ADDENDA OF CONCEPTS PRESENTED
This correlates to the CM required concepts

ADDENDUM TO PREP-LEVEL ONE  (These theory and technique concepts are integrated by assimilation of these this exercises.)

- All of the exercises should be used additionally as written assignments, which will aid in the learning process of these concepts.
- Students will learn concrete use of the 5 finger patterns, in major as well as minor positions.
- The I and V chords can be experienced as real concepts.
- Visual observation and knowledge of intervals is accomplished. Assignments for “changing around the melody” can be directive in the use of 2nds, 3rds, 4ths, or 5ths.
- Root position and common tone triads can be better understood when used to accompany a well-known melody.
- Patterns of note values and rests may be implemented which can aid in understanding written music and help facilitate a strong base for sight-reading.
  Example- when changing the melody, try for a pattern of 3 quarter notes and a quarter rest in each measure.)
- Students experience making their own music early on in the study of music.
- Examples of creating a melody and chords can be assigned 2/4 and 3/4, so students obtain an early exposure of understanding meter.
- Ear training becomes intrinsic by practicing in this way.
- Following the last example, the rhythm of the melody can be modified to create even more change.
- When used as written assignments wherein students write out their ideas, they can learn associated signs and terms such as:

  - bar line
crescendo
measure
decrescendo
treble clef
mezzo piano
bass clef
mezzo forte
brace
pianissimo
grand staff
fortissimo
dynamics
tenuto
tempo
forte
damper pedal
piano
8va
accent
repetition
slur (legato)
Primary Triads
tied notes
accidental
repeat sign
fermata
D.C. al fine-da capo al fine
fine
ritardando
a tempo
ADDENDUM to L2-L3

- All of the exercises should be used additionally as written assignments, which will aid in the learning process of these concepts.
- Students can develop a fluency in each of the white key major scales, as well as Bb and Eb Major.
- Students can develop a fluency in each of these minor keys: a, e, d minor, and the difference between the natural and harmonic forms can be reinforced through these exercises.
- The concept of Major keys and their relative minors become understandable in some keys. (beginning assimilation of the circle of 5ths)
- The very important V7-I cadence becomes more identifiable to students which helps to broaden general music understanding and will assist as they memorize classical literature.
- Secondary triads become a real entity, and not some nebulous theory idea.
- When used as written assignments wherein students write out their ideas, they can learn associated signs and terms such as:

  allegro  |  ppp  pianississimo
  andante |  fff  fortississimo
  moderato|  sf  sfz  fz  sforzando
  vivace  |  sequence
  adagio  |  poco
  spirituous |  una corda
  access., accelerando |  tre corse
  dolce   |  relative Major and minor
  molto   |  motif/motive
- legato pedal (syncopated pedal, overlapping pedal)
ADDENDUM to L4-L5

- All of the exercises should be used additionally as written assignments, which will aid in the learning process of these concepts.
- Students can develop a fluency in each of the 12 Major keys, as well as the white note minor keys.
- Major keys and their relative minors become understandable.
- The very important V7-I cadence becomes more identifiable to students which helps to broaden general music understanding and will assist as they memorize classical literature.
- Secondary triads become a real entity, and not some nebulous theory idea. When used as written assignments wherein students write out their ideas, they can learn associated signs and terms such as:

  \begin{align*}
  \text{andantino} & \quad \text{...etto} \\
  \text{allegretto} & \quad \text{...ino} \\
  \text{presto} & \quad \text{tr} \quad \text{trill} \\
  \text{cantabile} & \quad \text{parallel Major and minor} \\
  \text{espressivo} & \quad \text{transposition} \\
  \text{leggiero} & \quad \text{meter} \\
  \text{subito} & \quad \text{imitation} \\
  \text{animato} & \quad \text{articulation} \\
  \text{con} & \quad \text{enharmonic} \\
  \text{con brio} & \quad \text{arpeggio} \\
  \text{con moto} & \\
  \text{largo} & \\
  \text{tranquillo} & \\
  \text{vivo} & 
  \end{align*}
ADDENDUM to L6-L7-L8

- ALL of the exercises should be used additionally as written assignments, which will aid in the learning process of these concepts.
- Students can develop a fluency in the minor keys.
- Students become adept in hearing and playing cadences, including the deceptive cadence.
- Secondary dominants become familiar, in analysis and also to the ear.
- When used as written assignments wherein students write out their ideas, they can learn associated signs and terms such as:

  doloroso  fp forte piano
  marcato       syncopation
  robusto       opus
  scherzando    modulation
  simile        double flat
  sostenuto     double sharp
deoceptive cadence

  allargando  lento
  con fuoco    canon
  meno        trill
  meno mosso  Alberti bass
  piu          Sonata form
  pui mosso    whole tone scale
  pesante      Ionian mode
  rallentando  Dorian mode
  ritenuto     Mixolydian mode
  senza        Aeolian mode
  sempre
  giocoso
  grazioso