**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: J = 100 means the piece will be performed at 100 beats per minute.

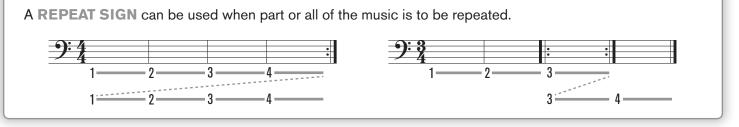
| 4 | Largo     |    | Adagio |    | Andante |    | Moderato |      | Allegro |           | Vivace |     | Presto |     |
|---|-----------|----|--------|----|---------|----|----------|------|---------|-----------|--------|-----|--------|-----|
|   | VERY SLOW |    | SLOW   |    | MEDIUM  |    |          | FAST |         | VERY FAST |        |     |        |     |
|   | 40        | 54 | 63     | 72 | 80      | 92 | 100      | 116  | 120     | 132       | 144    | 152 | 168    | 176 |

### **QUARTER NOTES AND WHOLE NOTES—**Do any of these **measures** contain similar rhythms?



**HIGH OR LOW?**—Do any of the rhythms in this line repeat? How are the rhythms in the first and last measures related?





**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!



**DYNAMIC CHORALE**—*Dynamics* remain in effect until something new is indicated. What is the dynamic level at measure 4? How about at measure 6?



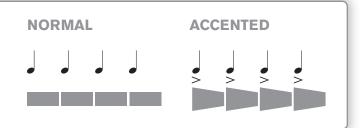
**PATTERN SEARCH**—How are measures 1–2 related to measures 3–4? Is there a pattern? How about measures 5–6?



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.



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.

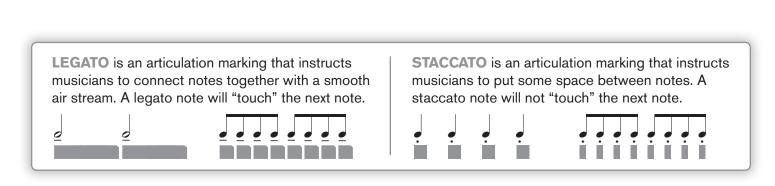


**FOCUS ON ACCENTS**—Play accented notes with extra emphasis. Play at different dynamic levels to practice performing accents at those levels.



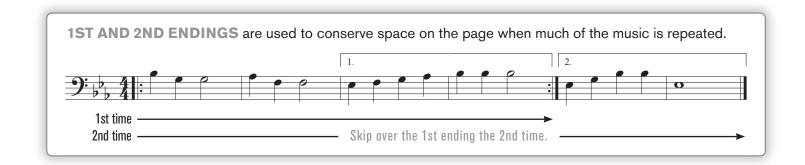
**YOU COMPLETE ME, TOO**—Lines 51 and 52 can be performed together. They "complement" each other. Count carefully during the rests!





SHAPE SHIFTER—Demonstrate your ability to play legato and staccato notes in this line.

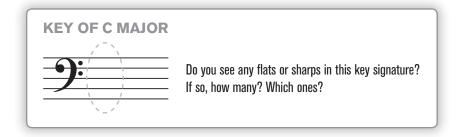




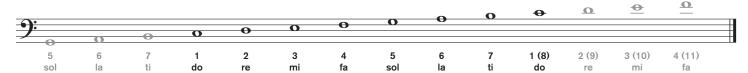
**WALKIN' COOL**—What patterns can you find in this happy tune with its infectious groove?



# Level 4

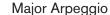


### **KEY OF C MAJOR**











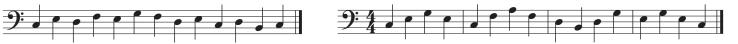
Major Scale in Steps



Major Scale Pattern in Thirds

Major Arpeggio (Tonic, Subdominant, Dominant)



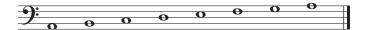


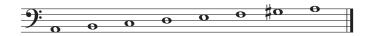
Major Scale in Sequence



## **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 % 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**).

