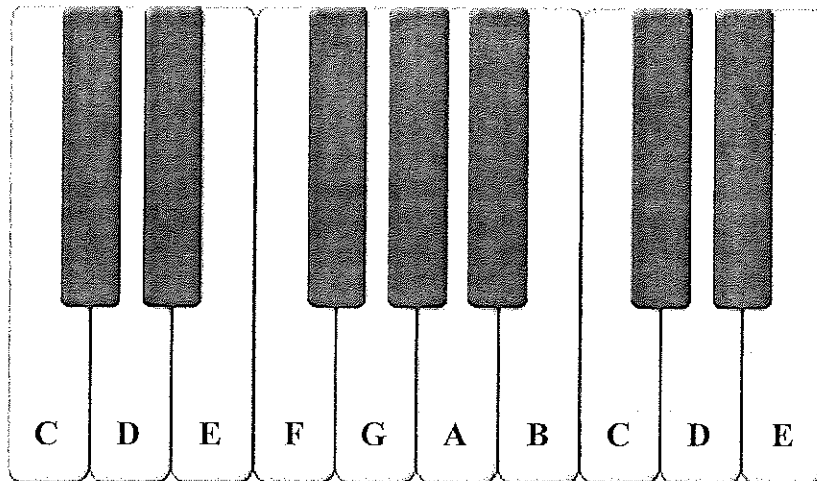
E G B D F F A C E
1 2 3 4 5 1 2 3 4

Ledger Lines - Notes Below the Staff

F G A B C D

Ledger Lines - Notes Above the Staff

G A B C D E F





Bass Clef Notes

www.musictechteacher.com

C D E F G A B C D E F G A B C D E F G A

Lines

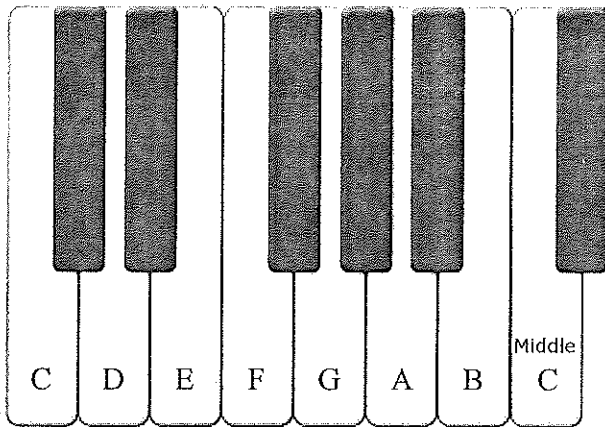
Spaces

G B D F A A C E G
 Good Boys Do Fine Always All Cows Eat Grass
 1 2 3 4 5 1 2 3 4

Notes Above the Staff

C D E F G A B C D E

Notes Below the Staff

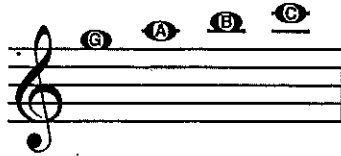


C D E F G A B C

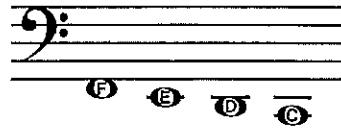
Ledger Lines

Low and High Notes

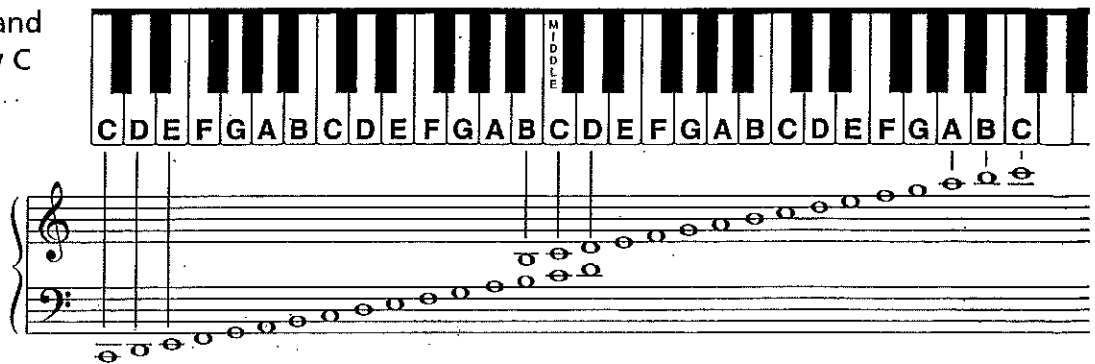
More than one ledger line may be added to extend the lower and upper ranges of the grand staff. The next higher notes of the treble staff are G, A, B and C.



The next lower notes of the bass staff are F, E, D and C.

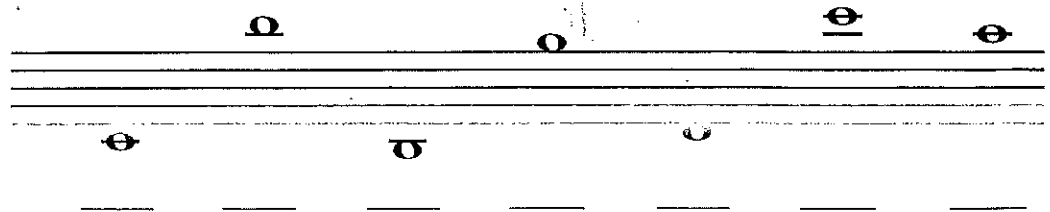


All the notes on the grand staff from bass clef Low C to treble clef High C:

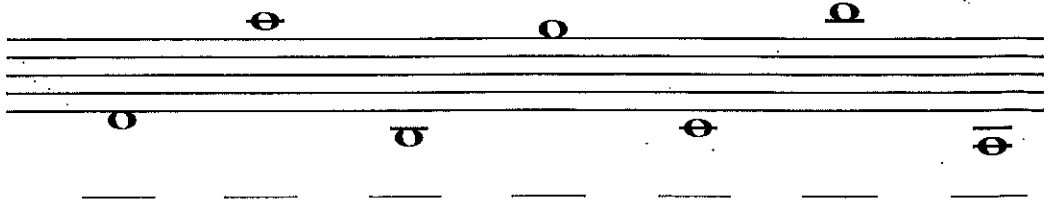


Exercises

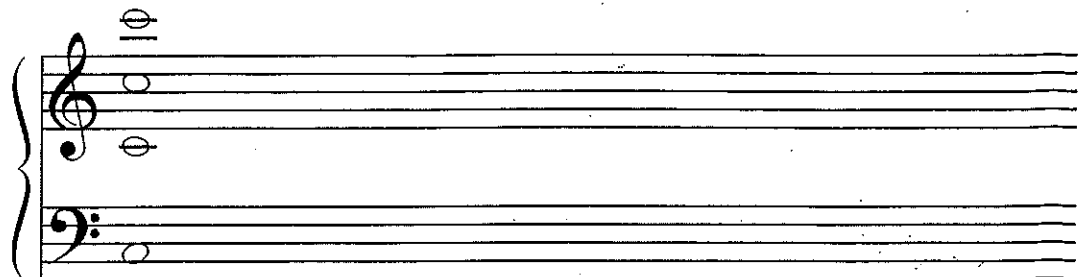
- 1** Draw a treble clef and name the notes.



- 2** Draw a bass clef and name the notes.



- 3** Write each of the indicated notes in four places on the grand staff.



1 How many lines are on a single staff? _____

2 How many spaces are on a single staff? _____

3 Is the 5th line at the bottom or top of the staff?

4 Which clef is also known as the G clef? _____

5 The note names of the five lines in the treble clef from bottom to top are:

6 The note names of the four spaces in the treble clef from bottom to top are:

7 The line through middle C is called a _____ line.

8 Which clef is also known as the F clef? _____

9 The note names of the five lines in the bass clef from bottom to top are:

10 The note names of the four spaces in the bass clef from bottom to top are:

11 Write the letter names of the notes.

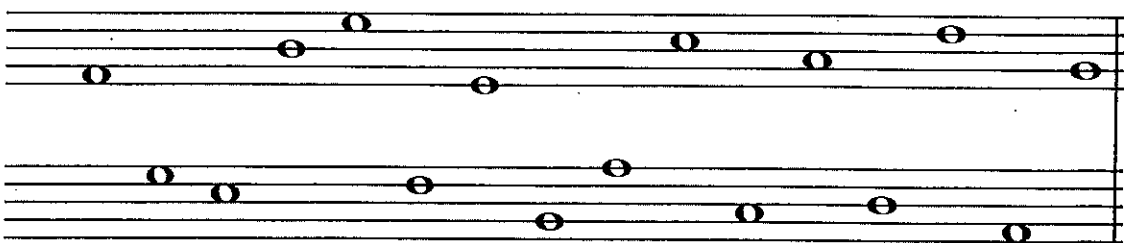


a. _____ b. _____ c. _____ d. _____ e. _____ f. _____

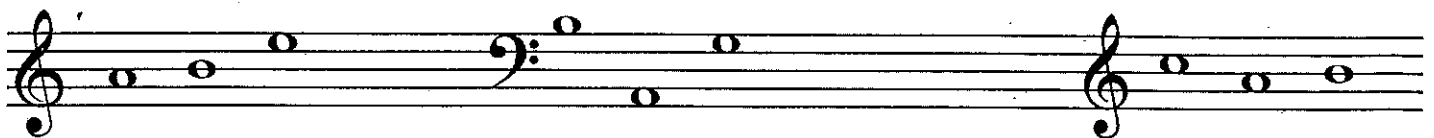
12 Write the letter names of the notes.




13 Draw the grand staff and name the notes.



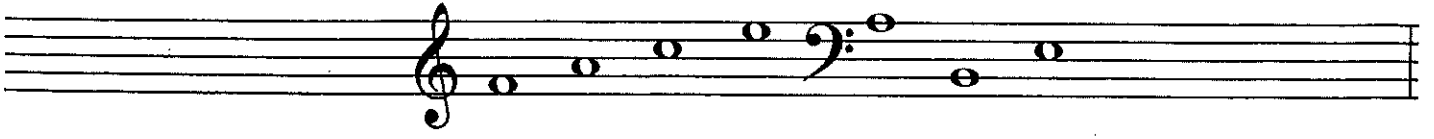
14 Spell the words to complete the sentences below.



_____ took his lunch _____ and went downtown in a _____ to



_____ the pigeons in the park. While eating his _____ sandwich, a _____

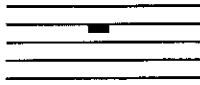


flew by and barely missed his _____ decided to go home.

Whole, Half and Quarter Rests

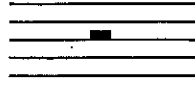
Music is not only made up of sounds, but also the silence between sounds. The duration of musical silence is determined by the value of the REST.

A **WHOLE REST** means to rest for a whole measure.



It hangs down from the 4th line.

A **HALF REST** is equal to half of a whole rest.



It sits on the 3rd line.

A **QUARTER REST** is equal to one quarter of a whole rest.



1 Whole rest = 2 Half rests = 4 Quarter rests

1 Half rest = 2 Quarter rests

Notes	=	Rests
	=	
	=	
	=	

In $\frac{4}{4}$ time:

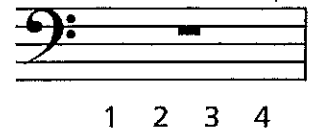
Quarter rests are equal to 1 beat.



Half rests are equal to 2 beats.



Whole rests are equal to 4 beats.



Exercises

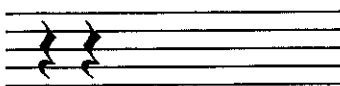
1 Fill in the correct number:

- 2 =
- =
- =
- =

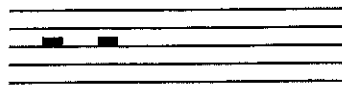
2 Fill in the correct number:

- =
- =
- =
- =

3 Trace the 2nd quarter rest, then draw 4 more.



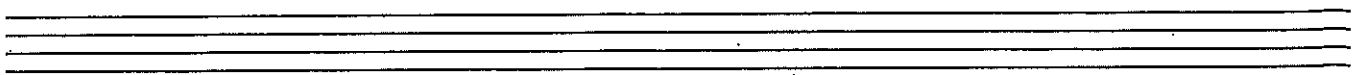
4 Fill in the 2nd half rest, then draw 4 more.



5 Fill in the 2nd whole rest, then draw 4 more.



- 6**
- Divide the staff below into 4 measures with a double bar at the end.
 - Add a $\frac{4}{4}$ time signature.
 - Fill in the 1st bar with a whole rest, the 2nd bar with 2 half rests, the 3rd bar with 4 quarter rests, the 4th bar with 1 half rest and 2 quarter rests.



Time Signature

In $\frac{2}{4}$ time: $\frac{2}{4}$ means there are 2 beats per measure.
 $\frac{4}{4}$ means the quarter note ♩ receives 1 beat.

$\frac{2}{4}$ and $\frac{4}{4}$ both have 4 as the bottom number, meaning a quarter note ♩ receives 1 beat.
 The difference is that $\frac{2}{4}$ has 2 beats per measure while $\frac{4}{4}$ has 4.

In $\frac{2}{4}$ time: ♩ or ♪ = 1 beat
 ♩ or ━ = 2 beats*

Count: 1 2 1 2 1 2 1 2 1 2

*A whole rest ━ is used for a full measure of rest, even if there are only 2 beats in each measure.
 In writing music, a half rest and a whole note are never used in $\frac{2}{4}$ time.

Exercises

- 1** Complete the measures using notes and rests. Count and clap.

- 2** Circle the measures with the incorrect number of beats.

- 3** Draw bar lines and a double bar in the correct places. Count and clap.

- 4** Rewrite the $\frac{4}{4}$ music line in $\frac{2}{4}$ on the staff below. Write the names of the notes below the staff.

3/4 Time Signature

In $\frac{3}{4}$ time: $\frac{3}{4}$ means there are 3 beats per measure.
 $\frac{3}{4}$ means the quarter note ♩ receives 1 beat.

♩ or ♪ = 1 beat
 ♩ or ♪♪ = 2 beats

Count: 1 2 3 1 2 3 1 2 3 1 2 3

A whole rest — is used for a full measure of rest, even if there are only 3 beats in each measure. In writing music, a half rest and a whole note are never used in $\frac{3}{4}$ time.

$\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ all have 4 as the bottom number, meaning the quarter note ♩ always receives 1 beat.

The difference is that:

$\frac{2}{4}$ has 2 beats per measure. $\frac{3}{4}$ has 3 beats per measure. $\frac{4}{4}$ has 4 beats per measure.

Exercises

- 1** Complete the measures using one note or rest. Count and clap.

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

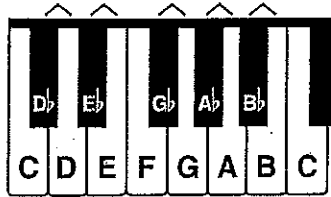
- 2** Circle the measures with the incorrect number of beats.

- 3** In the example below, draw bar lines and a double bar in the correct places. Count and clap.

- 4** In the exercise below:
 a. Add the note stems, bar lines and a double bar. Add whole rests where appropriate.
 b. Write the beats below the grand staff, then count and clap.
 c. Write the names of the notes below the beats.

Flats

The FLAT sign (\flat) before a note lowers the pitch of that note. On the keyboard, play the next key to the left, whether black or white.



When speaking of flatted notes, the word "flat" comes after the letter name, as in **A flat**. However, in written music, the flat sign comes before the note.

A flat



To draw a flat sign, first draw a vertical line:



then add the heavier curved line:



When a flat sign is attached to a line note, the flat is centered on the line.



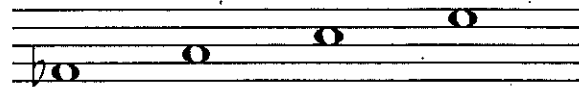
Add flat signs to the line notes below.



When a flat sign is attached to a space note, the flat is centered in the space.

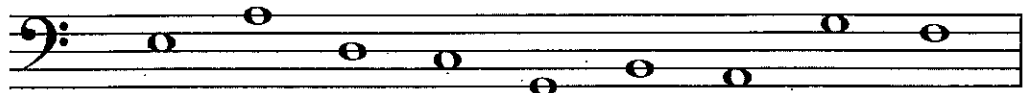


Add flat signs to the space notes below.

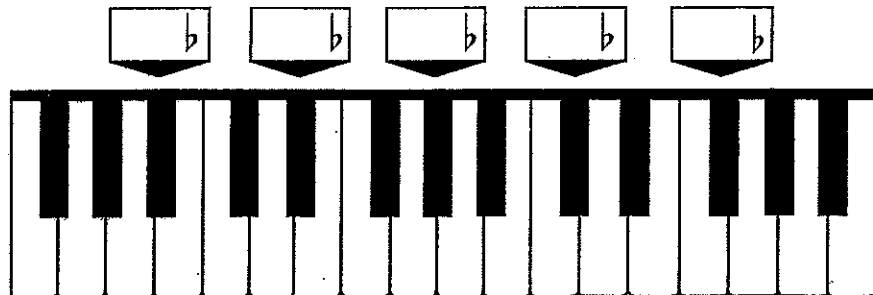


Exercises

1 In the example, write flat signs before each note, then name the notes.



2 Write the names of the piano keys in the boxes.

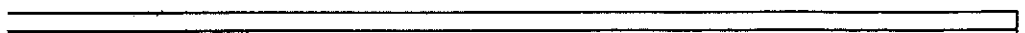


3 Write a treble clef and the notes indicated on the staff using half notes.



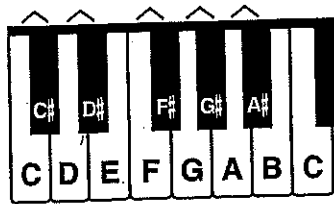
G \flat D \flat C \flat A \flat E \flat B \flat F \flat

4 Write a bass clef and the notes



Sharps

The SHARP sign (#) before a note raises the pitch of that note. On the keyboard, play the next key to the right, whether black or white.



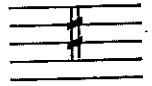
When speaking of sharped notes, the word "sharp" comes after the letter name; as in C sharp. However, in written music, the sharp sign comes before the note.



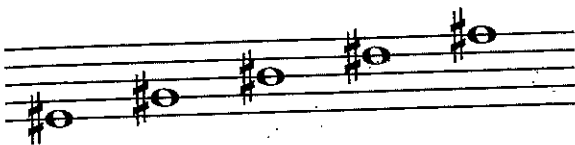
To draw a sharp sign, first draw two vertical lines:



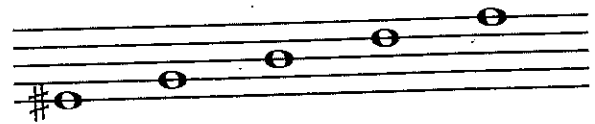
then add the heavier slanting lines:



When a sharp sign is attached to a line note, the sharp is centered on the line.



Add sharp signs to the line notes below.



When a sharp sign is attached to a space note, the sharp is centered in the space.

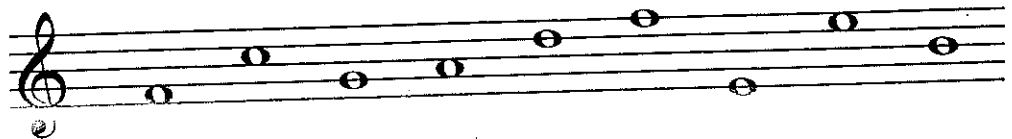


Add sharp signs to the space notes below.

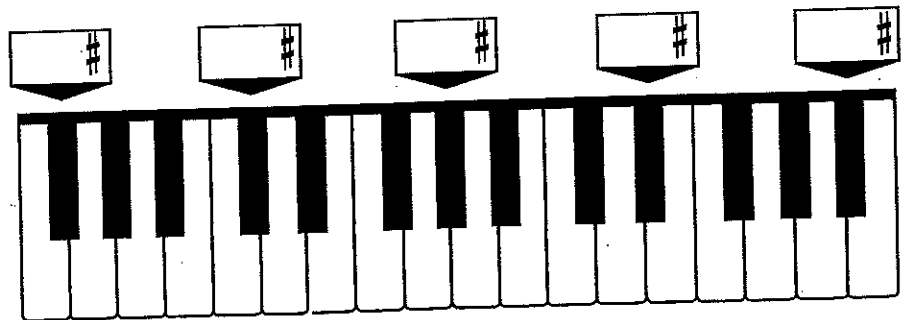


Exercises

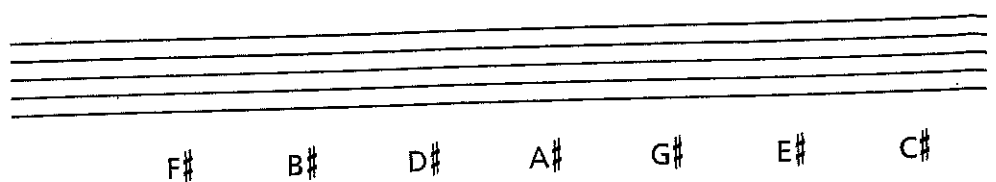
1 In the example, write sharp signs before each note, then name the notes.



2 Write the names of the piano keys in the boxes.



3 Write a treble clef and the notes indicated on the staff using single 8th notes.

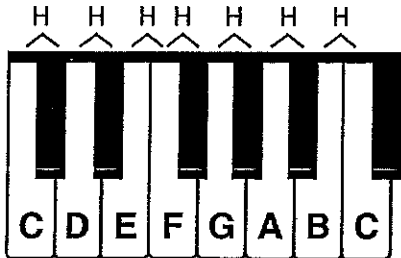


4 Write a bass clef and the notes indicated on the staff using dotted half notes.

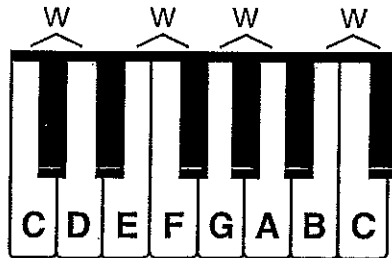


Whole Steps, Half Steps and Enharmonic Notes

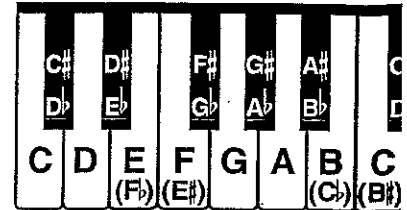
The distance from any key on the keyboard to the very next key above or below, whether black or white, is a HALF STEP (H).



The distance from any key to two keys above or below, is a WHOLE STEP (W).



The key a half step up from is C \sharp . This key is also a half step down from D, and is also known as D \flat .

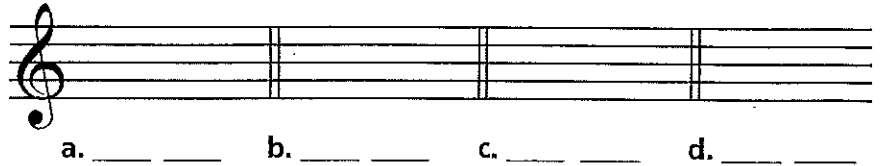


Many notes sound the same but are written differently. These notes are called ENHARMONIC NOTES.

Exercises

- 1** The enharmonic note for F \flat is _____. The enharmonic note for E \sharp is _____.
The enharmonic note for C \flat is _____. The enharmonic note for B \sharp is _____.

- 2** Write the 2 indicated enharmonic notes on the staff and name the notes in the spaces below:
- one half step above G
 - one half step below F
 - one half step below B
 - one half step above D



- 3** Write the indicated notes on the staff and the name of the note in the spaces below. If there are enharmonic notes, write both.
- one whole step above G \sharp
 - one whole step below F
 - one whole step below A
 - one whole step above E



- 4** Name the notes and indicate whether the distance between each pair of notes is a whole step (W) or a half step (H).

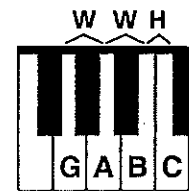
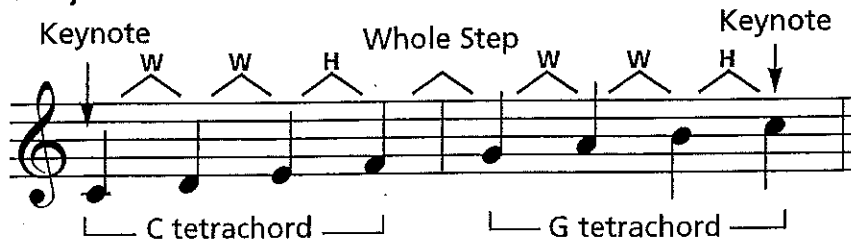


Tetrachords and Major Scales

The word TETRA means four. A TETRACHORD is a series of four notes having a pattern of whole step, whole step, half step. The four notes of a tetrachord must be in alphabetical order.



C Major Scale



The MAJOR SCALE consists of eight notes—two tetrachords joined by a whole step.

Each scale begins and ends on a note of the same name, called the KEYNOTE.

A scale can begin on any note.

The tones of a scale are also called the DEGREES (or steps) of the scale.

There are eight degrees in a major scale:

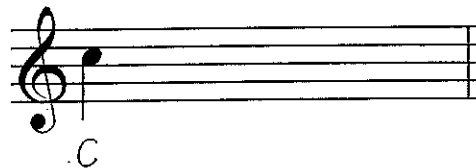


In all major scales, half steps occur between the 3rd and 4th and the 7th and 8th scale degrees.

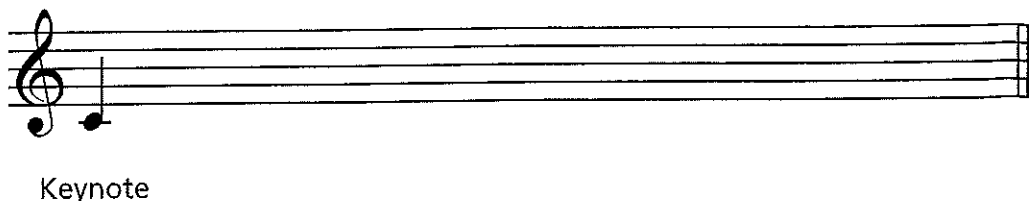
The distances between all other scale degrees are whole steps.

Exercises

- 1** Write tetrachords starting on the following notes, then add the note names under the staff. The notes must be in alphabetical order. Write where the whole (W) and half (H) steps occur above the staff.



- 2** Write a C major scale. Add the scale degrees under each note and indicate where the whole and half steps occur above the staff.

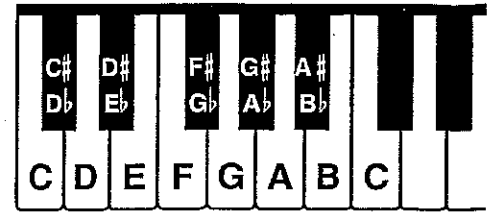


- 3** Write whether the distance between each note is a whole step (W) or half step (H).



Chromatic Scale

The CHROMATIC SCALE is made up entirely of half steps in consecutive order. On a keyboard, therefore, it uses every key, black and white. When the scale goes up, it is called *ascending*; when the scale goes down, it is called *descending*.



The chromatic scale may begin on any note. In a chromatic scale, there are 12 tones.

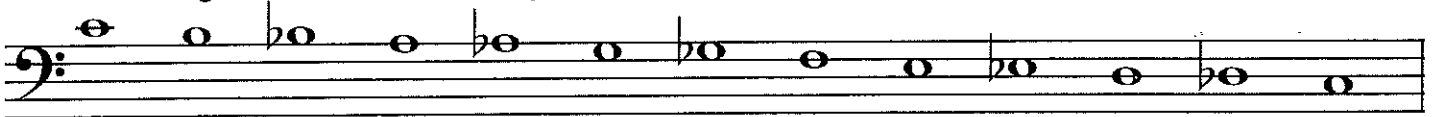
C Chromatic Scale



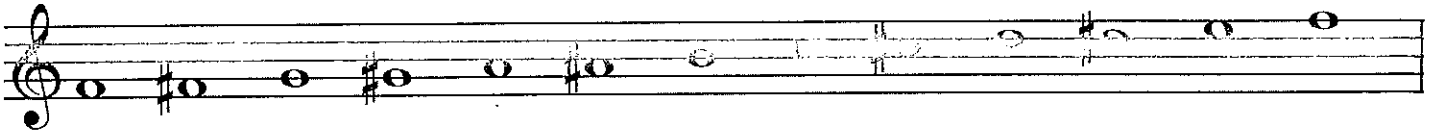
The ascending chromatic scale starting on C uses sharp signs.



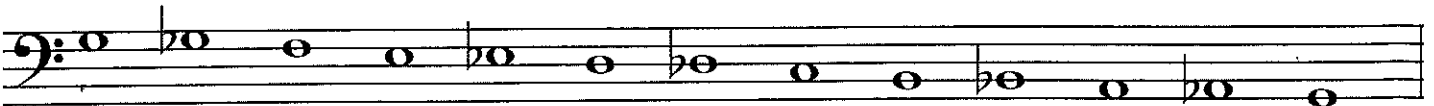
The descending chromatic scale starting on C uses flat signs.



An ascending chromatic scale starting on F looks like this:



A descending chromatic scale starting on G looks like this:



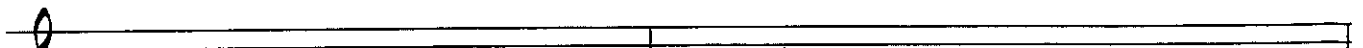
Exercises

1 What is the distance between each pitch in a chromatic scale? _____

2 Write an ascending and descending chromatic scale starting on A.



3 Write an ascending and descending chromatic scale starting on B.



Scale Degree Names

Each tone of a scale can be identified by a name as well as by a **numbered** scale degree (see page 43). The most important scale degrees are the same as those on which the primary chords are built: 1, 4 and 5. The three most important scale degree names are the **Tonic (I)**, **Subdominant (IV)** and **Dominant (V)**.

TONIC (I)

The keynote of a scale is called the TONIC. It is the lowest *and* highest tone of the scale. Since the tonic is the **1st** scale degree, it is given the Roman numeral I. In C major, C is the tonic note or chord.

DOMINANT (V) and SUBDOMINANT (IV)

The tone a 5th **above** the tonic is called the DOMINANT. Since the dominant is the **5th** scale degree, it is given the Roman numeral V. In C major, G is the dominant note or chord.

The tone a 5th **below** the tonic is called the SUBDOMINANT. Since the subdominant is the **4th** scale degree, it is given the Roman numeral IV. In C major, F is the subdominant note or chord. The prefix "sub" means under or below.

Important!

The names of scale degrees were derived from an arrangement in which the tonic was the central tone. The subdominant was given its name because it is the same distance **below** the tonic as the dominant is **above** the tonic. It is not called subdominant because it is just below the dominant. See bottom staff.

MEDIANT (III) and SUBMEDIANT (VI)

The tone a 3rd degree **above** the tonic (midway between the tonic and the dominant) is called the MEDIANT (a Latin word meaning "in the middle"). Since the mediant is the **3rd** scale degree, it is given the Roman numeral III. In C major, E is the mediant note or chord.

The tone a 3rd degree **below** the tonic (midway between the tonic and the subdominant) is called the SUBMEDIANT. Since the submediant is the **6th** scale degree, it is given the Roman numeral VI. In C major, A is the submediant note or chord.

SUPER-TONIC (II) and LEADING-TONE (VII)

The tone a 2nd degree **above** the tonic is called the SUPER-TONIC. Since the supertonic is the **2nd** scale degree, it is given the Roman numeral II. In C major, D is the supertonic note or chord. The prefix "super" means over or above.

The tone a 2nd degree **below** the tonic is called the LEADING TONE - sometimes called the SUB-TONIC. Leading tone is most often used since the note has a strong tendency to "lead" to the tonic, as it does in an ascending scale. Since the leading tone is the **7th** scale degree, it is given the Roman numeral VII. In C major, B is the leading tone or chord.

In scale degree order, the name and Roman numeral of each scale tone is:

A musical staff in treble clef showing the notes of a scale. Above the staff, boxes contain the names of the scale degrees: TONIC, SUPER-TONIC, MEDIANT, SUBDOMINANT, DOMINANT, SUBMEDIANT, LEADING-TONE, and TONIC. Arrows point from each name to its corresponding note on the staff. Below the staff, Roman numerals I through VII are placed under each note.

With the tonic being the central tone, the name and Roman numeral of each scale tone is:

A musical staff in treble clef showing the notes of a scale. Above the staff, boxes contain the names of the scale degrees: SUPER-TONIC, DOMINANT, LEADING-TONE, TONIC, SUBMEDIANT, MEDIANT, and SUBDOMINANT. Arrows point from each name to its corresponding note on the staff. Roman numerals II through VII are placed under each note, with the TONIC (I) centered under the tonic note.

Key Signatures - Treble Clef



C major
A minor

G major
E minor

D major
B minor

A major
F# minor

E major
C# minor

B major
G# minor



F major
D minor

Bb major
G minor

Eb major
C minor

Ab major
F minor

Db major
Bb minor

Gb major
Eb minor

Key Signatures - Bass Clef



C major
A minor

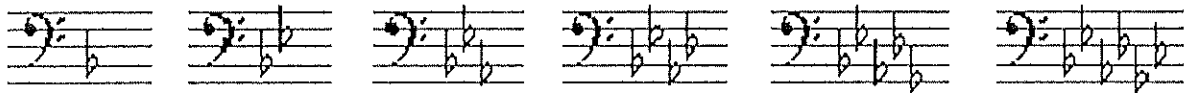
G major
E minor

D major
B minor

A major
F# minor

E major
C# minor

B major
G# minor



F major
D minor

Bb major
G minor

Eb major
C minor

Ab major
F minor

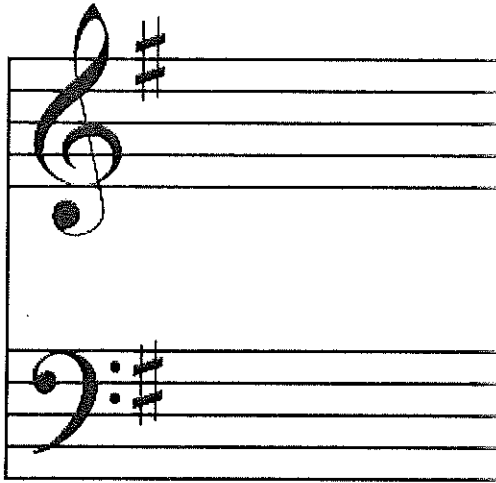
Db major
Bb minor

Gb major
Eb minor

Music key signatures are sharps and flats immediately following the clef sign. These sharps and flats (accidentals) affect every note on the line or space they represent throughout the entire composition. The only times they don't affect a note are when there's a natural sign on that note or when there's a key change.

For instance, let's take a look at the signature for the key of G or E minor. Notice that the sharp sign is over the F line in the treble clef as well as the bass clef.

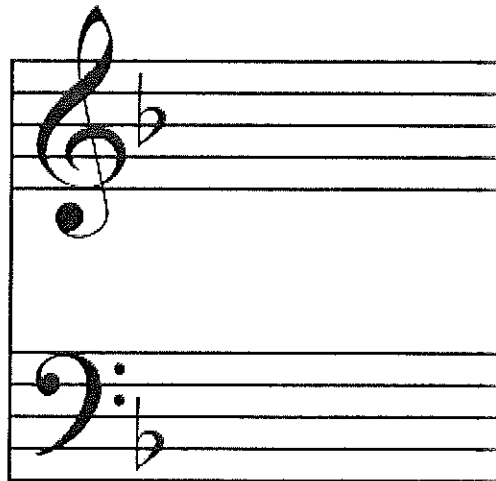
G major (E minor) Key Signatures



This means that every time the note F appears, it will be raised by a semitone to F sharp.

Another example is the key of F Major or D minor. Notice the flat sign over the B line in both the

F major (D minor) Key Signatures



treble and bass clef?



It flattens the note B by a semitone. So every time the note B appears, the note B flat is played instead.

Key signatures help to reduce on the number of accidentals that would be in a piece of music if they were not present. They make it so much easier to read music.

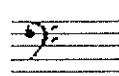
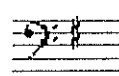
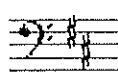

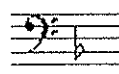
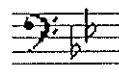

Major keys all have a **relative minor** key. For instance, the relative minor key for C major is A minor. The relative minor for F major is D minor. A major key and its relative minor key make use of the same scale. They have the same signatures. Music written in minor keys often sound sad while those in major keys sound happier.

Here's a diagram showing the different key signatures, major and minor on the bass and

Key Signatures - Treble Clef

					
C major A minor	G major E minor	D major B minor	A major F# minor	E major C# minor	B major G# minor
					
F major D minor	Bb major G minor	Eb major C minor	Ab major F minor	Db major Bb minor	Gb major Eb minor

Key Signatures - Bass Clef

					
C major A minor	G major E minor	D major B minor	A major F# minor	E major C# minor	B major G# minor
					
F major D minor	Bb major G minor	Eb major C minor	Ab major F minor	Db major Bb minor	Gb major Eb minor

treble clef.

Learn about key signatures (and how to play piano) with [Locked Piano](#) lessons.

Each music key signature comes with a particular number of sharps and flats. These sharps and flats have a particular order as you will notice below.

Sharp keys, the number and order of sharps

Let's take a look at sharp keys and the number of sharps they come with, as well as the order of sharps.

C major has no sharps or flats.

G major has one sharp, F#

D major has two sharps, F# C#

A major has three sharps, F# C# G#

E major has four sharps, F# C# G# D#

B major has five sharps, F# C# G# D# A#

F# major has six sharps, F# C# G# D# A# E#

C# major has seven sharps, F# C# G# D# A# E# B#

Flat keys, the number and order of flats

Let's take a look at flat keys and the number of flats they have.

F major has one flat, Bb

Bb major has two flats, Bb Eb

Eb major has three flats, Bb Eb Ab

Ab major has four flats, Bb Eb Ab Db

Db major has five flats, Bb Eb Ab Db Gb

Gb major has six flats, Bb Eb Ab Db Gb Cb

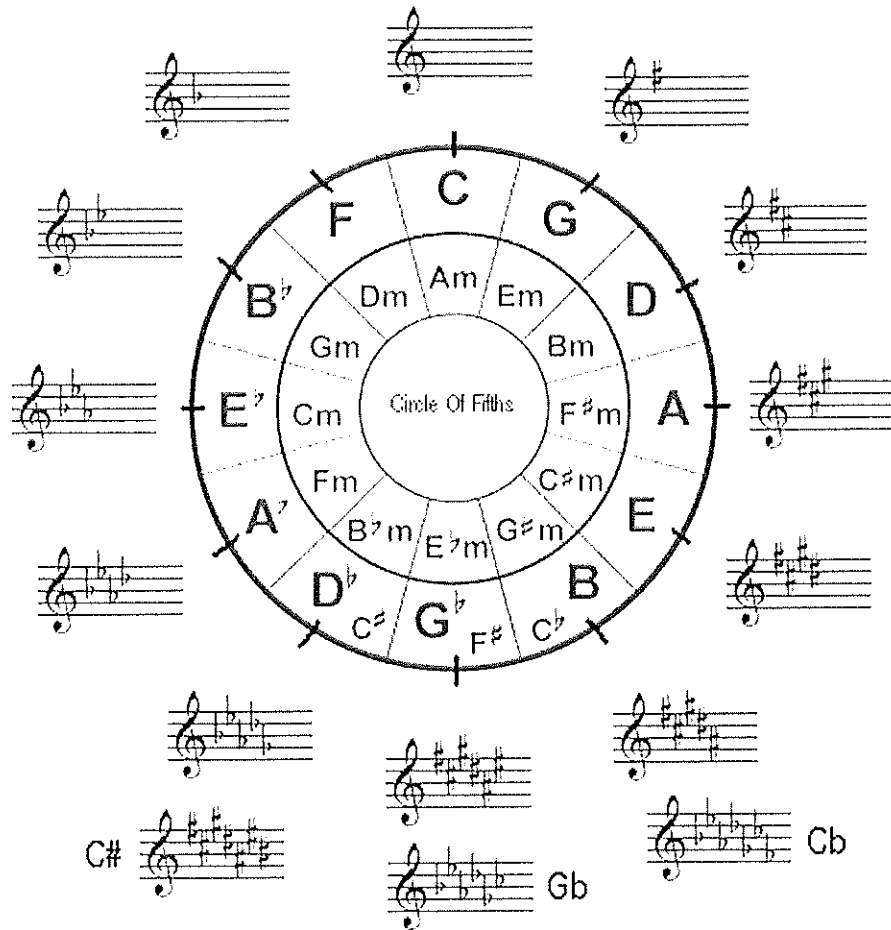
Cb major has seven flats, Bb Eb Ab Db Gb Cb Fb

As seen above the order of sharps are F# C# G# D# A# E# B#.

The order of flats are Bb Eb Ab Db Gb Cb Fb.

The order of flats are opposite to the order of sharps. You will notice that the first four letters in the order of flats spell the word BEAD. Here's a trick to remember the order of sharps. Learn this line: **F**at **C**ats **G**o **D**own **A**lleys **E**ating **B**irds. Memorize this pattern of letters forwards and backwards to remember the order of sharps and flats.

The following diagram shows the cycle of keys or circle of fifths (circle of fourths). You will also see the relative minors.



Here's another chart showing major keys and their relative minors.

Key signatures: major and relative minor

Key signatures: major and relative minor (sharps)

C major	G major	D major	A major	E major	B major	F# major	C# major
A minor	E minor	B minor	F# minor	C# minor	G# minor	D# minor	A# minor

Key signatures: major and relative minor (flats)

C major	F major	Bb major	Eb major	Ab major	Db major	Gb major	Cb major
A minor	D minor	G minor	C minor	F minor	Bb minor	Eb minor	Ab minor

Understanding music key signatures

Here's one way you can look at major music key signatures and know what keys they represent. If the signature has sharps, identify the last sharp and raise it by a semitone (half step). For instance if the last sharp is F#, raise that note by half a step. This takes us to G. The key is G. If the last note in the signature is C sharp, raise it by a half step to D. In this case, the key is D.

How about flat keys? If the signature has flats, simply look at the note before the last. That note tells you the key. For instance, E flat major has three flats. The note before the last is E flat. The key is E flat.

The only exceptions to this rule are C since it has no sharps and flats, and F, since it has one flat.

How do you find the relative minor key? Simply find the name of the major key and lower it by three half steps. For instance if the key is C major, lower C by three half steps. This takes us to A minor. If the key is D major, three half steps lower takes us to the relative minor key, B minor.

AP MUSIC THEORY
SELF ASSESSMENT

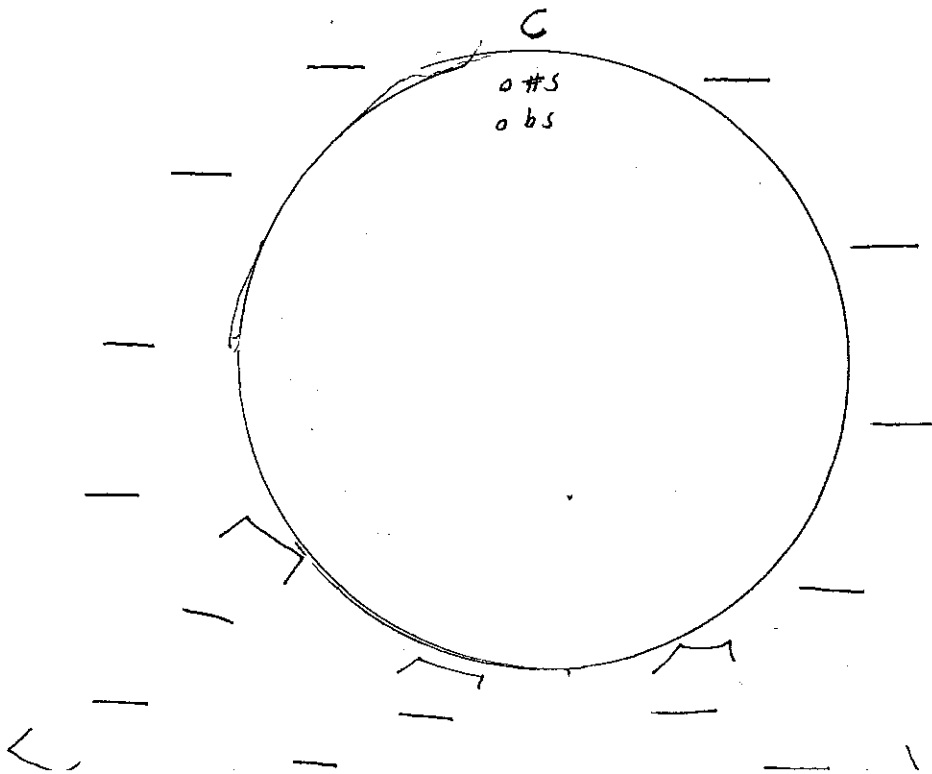
DIRECTIONS: MAKE SURE YOU CAN COMPLETE THE FOLLOWING WITHOUT THE USE OF YOUR NOTES. THERE WILL BE A TEST ON THE MATERIAL IN THIS PACKET AT THE BEGINNING OF THE SCHOOL YEAR. YOU MAY WANT TO COPY THIS SHEET AND COMPLETE IT SEVERAL TIMES TO ENSURE THAT YOU HAVE UNDERSTOOD THE INFORMATION.

A. WRITE THE NAMES OF THE SCALE DEGREES

- 1) _____ 2) _____ 3) _____ 4) _____ 5) _____
6) _____ 7) _____

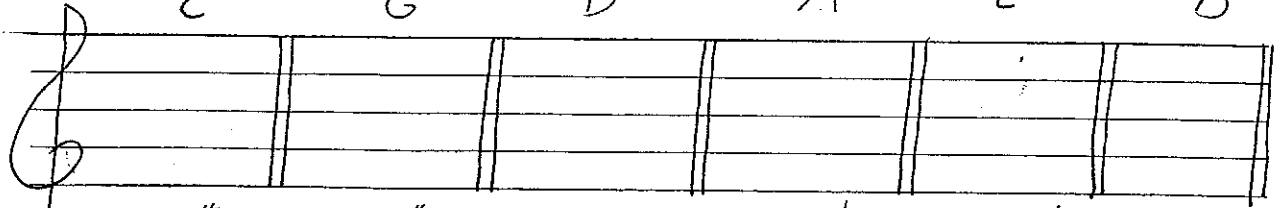
B. WRITE THE STRUCTURE OF THE MAJOR SCALE EX. W = WHOLE STEP
H = HALF STEP

C. LABEL THE CIRCLE OF FIFTHS

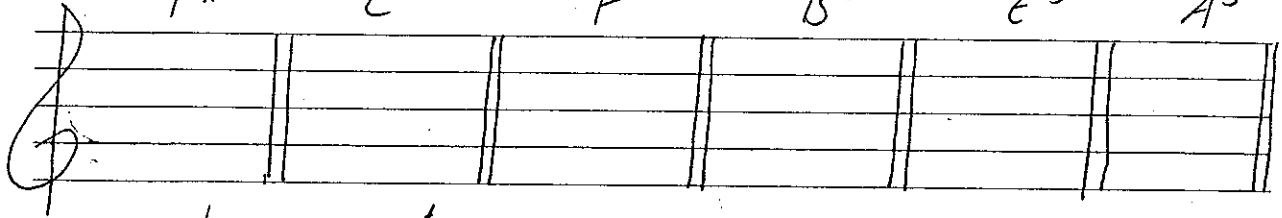


D. WRITE ALL OF THE MAJOR KEY SIGNATURES IN TREBLE AND
BASS CLEF

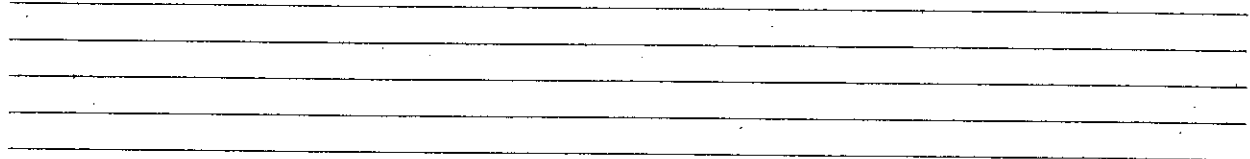
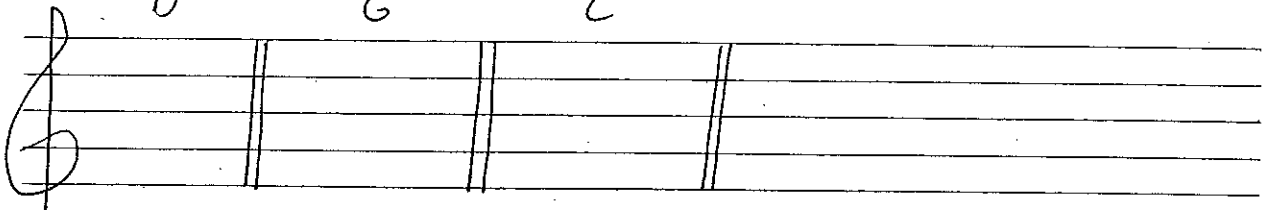
C G D A E B



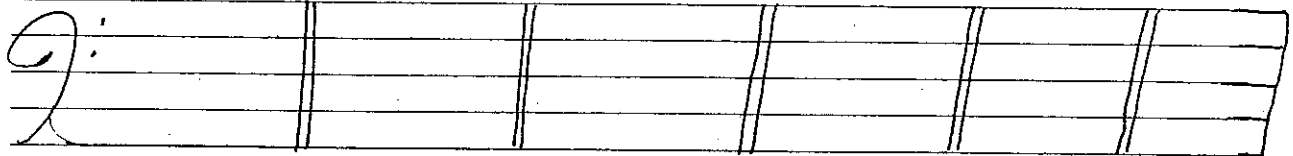
F# C# F B^b E^b A^b



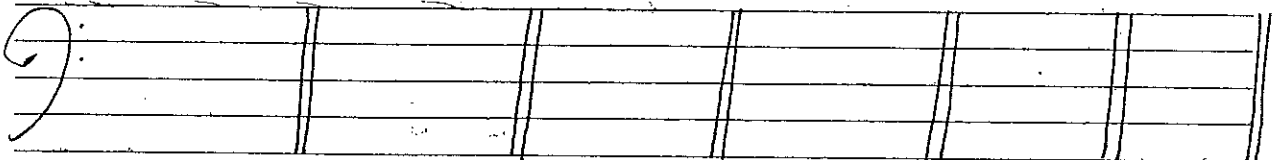
D^b G^b C^b



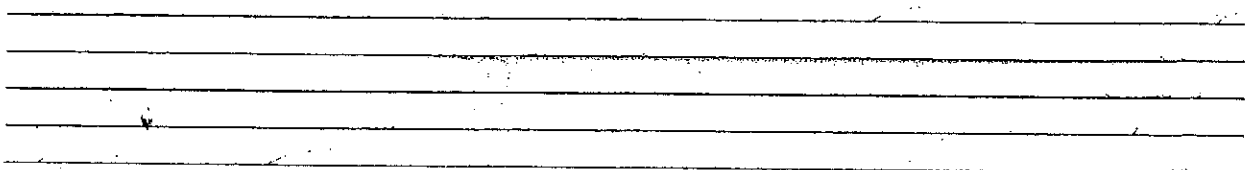
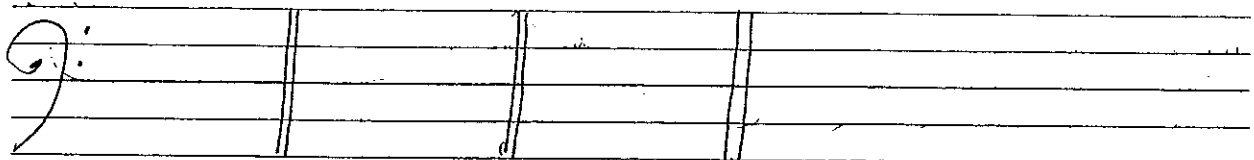
C G D A E B



F# C# F B^b E^b A^b



D^b G^b C^b



2010 Senior All-State Terms

a poco	a little; gradually	leggiero	lightly
a tempo	in time; generally implies a return to original rate of speed	lento	very slow
accelerando (accel.)	gradually faster	maestoso	majestically
adagietto	slow, but not as slow as adagio	marcato	marked; with emphasis
adagio	very slow	marcia	march style
agitato	agitated; rapid	marziale	martial
al fine	to the finish	meno	less (<i>such as meno-mosso-less movement: slower</i>)
alla	in the style of (such as alla marcia-in the style of a march)	mezzo	medium; half (<i>such as mezzo forte-medium loud; mezzo piano-medium soft</i>)
allargando	(allarg.) gradually slower and broader	moderato	moderately
allegretto	light and moderately quick, but not as fast as allegro	molto	very
allegro	rapid; lively	morendo	dying away
andante	moderately slow but moving	mosso	motion; movement
andantino	generally a little quicker than andante	moto	motion; movement
animato	animated; spirited	non troppo	not too much
appassionato	intensely; passionately; with deep feeling	opus	(op.) a musical work or composition
arioso	in a vocal style	ottava	(8va)-an octave (<i>such as ottava alta-octave higher; ottava bassa-octave lower</i>)
assai	very (<i>such as allegro assai-very fast</i>)	pesante	heavily; with emphasis
ben	well (<i>such as ben marcato-well marked</i>)	pianissimo	(pp) very softly
brillante	brillantly	piano	(p) softly
calando	gradually slower and softer	piu	more (<i>such as piu lento-slower; piu mosso-faster</i>)
cantabile	in a singing style	poco	a little (<i>such as poco animato-a little more animated; poco meno-a little less</i>)
chromatic	by semi-tones	poco a poco	little by little
coda	the final added measures of a musical composition (<i>usually marked with Φ</i>)	prestissimo	very fast; more so than presto
con	with	presto	very fast
con amore	with tenderness	primo	first
con amina	with animation; spirited	rallentando (rall.)	gradually slower
		religioso	in solemn style

con brio	with spirit; brilliantly	ritardando	(rit.) gradually slower
con forza	with force	ritenuto	a steady pace, but slower than preceding tempo
con fuoco	with fire, energy	rubato	temporary irregularity of time, lengthening certain notes at the expense of others
con grazia	with graceful style	scherzando	in light, playful style
con spirito	with spirit, brilliance	scherzo	playfully (<i>usually in rapid tempo with rhythmic and dynamic contrasts</i>)
crescendo	(cres.) (\curvearrowright) gradually louder	segno	the sign ♩
da capo	(D.C.) from the beginning	sempre	always; continually
dal segno	(D.S.) from the sign ♩	senza	without
decrescendo	(deces.) (\curvearrowleft) gradually softer	sforzando	(<i>sfz</i>) forced; with emphasis
diminuendo	(dim.) (\curvearrowleft) gradually softer	simile	the same (<i>continue in same manner</i>)
dolce	sweetly	smorzando	(smorz.) dying away
energico	energetically	solī	more than one performer in unison
etude	a study	solo	a composition or passage for one performer
fermata	(\frown) a hold or pause	sordino	mute (<i>consordino-with mute; senza sordino-without mute</i>)
forte	(<i>f</i>) loud	sostenuto	sustained
fortissimo	(<i>ff</i>) very loud	staccato	separated, detached style
forzando	forcefully accented	stringendo	(string.) gradually faster
furioso	furiously	subito	suddenly
giocoso	joyfully	tacet	silent
grandioso	grand or noble style	tempo	time; speed
grave	very slow and solemn	tempo di valse	waltz time
grazioso	gracefully	tenuto	(ten.) sustain full value (<i>also marked ♩</i>)
l'istesso	the same (<i>such as l'istesso tempo-the same speed</i>)	valse	waltz
larghetto	slow, but not as slow as largo	veloce	very fast
larghissimo	very slow; more so than largo	vivace	vivacious; lively
largo	very slow	vivo	lively; brisk
legato	smooth and connected		

Name _____

Concert Band

Quiz #1

A poco	a tempo	adagio	agitato
Allargando	allegretto	andantino	animato
Cantabile	chromatic	con brio	con forza
Crescendo	da capo	decrecendo	etude
Furioso	grandioso	l'istesso	larghetto
Lento	meno	mezzo	mosso
Pianissimo	poco a poco	prestissimo	ritardando
Ritenuto	sempre	sforzando	solo
Soli	sostenuto	tacet	tempo

- _____ silent
- _____ a little; gradually
- _____ in a singing style
- _____ a passage for one performer
- _____ with spirit; brilliantly
- _____ gradually slowing tempo
- _____ gradually softer
- _____ very slow
- _____ motion; movement
- _____ a study
- _____ furiously
- _____ gradually louder
- _____ the same (tempo stays the same despite change in meter)
- _____ slightly faster than andante
- _____ very slow
- _____ less
- _____ always;
continually
- _____ very fast
- _____ time; speed
- _____ forced;
with emphasis
- _____ little by
little
- _____ medium
- _____ from the
beginning
- _____ gradually
slower and broader
- _____ by semi-tones

Concert Band
Quiz #2

Name _____
Score _____

al fine	a tempo	<i>andantino</i>	agitato
allargando	allegretto	accelerando	animato
grave	chromatic	dolce	con forza
crescendo	da capo	coda	simile
dal segno	grandioso	appassionato	larghetto
maestoso	rubato	l'istesso	mosso
pianissimo	staccato	mezzo	subito
ritenuto	forte	prestissimo	solo
solì	sostenuto	sforzando	tempo
		tacet	fermata
		diminuendo	

1. _____ very soft
2. _____ with force
3. _____ time; speed
4. _____ forced; with emphasis
5. _____ in time; back to the original time
6. _____ moderately quick; not as fast as allegro
7. _____ to the head or beginning
8. _____ slightly faster than largo
9. _____ extremely fast; as fast as possible
10. _____ agitated style
11. _____ grand and noble style
12. _____ proceeding by half steps
13. _____ prolong or sustain note for its full value
14. _____ gradually softer
15. _____ a hold or a pause
16. _____ steady; slower than proceeding tempo

17. _____ medium
18. _____ animated
19. _____ majestically
20. _____ from the sign
21. _____ suddenly
22. _____ a passage for one performer
23. _____ motion
24. _____ the same
25. _____ sweetly

Add andantino

Name _____

Concert Band

Quiz #3

A tempo	accelerando	agitato	al fine
Allegretto	allegro	animato	appassionato
Chromatic	coda	con forza	con grazia
Dal segno	da capo	diminuendo	dolce
Fermata	forte	grandioso	grave
Larghetto	largo	maestoso	marcato
Mezzo	moderato	pianissimo	piano
Prestissimo	presto	ritenuto	rubato
Sforzando	simile	sostenuto	staccato
Tempo	tenuto		

1. _____ short, separated
2. _____ the same
3. _____ a moderate tempo
4. _____ sustained for the value
5. _____ very fast; slower than prestissimo
6. _____ relaxation of strict time
7. _____ soft
8. _____ slow and solemn
9. _____ sweetly
10. _____ loud
11. _____ very slow tempo; slower than larghetto
12. _____ marked with emphasis
13. _____ impassioned
14. _____ gradually accelerating
15. _____ light and quick; faster than andante

TURN OVER

16. _____ final added measures to a composition
17. _____ with grace
18. _____ to the sign
19. _____ to the finish
20. _____ forced; with emphasis
21. _____ medium
22. _____ hold or pause
23. _____ a steady pace; slower than preceding tempo
24. _____ majestically
25. _____ spirited

Concert Band
Vocabulary Quiz #4

Name _____

Date _____

Adagietto	Al fine	accelerando	alla
Andante	allegro	appassionato	coda
Brillante	allegretto	con anima	con grazia
Con spirito	non troppo	dal segno	dolce
Energico	forte	fortissimo	grazioso
Grave	largo	legato	marcato
Molto	marziale	moderato	poco
Presto	mosso	rallentando	piano
Segno	rubato	solo	solì
Staccato	vivace	subito	tenuto

1. _____ vivaciously, lively
2. _____ quickly, suddenly
3. _____ not too fast
4. _____ alone
5. _____ moderately slow, walking speed
6. _____ with animation
7. _____ slightly faster than adagio
8. _____ at the, to the
9. _____ smooth, connected style
10. _____ with spirit
11. _____ gradually slower
12. _____ in a martial style
13. _____ with energy
14. _____ the sign
15. _____ very loud

16. _____ gracefully
17. _____ very, much
18. _____ little
19. _____ brilliantly
20. _____ moderately
21. _____ more than one performer playing the same line
22. _____ marked; with emphasis
23. _____ sweetly
24. _____ the freeing of time; lengthening of some notes at the expense of others
25. _____ passionately