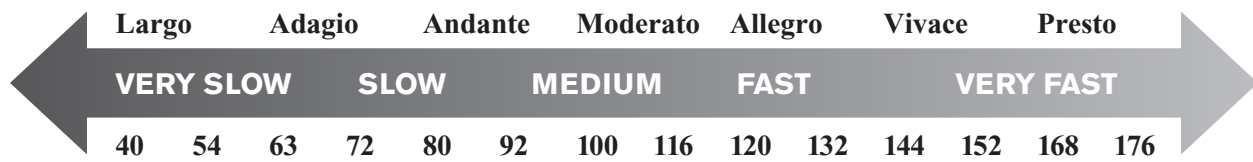


**TEMPO** is the speed at which a piece is performed. Markings, usually in Italian, have a corresponding number that indicates beats per minute (BPM). For example: ♩ = 100 means the piece will be performed at 100 beats per minute.



**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.

4/4 time signature: First ending (measures 1-4) with repeat sign, followed by second ending (measures 1-4) with repeat sign.

3/4 time signature: First ending (measures 1-3) with repeat sign, followed by second ending (measures 3-4) with repeat sign.

**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.

**NORMAL**



**ACCENTED**



**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.



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

54A 

54B 

Cool and happy (♩ = 116) Scott Watson

# Level 4

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

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

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

5 sol 6 la 7 ti 1 do 2 re 3 mi 4 fa 5 sol 6 la 7 ti 1 (8) do 2 (9) re 3 (10) mi 4 (11) fa

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 B NATURAL MINOR (Concert A)**

**KEY OF B 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  $\text{\$}$  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**  $\text{\$}$  *f* *Fine* **18** *D.S. al Fine*

116B

Moderato Traditional Mexican Folk Dance

*mf* *p* **10**  $\text{\$}$  *f* *Fine* **18** *D.S. al Fine*