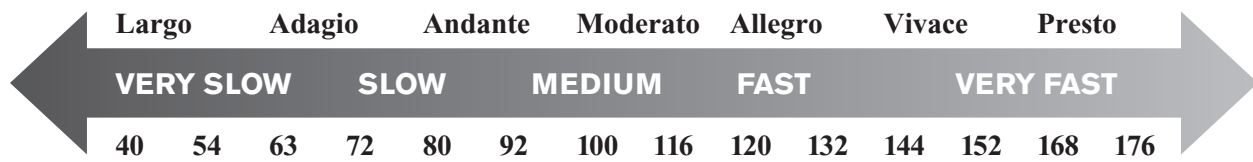


**TEMPO** is the speed at which a piece is performed. Markings, usually in Italian, have a corresponding number that indicates beats per minute (BPM). For example: ♩ = 100 means the piece will be performed at 100 beats per minute.



**QUARTER NOTES AND WHOLE NOTES**—Do any of these *measures* contain similar rhythms?

1A Andante (♩ = 76–108)

1B Andante (♩ = 76–108)

**HIGH OR LOW?**—Do any of the rhythms in this line repeat? How are the rhythms in the first and last measures related?

2A Adagio (♩ = 66–76)

2B Adagio (♩ = 66–76)

A **REPEAT SIGN** can be used when part or all of the music is to be repeated.

The diagram shows two musical staves. The first staff is in 4/4 time and shows a sequence of four measures with repeat signs at the end. The second staff is in 3/4 time and shows a sequence of four measures with repeat signs at the end. Dotted lines indicate the continuation of the sequence.

**MELODIC CONVERSATION**—Although each of the parts (A and B) rest for a time, the parts form a single *melodic line* when combined. In that way, the parts “complement” each other. Count carefully during the rests!

3A Moderato (♩ = 108–120)

3B Moderato (♩ = 108–120)

**DYNAMIC CHORALE**—Dynamics remain in effect until something new is indicated. What is the dynamic level at measure 4? How about at measure 6?

24A *Moderato*  
*p* *mf* *p* *f*

24B *Moderato*  
*p* *mf* *p* *f*

**PATTERN SEARCH**—How are measures 1–2 related to measures 3–4? Is there a pattern? How about measures 5–6?

25A *Andante*  
*mf*

25B *Andante*  
*mf*

**RITE OF PASSAGE**—What is the *melodic pattern* used in part A? Practice performing this line at *various tempi*. Listen to others as you play your part, working to maintain *balance* as the harmony becomes more complex.

26A *Moderato*  
*p* *cresc. poco a poco* *f* *dim. poco a poco* *p*

26B *Moderato* *div.*  
*p* *cresc. poco a poco* *f* *dim. poco a poco* *p*

Composers use an **ACCENT** when they want to give a note emphasis. Woodwind and brass musicians accent notes by using more air at the front of the note and with a firmer articulation. Percussionists accent notes by using a higher stick height (and more force) or a harder mallet choice.


<b>NORMAL</b>	<b>ACCENTED</b>


**FOCUS ON ACCENTS**—Play *accented notes* with extra emphasis. Play at different dynamic levels to practice performing *accents* at those levels.

27A *Moderato*

27B *Moderato*

**YOU COMPLETE ME, TOO**—Lines 51 and 52 can be performed together. They “complement” each other. Count carefully during the rests!

52A 

52B 


**LEGATO** is an articulation marking that instructs musicians to connect notes together with a smooth air stream. A legato note will “touch” the next note.




**STACCATO** is an articulation marking that instructs musicians to put some space between notes. A staccato note will not “touch” the next note.



**SHAPE SHIFTER**—Demonstrate your ability to play legato and staccato notes in this line.

53A 

53B 

**1ST AND 2ND ENDINGS** are used to conserve space on the page when much of the music is repeated.



1st time 

2nd time  Skip over the 1st ending the 2nd time.


**WALKIN' COOL**—What patterns can you find in this happy tune with its infectious groove?

54A *Cool and happy* (♩ = 116)  Scott Watson

54B *Cool and happy* (♩ = 116)  Scott Watson

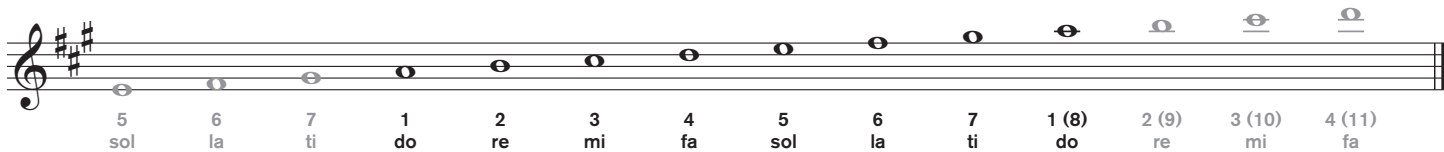
# Level 4

**KEY OF A MAJOR (CONCERT C)**



Do you see any flats or sharps in this key signature?  
If so, how many? Which ones?

**KEY OF A MAJOR (Concert C)**



Major Scale (Diatonic)



Major Arpeggio



Major Scale in Steps



Major Scale Pattern in Thirds



Major Arpeggio (Tonic, Subdominant, Dominant)



Major Scale in Sequence



**KEY OF F# NATURAL MINOR (Concert A)**



**KEY OF F# HARMONIC MINOR (Concert A)**



Minor Scale Pattern in Thirds



Minor Arpeggio (Tonic, Subdominant, Dominant)



Minor Scale in Sequence



**D.S. AL FINE**—D.S. is an abbreviation for *Dal Segno*, meaning “the sign,” and *al Fine* means “to the end.” D.S. al Fine means “return to the sign  $\text{\textcircled{S}}$  and continue playing to the Fine.”

**JARABE TAPATÍO**—Before performing this beloved Mexican folk song, known to some as the “Mexican Hat Dance,” be sure to review challenging rhythms, accidentals, and the formal “roadmap” (e.g., **D.S. al Fine**).

116A

Moderato Traditional Mexican Folk Dance



*mf* *p*

10  $\text{\textcircled{S}}$  *f*

*Fine* 18

*D.S. al Fine*

116B

Moderato Traditional Mexican Folk Dance



*mf* *p*

10  $\text{\textcircled{S}}$  *f*

*Fine* 18

*D.S. al Fine*