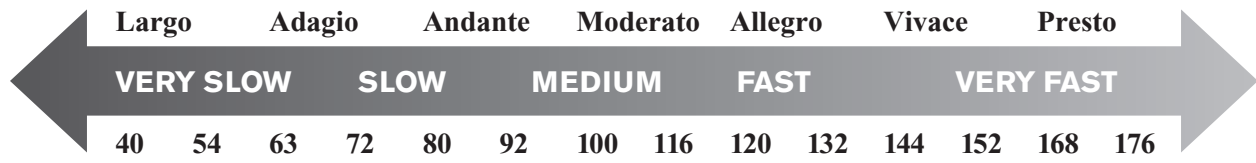


TEMPO is the speed at which a piece is performed. Markings, usually in Italian, have a corresponding number that indicates beats per minute (BPM). For example: ♩ = 100 means the piece will be performed at 100 beats per minute.



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.

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*

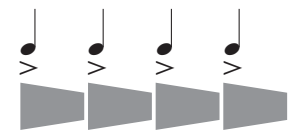
26B *Moderato div.*
p *cresc. poco a poco* *f* *dim. poco a poco* *p*

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.



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?

Scott Watson


54A 

54B 

Scott Watson

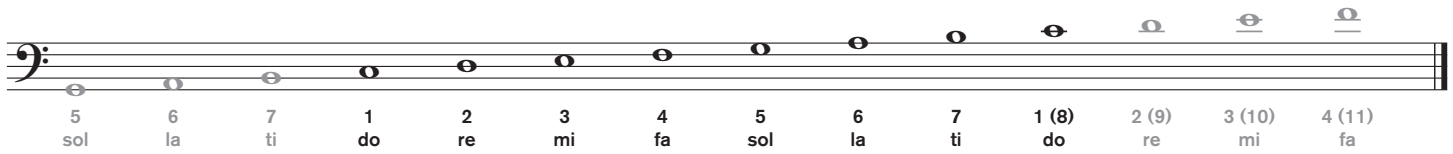
Level 4

KEY OF C MAJOR



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

KEY OF C MAJOR



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 A NATURAL MINOR



KEY OF A HARMONIC MINOR



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

116B

Moderato Traditional Mexican Folk Dance