



Curriculum  
for the  
Music Department  
at  
East Greenwich High School

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# **Philosophy**

Music fulfills the creative aesthetic, and emotional needs of every student by finding and directing the power of personal creativity through exploration, improvisation and self-expression. Music is an active and engaging process of perception, reflection, and judgment requiring basic performance and aural skills on the part of all participants if it is to be successful. The ultimate goal of the East Greenwich High School Music Department is to develop thinking and feeling musicians that are capable of making informed and independent decisions about music.

The East Greenwich High School Mission Statement of "Empower" ;

We **E**ngage

We **M**otivate

We **P**ersonalize

We **O**pen Doors

We **W**onder

We **E**volve

We **R**eflect

provides the foundation for our curricular goals in the band/orchestra/jazz ensemble setting. Unlike other academic pursuits music demands both individual and group achievement in order for all ensembles to be highly successful. Because music is primarily an aesthetic education it has the power to develop empathy, compassion and understanding in our students as a natural outcome of music making.

## **Goals of Department**

The goals of the East Greenwich High School Music Department are to graduate students who:

- Make music alone and with others
- Improvise and create music
- Use vocabulary and notation of music
- Respond to music aesthetically, intellectually and emotionally
- Acquaint themselves with a wide variety of music
- Understand the role music has played and continues to play in the world
- Make aesthetic judgements based upon critical listening and analysis
- Develop a commitment to music
- Support the musical life of the community and encourage others to do so
- Continue their musical learning independently
- Learn skill that provide a foundation for a vocation or avocation in music performance.

## **Student Learning Objectives**

Below are the characteristics that reflect the student who has evolved into an independent and sophisticated musician in the East Greenwich High School Music Department:

1. A student will develop the characteristic tone and fundamental techniques required to perform on his/her instrument in their respective ensemble appropriate to his/her skill level
2. A student will exhibit the attitudes and behaviors of a professional musician
3. A student will understand the importance of individual accountability in music performance
4. A student will demonstrate ensemble skills of an accomplished musician
5. A student will study, appreciate, and perform a wide variety of literature
6. A student will develop a common and comprehensive music vocabulary, including terms and theory
7. A student will understand the historical and cultural significance of the music that he/she performs
8. A student will identify, describe, and analyze music that they perform and hear
9. A student will evaluate the critical merits of musical performances in preparation for a life-long appreciation of music
10. A student will have the opportunity to further enhance their musical experiences

**Objective 1:** A student will develop the characteristic tone and fundamental techniques required to perform on his/her instrument in their respective ensemble appropriate to his/her skill level.

Creating a characteristic tone on each instrument is paramount to the success of each ensemble. Characteristic tone shall be defined as “a clear, centered, in-tune tone that has full dynamic range through all tessitura.” Students will exhibit correct posture, instrument carriage and breathing technique on a daily basis in support of proper tone production. They will know all of the respective fingerings for their instrument, including trills and alternate fingerings.

Each student will be able to identify a characteristic sound on his/her instrument and develop an aural concept for performance. A daily regimen of tone studies (Curnow’s Tone Studies) in rehearsal will promote this awareness. Resource recordings will be made available through the departments website. This modeling will help to accelerate the student’s concept of a good sound.

Each student enters the East Greenwich Wind Ensemble program with a different level of preparation and therefore , performance skill sets. While many of the goals of this curriculum can only be measured through qualitative descriptions, a student’s basic performance skills can be measured rather objectively. As such, it is important to establish benchmarks for performance standards by wind ensemble in terms of scales, rhythms, and articulations.

Through their participation in Freshman Concert Band, students will demonstrate the ability to :

- 1) Perform all Major, Natural Minor, Harmonic Minor & Natural Minor Scales
- 2) Perform a chromatic scale from concert Bb one octave in a range appropriate to their instrument in 8th notes at 90 bpm.
- 3) Count and perform basic rhythms in the following time signatures as required by the band literature: 4/4, 3/4, 2/4, 2/2, 6/8
- 4) Identify and perform legato, staccato, accent, marcato articulations.

Through their participation in Avenger Band, students will demonstrate the ability to:

- 1) Perform
- 2) Perform a chromatic scale from concert Bb one octave in a range appropriate to their instrument in 8th notes at 120 bpm.
  - 2.1) Perform a chromatic scale 2 octaves in a range appropriate to their instrument in 8th notes at 90 bpm.
- 3) Count and perform intermediate rhythms in the following time signatures as required by the band literature: 4/4, 3/4, 2/4, 2/2, 6/8, 5/4, 7/4
- 4) Understand and perform rhythms in simple changing meters and basic mixed meters

Students will be assessed individually twice per year. These individual assessments will each count for 5% of the students 20% final exam grade.

**Objective 2:** A student will exhibit the attitudes and behaviors of a professional musician (Correlated with National Standards 2, 6, 7 & 9)

Successful participation in music is directly impacted by a student's attitudes and behaviors. A student must demonstrate the ability to be a team player in order to contribute positively to a music ensemble. Current educational trends emphasize the importance of social-emotional learning as an essential component of a student's education; however, social-emotional learning has always been a prerequisite for effective music learning and subsequent performance. Musicians must exhibit self-discipline, respect, and empathy for their fellow persons. The East Greenwich High School Music Department has a list of behavioral expectations that all students should demonstrate through their participation in music. (see Appendix)

**Objective 3:** A student will understand the importance of individual accountability in music in performance. (Correlated with National Standards 2 & 5)

Effective ensemble performance is contingent upon the individual preparation of every member of the ensemble. Students must practice individually so that the ensemble can rehearse collectively. Students will develop their sight-reading skills and prepare their individual music parts to the best of their present abilities. All ensembles will utilize rotating part assignments to emphasize the importance of every player's contribution. Periodically, a students' individual preparation of excerpts from specific compositions will be assessed in class.

In rehearsal and performance, students will establish consistent eye contact with the conductor and develop an understanding of gestures used to communicate with the ensemble. The teacher will empower students to make informed musical decisions. Every student should be challenged to develop an individual opinion, while understanding the importance of establishing a united interpretation of the music. Any performance should reflect the synthesis of many musical ideas from participants, not just the interpretation of the conductor alone.

The teacher must instill within the students a sense of responsibility to the greater good. As much as the teacher will use formal and informal assessments to measure a students' progress, the only person that is fully aware of a students' preparation and progress is the student. Students must be completely honest with themselves regarding their current strengths and weaknesses. Just as teachers must engage in self-reflection, so must the students in order to regulate their musical growth.

**Objective 4:** A student will demonstrate the ensemble skills of a highly accomplished musician. (Correlated with National Standards 2 & 6)

The study and performance of music generates a seemingly endless list of questions that must be answered in order to:

- 1) understand and interpret thoroughly the composers' intent
- 2) develop uniformity and consistency in ensemble performance
- 3) establish listening relationships

This inquiry based approach to music performance reinforces ASPIRE. Students will be challenged on a daily basis to ask themselves the following questions and many more:

- Am I producing a characteristic sound on my instrument at all times?
- Am I playing in tune? In Balance? In Blend?
- Am I matching articulations and style?
- What is the function of my part at this moment?
- Who has the melodic idea? The accompaniment? The Harmony?
- What instruments outside of my section are playing the same music as mine?
- What is the primary color of a given texture?
- What is the form or structure of the composition?
- How does this composition reflect the style of the composer?
- What section(s) is the primary time-keeper at this moment?
- ETC.....

The conductor has the awesome responsibility of facilitating the learning process for the student so that the answers to the above questions are revealed over time in a way that makes each musical discovery exciting and meaningful. Many of the above questions must be critically examined each and every time the student is performing, ultimately transforming the student into an independent musician.

The effective performance of any composition is contingent upon the development of listening relationships within the ensemble. Every student will develop the ability to listen simultaneously on three distinct levels; individual, section, and ensemble. The answers to the above questions will guide the development of these listening relationships for each of the compositions studied. Highly successful performances reflect the students' awareness of and sensitivity to these listening relationships. Students will demonstrate a keen understanding of the relational nature of ensemble performance.

**Objective 5:** A student will study, appreciate, and perform a wide variety of literature. (Correlated with National Standards 2 & 5)

The East Greenwich High School music program consists of 5 ensembles, based upon both age and ability. Each ensemble performs music at a grade level that is appropriate for the students current skill level and their on-going development;

Jazz I	Jazz II	Avenger Band	Concert Band	Orchestra
Grade 3 - 6	Grade 2 - 3	Grade 3 - 5	Grade 2-3	Grade 2-5

**Objective 6:** A student will develop a common & comprehensive music vocabulary including terms and theory. (Correlated with National Standards 5 & 6)

**Objective 7:** A student will understand the historical and cultural significance of the music they perform. (Correlated with National Standards 8 & 9)

Through the study and performance of music, students will be exposed to a wide range of musical symbols, terms, music theory and music history, as well as related artistic and cultural moments in time. You will find a vocabulary list at the end of this handbook that contains essential musical terms and theory that a student should be exposed to over the course of four years in the EGHS program. It is assumed that any concept presented will be formally assessed during one or more of the four academic quarters.

**Objective 8:** A student will identify, analyze, and describe the music they perform and hear. (Correlated with National Standards 6 & 7)

Music is fundamentally an aural tradition; it is perceived and enjoyed through audible sound. Western music is based on the interpretation of printed music, which is inherently an imperfect system. Affective performances demonstrate a musician's understanding and manipulation of the aesthetic qualities of music that cannot be recorded in writing. Because student musicians typically are trained to respond with written music, the instructor must challenge students to develop their aural skills to the same high degree of fluency as their visual skills. Only then can the ensemble bring significantly more to the music than what is printed on the page. Students must be challenged to recognize aural events in music, such as intervals, chord qualities, textures, structural devices, etc. True musical expression results from the convergence of theoretical knowledge and demonstrated understanding.

In addition to heightening the students' responsiveness to music he or she is performing, the instructor shall utilize recordings to help students reflect upon significant musical moments. These will include recordings of in-class rehearsals and run throughs, final concert performances, and exemplar reference recordings. The attached auditory recognition worksheet can be used in conjunction with these listening activities.

**Objective 9:** A student will evaluate the critical merits of musical performance in preparation for a life-long appreciation of music. (Correlated with National Standards 7)

A musical experience at EGHS should prepare students to be educated participants and/or consumers of music for a lifetime. After high school, some students may elect to continue performing on their instruments, while others may not. Many students will elect to attend a variety of music concerts and events simply as audience members. Regardless of the student's future involvement, the instructor must prepare students to appreciate and understand the many ways in which music and the arts will affect them throughout their lives. Through daily discussions in class and written reflections, students will evolve specific criteria for making critical evaluations of music. Students will be able to discuss the merits of a musical performance in terms of its aesthetic qualities and the musical devices that contribute to those qualities.

**Objective 10:** A student will have the opportunity to further enhance their musical experience. (Correlated with National Standards 2, 4, 7, 8 & 9)

Many students will choose to develop their musicianship beyond the basic course requirements of their curricular ensemble. Students may engage in a wide variety of musicianly roles (composing, performing, teaching, listening, writing, etc.) that extend beyond the walls of the classroom. In some instances, a student's participation may lead to a life vocation. Students will have the following opportunities to further enhance their musical interests:

- 1) Students will be encouraged to take private lessons as an integral component to their musical training. The purpose of the lessons is to develop a student's individual performance skills to his or her highest potential. Mr. Carniaux has a list of recommended private teachers in the area.
- 2) Students may audition for and participate in co-curricular activities such as RIMEA All-State festival, pit orchestra, pep band, RIMEA Solo & Ensemble, EGHS Mosaic Concert.

- 3) Students may serve others through peer leadership as section leaders. They will demonstrate their leadership through modeling in full rehearsal, taking notes for sectionals, and facilitating student-led sectionals.
- 4) Students may elect to take Orchestra and Avenger Band for Honors credit. They will contract to complete an extra project(s) such as a solo performance, two concert reviews and/or a pre-approved project.
- 5) Students will be informed of summer music camps throughout the country.
- 6) During their senior year students may elect to serve and mentor younger students as a private instructor at Cole Middle School or one of the Elementary schools, with the consent of the respective ensemble director.
- 7) Students will be informed of their future options in the field of music, both in terms of recommended colleges and universities and various carriers that exist in the profession.

### **Avenues of Instructional Delivery:**

The effective delivery of a curriculum is dependent upon the instructor's ability to provide meaningful instruction that connects with every learner. As education evolves in the 21st century, the avenues for instructional delivery continue to become more varied. Two main advantages of this evolution include:

- 1) the instructors improved ability to address different styles of student learning
- 2) Opportunities for individualized instruction and meaningful learning beyond the walls of the traditional classroom

Many advancements in instructional delivery are the direct result of application in technology in music education. In recognition of the impact of technology on music education, the avenues of instructional delivery are divided into traditional and virtual.

### **Traditional Avenues**

#### **Warm-Up Period**

The Warm-up period is critical for establishing the focus and standard of achievement for the ensemble. There should be clear correlation between the warm-up material and the literature to be rehearsed. The EGHS Music Department will use a variety of warm-up materials that include, but are not limited to:

- Foundations for Superior Performance by Richard Williams
- Tone Studies 1&2 by James Curnow
- Expressive Techniques for Orchestra by Dackow et.al
- Treasury of Scales by Leonard B. Smith
- 66 Festive and Famous Chorales by Frank Erikson

The focus of these warm-ups is to reinforce intonation awareness, superior tone, balance and blend, rhythm execution and articulations.

## **Daily Rehearsal**

It is presumed that the daily rehearsal is the primary vehicle through which musical growth and understanding will occur. The conductor shall utilize a wide variety of pedagogical approaches to connect with every student in the classroom. These should include direct and indirect questioning, modeling, repetition, review, etc. The daily rehearsal should reflect a student centered environment that is based on an inquiry approach to musical discovery and learning. Quite simply, the teachers goal is not to get through a lesson plan, but to teach a lesson.

## **Resource Sheet & Handouts**

Each student will maintain a Resource sheet in his/her music folder. As the discovery process unfolds on a daily basis, students will record definitions and explanations of music terms, theory, and history as it relates to the performance of a given work. The instructor shall develop and distribute handouts that reinforce the intrinsic learning from each composition studied.

## **Written Reflection**

Students will compose written reflections for two primary purposes:

- 1) To analyze, discuss, and assess their individual and group progress. This will serve as the foundation for bi-annual goal setting.
- 2) To analyze and evaluate a variety of performances, including in-class recordings during the rehearsal process, concert recordings, and exemplar reference recordings.

## **Quiz or Test**

Students will complete written assessments as determined by the instructor. Exit slips (3x5 notecards) can be used at any point during the total rehearsal process to evaluate formative student progress. Quizzes will be administered at the conclusion of each concert series to formally assess summative student learning. The content of any written assessment should be direct outgrowth of the daily learning, as recorded on the students resource sheet. It should reflect the relevant information that was explored through the performance of a given composition.

## **Proficiency Examinations**

Twice per year students will complete Music Proficiency Examinations. These examinations are used to determine that adequate progress is being made in school and in out of school practice, and to verify that this progress is sufficient to warrant advancement to the next level of instruction. (See Proficiency list in the appendix)

## **Written Examinations**

Twice per year students will complete written music examinations. These examinations are used to determine that adequate progress is being made in school and in out of school, and to verify that this progress is sufficient to warrant advancement to the next level of instruction. These examinations will cover historical, cultural and listening aspects of the music being performed during the semester.

## **Music Department Behavioral Expectations**

“The best discipline is self discipline.” All of the time spent on discipline matters is a waste of time and effort, and is completely away from why we are all here, namely, the study and enjoyment of music. Therefore, a grading policy that takes into account the attitude of the performer is vital to the development of a performance group that maintains a positive, professional atmosphere in rehearsals and performances.

Participation in a performance based class is clearly connected to East Greenwich High Schools goals of developing students that demonstrate ethical conduct and global citizenship. It is important that the students understand exactly what is expected of them if grading for attitude is to be effective. Attitudes almost always translate into actions. The following could be used as a checklist when grading the conduct and citizenship of individual members.

An individual with a positive attitude and self-discipline:

- 1) Is considerate of the needs and feelings of others
- 2) Leaves his or her “ego” at the door and becomes a team player
- 3) Helps others learn their part
- 4) Is helpful and attentive in situations when the director is not present (sectionals, students or sub teachers)
- 5) Refrains from making jokes at the expense of others
- 6) Refrains from using profanity in and around the Music Department, or anywhere he/she can be identified as an ensemble member
- 7) Tries to support other members of the department by attending concerts presented by their peers
- 8) Treats all performers with respect, understands what it means to be a good audience member and appreciates all performances with appropriate, supportive behavior
- 9) Is present at all concerts and dress rehearsals, or produces an acceptable excuse well in advance
- 10) Does not act in an immature manner when in public with the ensemble
- 11) Always employs the best technique and sensitivity in warm-up, rehearsal & concert
- 12) Is on time to rehearsals and Concerts
- 13) Always brings necessary materials to class
- 14) Approaches new music with an open mind seeing each piece as an opportunity to learn
- 15) Recognizes warm-up time as an important part of class
- 16) Uses pencil to mark parts
- 17) Is quiet at the proper times in rehearsal
- 18) Acts as a professional when rehearsing and performing
- 19) Practices Music regularly
- 20) Assists in keeping the rehearsal and performance areas neat, clean and orderly
- 21) Abides by school rules and regulations
- 22) Keeps instrument in excellent playing condition
- 23) Does not participate or encourage vandalism of school or personal property
- 24) Does not mistreat school instruments, pianos, amps etc
- 25) Participates in extra-curricular music activities

**Classroom Safety:** We all come to this class as unique individuals. Behavior based on courtesy, respect and an appreciation of our differences and similarities will create an environment in which each of us can grow and learn. Together we will create a safe place for everyone regardless of gender, race, religion, sexual orientation.

## Concert Performance Review

- Requirements:
- \* Performances must be pre-approved by your classroom music teachers
  - \* Your classroom music teacher must approve BOTH performances
  - \* Must be typewritten - use back of this sheet or attach separate sheet
  - \* Make a copy for yourself
  - \* Must be turned in within one week of the performance attended
  - \* Attach performance program and/or ticket stub
  - \* You may review one concert in which you perform (at discretion of teacher)
  - \* At least one performance must be off campus, the other may be a EG concert
  - \* 1st review per semester due at end of 1st or 3rd quarter

Your Name \_\_\_\_\_ Class \_\_\_\_\_

Performance Pre-approved By: (Faculty Member Signature) \_\_\_\_\_

Semester: I II (Circle One) Performance Review: 1 2

Name of Ensemble(s) or Soloist: \_\_\_\_\_

(Circle One) Vocal Performance Instrumental Performance

Performance Date: \_\_\_\_\_ Location: \_\_\_\_\_

Time Performance Began: \_\_\_\_\_ Time Ended: \_\_\_\_\_

In a five (5) paragraph paper, write a detailed reflection of the performance you attended. Use the following information to guide your thinking:

**Paragraph 1** - Write a statement describing your overall feeling about the performance.

Discuss as many of the following topics as are appropriate: choice of repertoire; variety of selections; professionalism of the ensemble/performer; performance environment; venue; audience behavior; how did you feel at the conclusion of the performance and why did you feel that way.

**Paragraph 2** - Comment upon the technical aspects of the performance.

Discuss as many of the following topics as are appropriate: diction; articulation; intonation; pitch accuracy; rhythmic accuracy; balance; blend; breathing; position/posture; tone quality; support; vibrato; tempo; smoothness of transitions; ensemble feeling.

**Paragraph 3** - Comment upon the expressive qualities of the performance.

Discuss as many of the following topics as are appropriate: phrasing; dynamic differences; style; tone color; fluidity; sustaining of intensity; mood; appropriate tempo changes.

**Paragraph 4** – Comment upon any other aspects of the performance that should or should not be changed, and why or why not.

Discuss as many of the following topics as are appropriate: length of performance/concert; repertoire; variety; environment; look of ensemble/stage appearance; concentration; following director.

**Paragraph 5** - Using specific details, discuss whether you would recommend this performance to others and why.

Return the completed Music Major Performance Review to the classroom teacher who pre-approved the performance. The teacher will read it, make comments and record submission of acceptable review.



## Self-Critique

You must complete a self-critique after each concert performance or performance exam. This is your opportunity to assess your current strengths and weaknesses as a musician. Under each of the concepts below, rate yourself on a scale of 1 - 5 (5 being the strongest) and then describe your abilities in this area.

1 2 3 4 5    **Tone:** Your ability to produce a characteristically full and centered sound.

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1 2 3 4 5    **Intonation:** Your ability to play in tune and match pitch

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1 2 3 4 5    **Pulse/timing:** Your ability to maintain tempo and execute rhythms.

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1 2 3 4 5    **Articulation:** Your ability to produce a wide range of articulations

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1 2 3 4 5    **Balance/Blend:** Your ability to match other players  
(volume, style, etc)

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1 2 3 4 5    **Focus/Consistency:** Your ability to rehearse and perform

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## Individual Goals

At the beginning of each semester you will determine your personal goals as a musician/performer. If possible ask your private instructor for input and into the determination of these goals. You may list anywhere between 1-3 goals. After identifying each goal, list the specific ways in which you intend to pursue/achieve the goal.

Goal 1: \_\_\_\_\_

Strategy for Achievement:

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Goal 2: \_\_\_\_\_

Strategy for Achievement:

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Goal 3: \_\_\_\_\_

Strategy for Achievement:

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## Appendix H: AUDITORY RECOGNITION (ENSEMBLE PERFORMANCE CRITIQUE)

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
 Composition(s): \_\_\_\_\_ Period: \_\_\_\_\_

Write down your critique of the performance by specifying the LOCATION (measure numbers or rehearsal letter) and the MUSICAL DIMENSION (such as rhythm, intonation, vertical alignment, articulation, balance, phrasing, etc.). Under CRITIQUE, describe and elaborate on the specific problems that you perceive either in your section or the ensemble. Under REVISION, offer specific practicing strategies that will address the problems that you have identified.

	Location	Dimension	Critique OR Compliment	Revision OR Preparation
<b>SECTION</b>				
<b>ENSEMBLE</b>				

## Appendix H: Music Terms and Theory Inventory

### Form:

- Ballad \_\_\_\_\_
- Binary (AB) \_\_\_\_\_
- Chaconne \_\_\_\_\_
- Concerto/Concertino \_\_\_\_\_
- Prelude \_\_\_\_\_
- Fanfare \_\_\_\_\_
- Fantasy/Fantasia \_\_\_\_\_
- Fugue \_\_\_\_\_
- Overture \_\_\_\_\_
- Slow-Fast \_\_\_\_\_
- Ternary (ABA, ABA') \_\_\_\_\_
- Tone Poem \_\_\_\_\_
- March \_\_\_\_\_
- Multi-Movement \_\_\_\_\_
- Passacaglia \_\_\_\_\_
- Theme and Variations \_\_\_\_\_
- Sonata \_\_\_\_\_
- Rondo \_\_\_\_\_

### Structure:

- Anacrusis \_\_\_\_\_
- Antecedent/Consequent \_\_\_\_\_
- Arsis \_\_\_\_\_
- Cadenza \_\_\_\_\_
- Coda \_\_\_\_\_
- Contrasting \_\_\_\_\_
- Da capo (D.C) \_\_\_\_\_
- Dal segno (D.S.) \_\_\_\_\_
- Development \_\_\_\_\_
- Double Period \_\_\_\_\_
- Exposition \_\_\_\_\_
- Introduction \_\_\_\_\_
- Fine \_\_\_\_\_
- Harmony \_\_\_\_\_
- Link \_\_\_\_\_
- Melody \_\_\_\_\_
- Motive \_\_\_\_\_
- Parallel \_\_\_\_\_
- Recapitulation \_\_\_\_\_
- Repeated \_\_\_\_\_
- Ripieno \_\_\_\_\_
- Ritornello \_\_\_\_\_
- Strain \_\_\_\_\_
- Texture (homophony, polyphony, monophony) \_\_\_\_\_
- Theme \_\_\_\_\_
- Thesis \_\_\_\_\_
- Transition \_\_\_\_\_
- Trio \_\_\_\_\_

### Music Theory/Compositional Devices:

- Accidentals \_\_\_\_\_
- Aleatoric \_\_\_\_\_
- Arpeggio \_\_\_\_\_
- Atonal \_\_\_\_\_
- Augmentation \_\_\_\_\_
- Bi-tonality \_\_\_\_\_
- Cadence \_\_\_\_\_
- Canon \_\_\_\_\_
- Chromaticism \_\_\_\_\_
- Chord Qualities (major/minor/diminished/augmented) \_\_\_\_\_
- Concert Pitch \_\_\_\_\_
- Consonance \_\_\_\_\_
- Contrary Motion \_\_\_\_\_
- Counterpoint \_\_\_\_\_
- Cluster \_\_\_\_\_
- Chromaticism \_\_\_\_\_
- Diatonic \_\_\_\_\_
- Diminution \_\_\_\_\_
- Dissonance \_\_\_\_\_
- Fragmentation \_\_\_\_\_
- Glissando \_\_\_\_\_
- Hemiola \_\_\_\_\_
- Imitation \_\_\_\_\_
- Interval \_\_\_\_\_
- Inversion \_\_\_\_\_
- Mediant relationship \_\_\_\_\_
- Modulation \_\_\_\_\_
- Octave \_\_\_\_\_
- Ostinato \_\_\_\_\_
- Parallel Keys \_\_\_\_\_
- Parallel motion/harmony \_\_\_\_\_
- Picardy third \_\_\_\_\_
- Pedal point \_\_\_\_\_
- Polychord \_\_\_\_\_
- Polyrhythm \_\_\_\_\_
- Portamento \_\_\_\_\_
- Programmatic \_\_\_\_\_
- Relative Keys \_\_\_\_\_
- Retrograde \_\_\_\_\_
- Scale Degree \_\_\_\_\_
- Sequence \_\_\_\_\_
- Suspension \_\_\_\_\_
- Tonal \_\_\_\_\_
- Tonicization \_\_\_\_\_
- Transposition \_\_\_\_\_
- Triad \_\_\_\_\_
- Unison \_\_\_\_\_

## Appendix H: Music Terms and Theory Inventory

### Tempo Markings:

- Largo \_\_\_\_\_
- Grave \_\_\_\_\_
- Lento \_\_\_\_\_
- Adagio \_\_\_\_\_
- Andantino \_\_\_\_\_
- Andante \_\_\_\_\_
- Moderato \_\_\_\_\_
- Allegretto \_\_\_\_\_
- Allegro \_\_\_\_\_
- Vivace \_\_\_\_\_
- Presto \_\_\_\_\_

### Tempo Changes:

- A tempo or Tempo I \_\_\_\_\_
- Accelerando \_\_\_\_\_
- Allargando \_\_\_\_\_
- Attaca \_\_\_\_\_
- Caesura \_\_\_\_\_
- Fermata \_\_\_\_\_
- Grand Pause \_\_\_\_\_
- L'istesso Tempo \_\_\_\_\_
- Lunga \_\_\_\_\_
- Ritardando \_\_\_\_\_
- Ritenuto \_\_\_\_\_
- Rallentando \_\_\_\_\_
- Stringendo \_\_\_\_\_
- Piu mosso \_\_\_\_\_
- Meno mosso \_\_\_\_\_
- Rubato \_\_\_\_\_
- Tenuto \_\_\_\_\_

### Dynamics:

- Pianissimo \_\_\_\_\_
- Piano \_\_\_\_\_
- Mezzo-piano \_\_\_\_\_
- Mezzo-forte \_\_\_\_\_
- Forte \_\_\_\_\_
- Fortissimo \_\_\_\_\_
- Crescendo \_\_\_\_\_
- Decrescendo \_\_\_\_\_
- Diminuendo \_\_\_\_\_
- Morendo \_\_\_\_\_
- Niente \_\_\_\_\_
- Forte-piano \_\_\_\_\_
- Sforzando \_\_\_\_\_

### Articulation:

- Accent \_\_\_\_\_
- Marcato \_\_\_\_\_
- Legato \_\_\_\_\_
- Leggiero \_\_\_\_\_
- Pesante \_\_\_\_\_
- Secco \_\_\_\_\_
- Sostenuto \_\_\_\_\_
- Staccato \_\_\_\_\_
- Tenuto \_\_\_\_\_

### Additional Terms:

- 8va and/or 8ba \_\_\_\_\_
- a2 \_\_\_\_\_
- Ad libitum \_\_\_\_\_
- Agitato \_\_\_\_\_
- Animato \_\_\_\_\_
- Brio \_\_\_\_\_
- Cantabile \_\_\_\_\_
- Cantando \_\_\_\_\_
- Con \_\_\_\_\_
- Divisi \_\_\_\_\_
- Dolce \_\_\_\_\_
- Doloroso \_\_\_\_\_
- Forza \_\_\_\_\_
- Fuoco \_\_\_\_\_
- Giocoso \_\_\_\_\_
- Grandioso \_\_\_\_\_
- Grazioso \_\_\_\_\_
- Gusto \_\_\_\_\_
- issimo (suffix) \_\_\_\_\_
- Lamentoso \_\_\_\_\_
- Loco \_\_\_\_\_
- Lontano \_\_\_\_\_
- Maestoso \_\_\_\_\_
- Marziale \_\_\_\_\_
- Molto \_\_\_\_\_
- Moto \_\_\_\_\_
- Poco a poco \_\_\_\_\_
- Ritmico \_\_\_\_\_
- Scherzo \_\_\_\_\_
- Sempre \_\_\_\_\_
- Senza \_\_\_\_\_
- Soli \_\_\_\_\_
- Sonoramente \_\_\_\_\_
- Sordino \_\_\_\_\_
- Sotto Voce \_\_\_\_\_
- Subito \_\_\_\_\_
- Tacet \_\_\_\_\_
- Tranquillo \_\_\_\_\_
- Tutti \_\_\_\_\_

