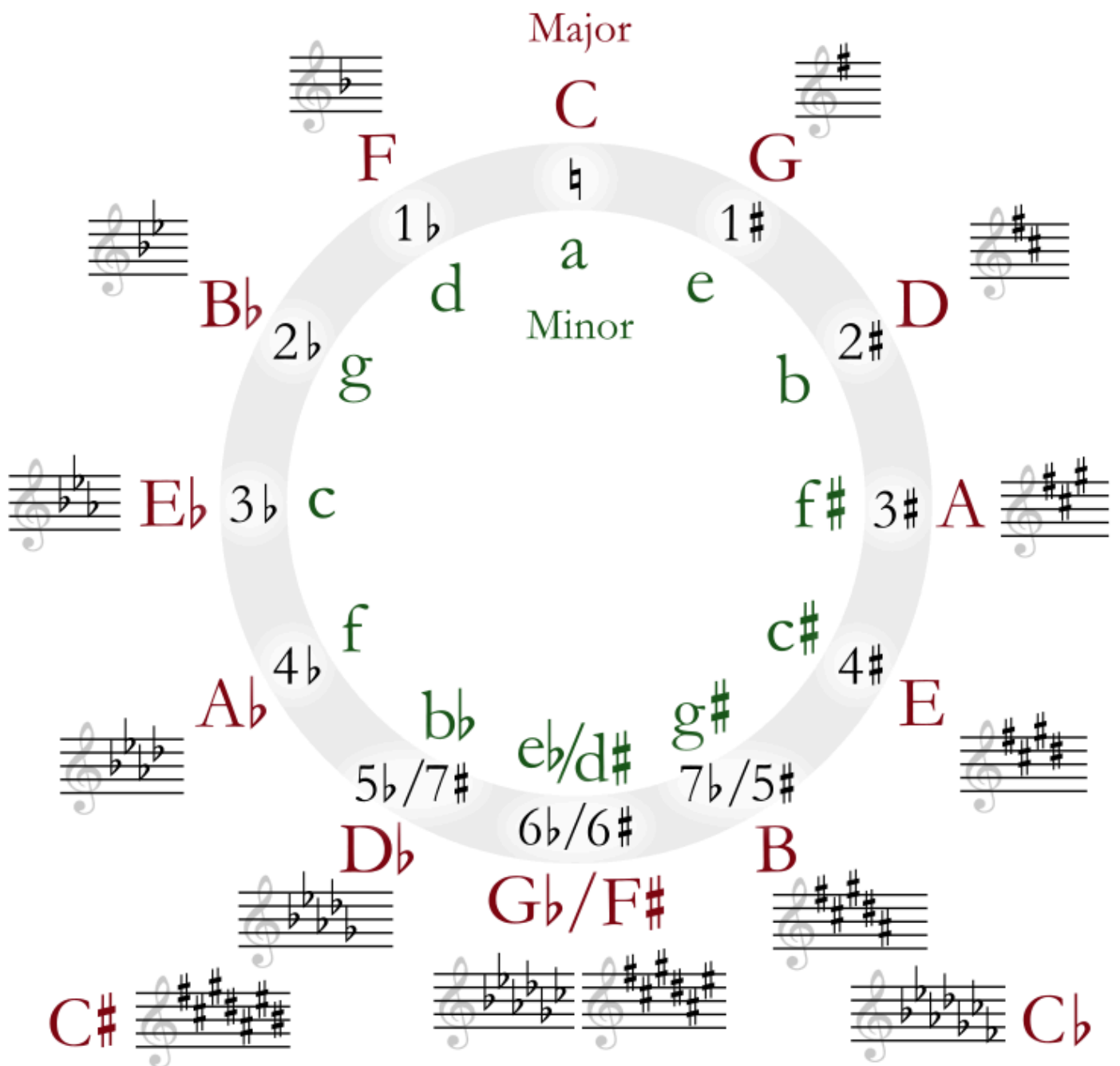


# Level 6

**\*\* ADDITION TO ALL PAST LEVELS \*\***

**\*\* Be sure to review past levels when studying \*\***

**The Circle of Fifths (consists of all major and minor scales)**



# Key Relationships

**Parallel relationship** is a major scale and a minor scale that have the same starting note (tonic)

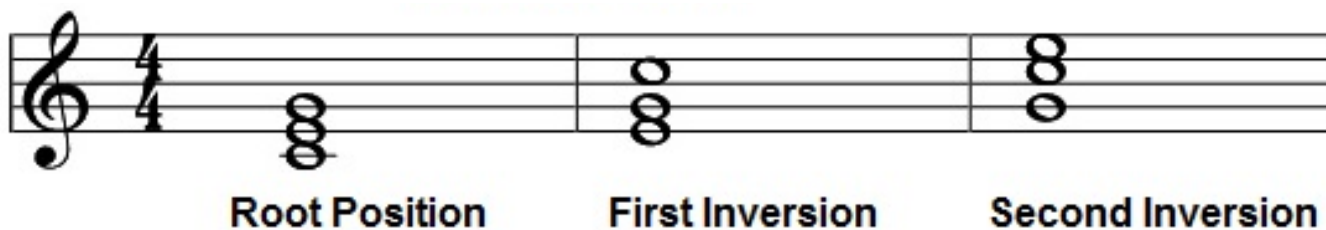
**Relative relationship** is a pair of major and minor scales sharing the same key signature

# Chord Inversions

A rearrangement of the top-to-bottom notes in an interval, a chord, or a group of contrapuntal lines of music.

- **Root position:** when the bass note is the lowest note and the other chord factors are above it.
- **First inversion:** when the third of the chord is the lowest note
- **Second inversion:** when the fifth of the chord is the lowest note.
- **Third inversion:** when the seventh of the chord is the lowest note.

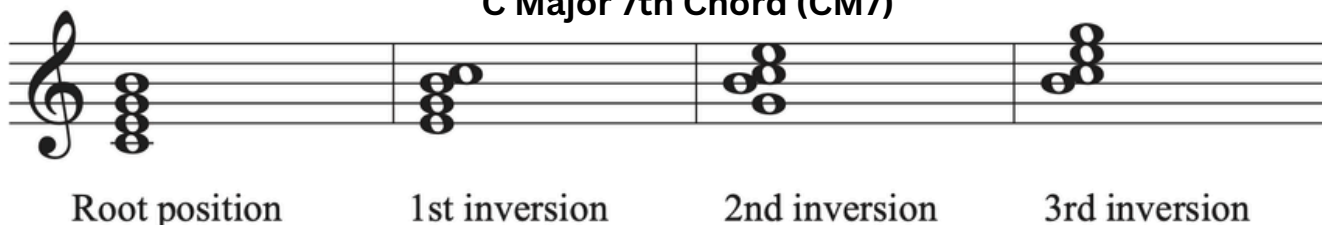
C Major chord (CM)



The image shows three musical staves in 4/4 time, each containing a C Major chord. The first staff is in Root Position (C-E-G). The second staff is in First Inversion (E-G-C). The third staff is in Second Inversion (G-C-E). The notes are represented by circles on a five-line staff.

Root Position      First Inversion      Second Inversion

C Major 7th Chord (CM7)



The image shows four musical staves in 4/4 time, each containing a C Major 7th chord. The first staff is in Root position (C-E-G-B). The second staff is in 1st inversion (E-G-B-C). The third staff is in 2nd inversion (G-B-C-E). The fourth staff is in 3rd inversion (B-C-E-G). The notes are represented by circles on a five-line staff.

Root position      1st inversion      2nd inversion      3rd inversion

# Nonharmonic Tones

Nonharmonic tones (aka non-chord tones) are notes that do not belong in a certain chord

- **Passion Tone** is approached by a step and then continues by another step in the same direction

PT

The image shows a musical staff in 4/4 time with a treble clef. The first measure contains a chord of G4 (quarter note), B4 (quarter note), and D5 (quarter note). The second measure features a nonharmonic tone: G4 (quarter note), which is circled in red and labeled 'PT' above it. Red lines connect the G4 in the first measure to the circled G4 in the second measure, and from the circled G4 to the G4 in the third measure. The third measure contains a chord of G4 (quarter note), B4 (quarter note), and D5 (quarter note). The bass clef part of the staff shows a bass line with a G3 (half note) in the first measure and a G3 (half note) in the second measure, with a G3 (half note) in the third measure.

- **Neighboring Tone** is approached by a step and then returns by a step to the original note

NT

The image shows a musical staff in 4/4 time with a treble clef. The first measure contains a chord of G4 (quarter note), B4 (quarter note), and D5 (quarter note). The second measure features a neighboring tone: A4 (quarter note), which is circled in red and labeled 'NT' above it. Red lines connect the G4 in the first measure to the circled A4 in the second measure, and from the circled A4 back to the G4 in the third measure. The third measure contains a chord of G4 (quarter note), B4 (quarter note), and D5 (quarter note). The bass clef part of the staff shows a bass line with a G3 (half note) in the first measure and a G3 (half note) in the second measure, with a G3 (half note) in the third measure.

- **Appoggiatura** is approached by a skip and then steps in the opposite direction

Musical notation illustrating Appoggiatura. The score is in 4/4 time with a treble and bass clef. In the first measure, the treble clef has a G4 note and the bass clef has a G2 note. In the second measure, the treble clef has a circled G4 note (marked 'App.' in red) and the bass clef has a G2 note. A blue line connects the G4 in the first measure to the circled G4 in the second measure. A red line connects the circled G4 to an F4 note in the second measure.

- **Suspension** keeps a note the same then steps downward

Musical notation illustrating Suspension. The score is in 4/4 time with a treble and bass clef. In the first measure, the treble clef has a G4 note and the bass clef has a G2 note. In the second measure, the treble clef has a circled G4 note (marked 'Sus.' in red) and the bass clef has an F2 note. A grey line connects the G4 in the first measure to the circled G4 in the second measure. A red line connects the circled G4 to an F4 note in the second measure.

- **Pedal Point** is a note that is held through changing harmonies starting as a chord tone before becoming a nonharmonic tone

# Cadences

**Authentic (V-I) cadence** (aka a perfect cadence) is any cadence that moves from chord V to chord I

C major



The image shows a musical score for an authentic (V-I) cadence in C major. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff shows two chords: G4-B4-D5 (V) and C4-E4-G4 (I). The bass clef staff shows two notes: G2 (V) and C3 (I).

V - I

**Plagal (IV-I) cadence** has the subdominant (IV) triad leading to the tonic (I)

C major



The image shows a musical score for a plagal (IV-I) cadence in C major. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff shows two chords: F4-A4-C5 (IV) and C4-E4-G4 (I). The bass clef staff shows two notes: F2 (IV) and C3 (I).

IV - I

# Forms

**Binary form** means a musical piece has been divided into two sections.

**Ternary form** is a three-party musical form

- **Section A** to **Section B** back to **Section A**

**Theme and variations** is a form where a composer states a melody and then repeats it several times with changes to create a more interesting variety

**Rondo** is a structure of music that uses a recurring theme

- Sections A B C would sound like **ABACA**

**Sonata form** is a musical structure consisting of three main sections : an exposition, a development, and a recapitulation











**Minuet and Trio form** consists of 1 section (1A), a second section (1B), a third section (2A), and a fourth (2B) then is played: (1A-1A-1B-1B)(2A-2A-2B-2B)(1A-1A-1B-1B)

# Rhythm

## 16th note (the same applies for 16th rests)

- has 2 flags on the note
- 2 sixteenth notes = 1 eighth note
- 4 sixteenth notes = 1 quarter note



Whole note/rest		
Half note/rest		
Quarter note/rest		
Eighth note/rest		
Sixteenth note/rest		

## Triplets

- Three notes, connected by a bracket and indicated with a number 3, that equally divide ONE beat into THREE notes.



**Hemiolas** are patterns of grouped accents or rhythmic subdivisions that create a different rhythmic pattern



## Composition devices

**Imitation** is a polyphonic musical texture where a melodic idea is freely echoed by successive voices

**Repetition** presents sounds or sequences that are often repeated

**Sequences** are a melodic or chordal figure repeated at a new pitch level (transposed)

**Motive (*motif*)** is the smallest identifiable melodic idea in music



# Musical Expressions

**Simile** means “in a similar way”; indicates to play similarly to previous passages

**Subito** means immediate/sudden; indicates direction

**Dolce** indicates to play with a light touch; in a tender manner

**Espressivo** indicates to play with an expressive quality; portray a sense of emotional depth and sensitivity

**Agitato** indicates to play in a hurried/restless manner or style

**Agitato** indicates to play in a hurried/restless manner or style

**Appassionato** indicates to play with passion or strong feelings

**Tranquillo** indicates to play in a calm and peaceful manner

**Scherzando** indicates to play in a light or playful manner

**Sostenuto** indicates to play at a slower tempo

**Smorzando** indicates to fade away gradually

**Morendo** indicates to gradually soften the tone and slow down in movement