

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

## 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:

<i>allego</i>	<b>ppp</b> <i>pianississimo</i>
<i>andante</i>	<b>fff</b> <i>fortississimo</i>
<i>moderato</i>	<b>sf sfz fz</b> <i>sforzando</i>
<i>vivace</i>	sequence
<i>adagio</i>	<i>poco</i>
<i>spirituous</i>	<i>una corda</i>
<i>access., accelerando</i>	<i>tre corse</i>
<i>dolce</i>	relative Major and minor
<i>molto</i>	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:

*andantino*

*allegretto*

*presto*

*cantabile*

*espressivo*

*leggiero*

*subito*

*animato*

*con*

*con brio*

*con moto*

*largo*

*tranquillo*

*vivo*

*...etto*

*...ino*

*tr* trill

parallel Major and minor

transposition

meter

imitation

articulation

enharmonic

arpeggio

## 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*  
*marcato*  
*robusto*  
*scherzando*  
*simile*  
*sostenuto*

*fp forte piano*  
syncopation  
opus  
modulation  
double flat  
double sharp  
deceptive cadence

*allargando*  
*con fuoco*  
*meno*  
*meno mosso*  
*piu*  
*pui mosso*  
*pesante*  
*rallentando*  
*ritenuto*  
*senza*  
*sempre*  
*giocoso*  
*grazioso*

*lento*  
canon  
trill  
Alberti bass  
Sonata form  
whole tone scale  
Ionian mode  
Dorian mode  
Mixolydian mode  
Aeolian mode