



Louisiana Music Teachers Association

STRING RALLY SYLLABUS

Third Edition - Revised December 2009

THE RALLY

In an effort to promote and encourage excellence in the field of music study, the Louisiana Music Teachers Association (LMTA) sponsors the Rally. The Rally serves as a growth process for students and teachers, and provides an opportunity for students to demonstrate their musical skills and general musical knowledge. A planned curriculum of musical goals and activities has been designed to promote a comprehensive study of music at each level of the Rally. Each spring, students enter the Rally in districts which are based on geographical areas within the state. Current Rally districts include Alexandria, Baton Rouge, Lafayette, Lake Charles, Monroe, New Orleans, North Shore, Ruston, Shreveport, and Thibodaux.

More specifically, the District Rally is a musical event consisting of four parts (1)performance, (2)technique skills, (3)written music theory and history, and (4)sight reading. A student must participate in all four parts in order to be eligible to receive an award. Awards are given to district winners and alternates in performance as well as to the outstanding musician in each level. Except for Preparatory A, performance winners from each district may compete at the state level, if a state Rally final is held, at a designated time and location.

Students enter the Rally according to their grade in school and are classified as follows:

Preparatory A	Grades 1 & 2
Preparatory B	Grades 3 & 4
Level I	Grades 5 & 6
Level II	Grades 7 & 8
Level III	Grades 9 & 10
Level IV	Grades 11 & 12
Level V	College Freshmen & Sophomores
Level VI	College Juniors and Seniors

Students may participate in the District Rally as non-competitive entrants. Though they are encouraged to participate in all four parts of the Rally students may enter a combination of any two or three of the four parts or take only the written test. Further, those who cannot meet the grade requirements listed above may enter the level that corresponds with their current abilities.

The Rally also serves as the pupil demonstration for LMTA certification. Those teachers who wish to apply for certification must enter students in all four parts of the District Rally. Interested teachers should contact the State Certification Chairman and consult the current **LMTA CERTIFICATION GUIDELINES** for specific requirements and further details.

RULES AND REGULATIONS

1. All teachers who enter students in the Rally must be members in good standing of LMTA. Further, a student must have studied with the same member teacher a minimum of six months immediately preceding the date of the district rally to be eligible for the winner, alternate, or outstanding musician awards. An exception to this requirement is allowable if the original teacher is incapacitated, moves out of the district, or takes a sabbatical leave. Teachers must enter students in the district in which students are taught.
2. Several districts may combine to hold one Rally, with the approval of the VP/Rallies and "host" district.
3. Students who enter the Rally outside of their district will receive a rating but will not be competitive. However, a student is eligible for all awards if he or she moves from one district to another, or moves into the state and begins study with a member teacher of that district in January.
4. All performance repertoire must be played from memory. Exception: avant-garde compositions.
5. Original solo violin, viola, violincello or double bass music and transcriptions for viola, violoncello and double bass may be used. Suggestions for repertoire selections are provided in this syllabus. Final decisions concerning repertoire choices are at the discretion of the local chair. All students in Levels I and above must perform two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

There will not be a separate concerto division for each level, although a student is permitted to perform a movement from a concerto as one of the required selections.
6. The student will provide the judge with one published copy of each selection with measures numbered. Reproductions (either by hand or machine) of printed music cannot be used. The only exception to this rule is for music which is currently out of print or still in manuscript (not published). In either of these cases the student must present written permission from the publisher or copyright holder to copy the music. Any infraction of this rule will result in the disqualification of the student.
7. Students will be examined on specific material listed for the level in which they enter. It is assumed that students will be proficient with material from previous levels. (Exception: the written test will include questions regarding terms, forms, and history from the current level and all previous levels.)

8. There shall be no ties in the performance grades of the winner and alternate. The grades given by the judges are final. The winners and alternates are determined by the Rules and Regulations of the LMTA Rally.

9. If the *specified number or more than the specified number of students (competitive at the time of application) enter all four parts within a given level, the level may be divided into two groups, drawn by lot, with full award privileges. The levels shall be divided as follows:

*Preparatory A & B: 24

Level II: 18

Level I: 20

Levels III and up: 16

Fees are due at the time of application and payable as designated by the District Chair:

District: Any or all 4 parts \$20.00 State Rally Finals: \$30

DISTRICT RALLY AWARDS

1. All students who participate in the District Rally will receive a certificate and a rating. The ratings are: Superior, Excellent, Good, Fair, and Fail.
2. The district winner and alternate in performance at each level will receive a trophy. To be eligible for these awards, the student must achieve a minimum grade of 94 in performance and a minimum grade of 90 in the other three parts.
3. The Outstanding Musician Award for each level is given to the student who has earned the highest average score for all four parts of the Rally. A minimum grade of 94 in each part is required for this award.
4. Medals will be given to those students who receive a score of 90 or above in all four parts of the Rally for two or more consecutive years.
5. State Rally finals may be held if there are a sufficient number of District Rallies. Winners in Preparatory B through Level VI may compete at the state rally finals. Winners in Preparatory A do not compete at the state level.
6. A State Winner may enter the District Rally at the same level the following year, but may not be selected Winner or Alternate in Performance. (The Outstanding Musicianship Award and appropriate medals are available to these students.)
7. A student must be entered at his school grade level to be eligible for the Outstanding Musicianship Award or the medals.

STATE RALLY FINALS

1. District winners will participate in the State Rally at a chosen date & location. If the winner cannot appear, the alternate may compete.
2. Contestants in all groups must perform two pieces as listed for each level.
3. The performance time limit for each level is as follows:
 - Preparatory A & B: 6 minutes
 - Levels I & II: 8 minutes
 - Levels: III & IV: 12 minutes
 - Levels: V & VI: 15 minutes

PREPARATORY A
(Grades 1 & 2)

PERFORMANCE: Time Limit: 6 minutes

Two selections in contrasting style by different composers and at least 16 measures in length..

Suggested Literature

Suzuki: *Book I*

Other literature at a similar difficulty level

TECHNIQUE:

Keys: C, G, D, A Major

Scales: Play **2** one-octave scales chosen from the required keys.

Skills: Play **1** one-octave scale of the student's choice, slurring 2 notes per bow.

Identify or define the following bow strokes: pizzicato, legato, staccato

No WRITTEN TEST or SIGHTEADING at this level.

PREPARATORY B

(Grades 3 & 4)

PERFORMANCE: Time Limit: 6 minutes

Two selections in contrasting style by different composers and at least 16 measures in length.

Suggested Literature:

Suzuki: *Book II*

Other literature at a similar difficulty level

TECHNIQUE:

Keys: C, G, D, A, E, F, B-flat Major

Scales: Play **3** one-octave scales chosen from the required keys.

Skills: Play **1** one-octave scale of the student's choice, slurring 2 and 4 notes per bow.

Demonstrate: Slur 2, Separate 2

WRITTEN:

Theory:

Keys: C, G, D, A, E, F, B-flat Major

Identify the notes within the clef of your instrument.

Identify the intervals of a 2nd, 3rd, 4th, & 5th in either direction.

Write the order of the sharps in letters (Ex. F C G D A E B)

Write ascending scales for the required keys in the clef of your instrument.

Demonstrate an understanding of the following note values:

whole dotted half half quarter

Provide rhythm solutions for the following meters: 2/4, 3/4, 4/4.

Fill in incomplete measures.

Add barlines in proper places.

No TERMS, FORMS or MUSIC HISTORY at this level.

SIGHTREADING: Play two examples.

Length: 8 measures

Tonalities: C, G, D, A

Meters: 4/4, 2/4

Rhythms: Whole, dotted half, half, and quarter notes

LEVEL I
(Grades 5 & 6)

PERFORMANCE: Time Limit: 8 minutes.

Two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

Suggested Literature:

Suzuki: *Books III or IV*

Other literature at a similar difficulty level

TECHNIQUE:

Keys: C, G, D, A, E, F, B-flat, E-flat Major

Scales: Play **3** two-octave scales from the required keys chosen by the judge.

Skills: Play **1** two-octave scale of the student's choice, slurring 3, 4 and 8 notes per bow.

Identify or define the following bowing strokes: spiccato, staccato, marcato (martele)

WRITTEN:

Theory:

Keys: C, G, D, A, E, F, B-flat, E-flat Major

Identify the notes within the clef of your instrument.

Notate one octave ascending scales for the required keys in the clef of your instrument.

Notate and identify the intervals of 2nds through 8ves in either direction.

Write the order of the sharps and flats in letters (Ex. B E A D G C F)

Demonstrate an understanding of the following note and rest values:

(whole, dotted half, half, quarter notes; whole, half, quarter rests)

Provide rhythm solutions for the following meters: 2/4, 3/4, 4/4

Fill in incomplete measures.

Add barlines in proper places.

Terms: (See Music Terms List)

Students are responsible for all material for Level I.

No FORMS or MUSIC HISTORY at this level.

SIGHTREADING: Play two examples.

Length: 8 to 12 measures

Tonalities: C, G, D, A, E, F, B-flat

Meters: 4/4, 2/4, 3/4

Rhythms: Whole, dotted half, half, and quarter notes with corresponding rests

Special Features: Two strings; slurring 2 notes in one bow

LEVEL II
(Grades 7 & 8)

PERFORMANCE: Time Limit: 10 minutes.

Two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

Suggested Literature:

Suzuki: *Books IV or V* and other literature at a similar difficulty level

TECHNIQUE:

Keys: C, G, D, A, E, F, B-flat, E-flat, A-flat Major and a, e, b, d, g melodic minor

Scales: Play 3 two-octave scales from the required keys chosen by the judge.

Skills: Play 1 two-octave scale of student's choice, slurring 2, 3, 4, 6, 8 and 16 note per bow.

Demonstrate: trills, turns, mordents, and vibrato.

WRITTEN:

Theory:

**Keys: C, G, D, A, E, F, B-flat, E-flat, A-flat Major and
a, e, b, d, g melodic minor**

Identify the notes within the clef of your instrument.

Draw the order of the sharps and flats in the clef of your instrument.

Notate the key signatures for the required keys in the clef of your instrument.

Notate one-octave scales for the required keys in the clef of your instrument. (Use harmonic minor.)

Notate the intervals M2, M3, P4, P5, P8 above the notes C, G, D, A, E, B, F in the clef of your instrument.

Demonstrate an understanding of the following note values:

(Add single eighth note & rest, two eighths, and dotted quarter)

Provide rhythm solutions for the following meters: 2/4, 3/4, 4/4

Fill in incomplete measures.

Add barlines in proper places.

Terms: (See Music Terms List)

Students are responsible for all material for Levels I and II.

Forms: (See Musical Forms List)

Students are responsible for all material for Level II.

Music History: (See Periods of Music History and Composers)

List and correctly spell the four main periods of music history.

List the two required composers from each period (total of 8).

Name one string performer or teacher for your instrument.

(See String Performers/Teachers of Renown)

SIGHTREADING: Play two examples.

Length: 8 to 12 measures

Tonalities: C, G, D, F, B-flat Major and a, e, d minor

Meters: 4/4, 2/4, 3/4

Rhythms: Add eighths and dotted quarters.

Special Features: Add dynamics, low first and second finger positions, and left-hand pizzicato.

LEVEL III
(Grades 9 & 10)

PERFORMANCE: Time Limit: 12 minutes.

Two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

Suggested Literature:

Suzuki: *Books V or VI* and other literature at a similar difficulty level.

TECHNIQUE:

Scales: Two-octave scales, through one position shift, for the keys of **C, G, D, A, E, B, F, B flat, E-flat, A-flat, D-flat Major and a, e, b, f#, d, g, c melodic minor**
Choose one major and one minor. Include one scale with four or more sharps or flats. Play one three-octave scale from the following:

G or A (violin); C or D (viola & cello); F (bass)

Skills: Play **1** two-octave scale of the student's choice, slurring 2, 3, 4, 6, 8 and 16 notes per bow.

Identify or define the following: ricochet, tremolo, col legno, sul ponticello and sul tasto.

WRITTEN:

Theory:

Keys: C, G, D, A, E, B, F, B-flat, E-flat, A-flat, D-flat Major and a, e, b, f#, d, g, c melodic minor

Identify notes in the treble clef within the range of c1 to c3.

Notate key signatures for the required keys in the clef of your instrument.

Notate ascending and descending one-octave scales for the required keys in the clef of your instrument. (Use harmonic minor.)

Notate the intervals M2, m2, M3, m3, P4, P5, P8 in the clef of your instrument.

Notate the tonic (I) chord for the required keys in the clef of your instrument.

Demonstrate an understanding of the following note values: (same as Level II)

Provide rhythm solutions for the following meters:

2/4, 3/4, 4/4, 3/8, 6/8, 9/8

Fill in incomplete measures.

Add barlines in proper places.

Terms: (See Music Terms List)

Students are responsible for all material for Levels I through III.

Forms: (See Musical Forms List)

Students are responsible for all material for Level II and III.

Music History: (See Periods of Music History and Composers)

List and correctly spell the four main periods of music history.

List two required and one choice composer from each period (total of 12).

Name one string performer or teacher for two different instruments (total of 2).

(See String Performers/Teachers of Renown)

SIGHTREADING: Play two examples.

Length: 16 to 24 measures

Tonalities: C, G, D, A, F, B-flat, E-flat Major and a, e, b, d, g minor

Meters: 4/4, 2/4, 3/4, 6/8, 9/8, 12/8

Rhythms: Same as Level II

Special Features: Add all notes in first position (including flats, sharps, and naturals).

LEVEL IV
(Grades 11& 12)

PERFORMANCE: Time Limit: 12 minutes.

Two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

Suggested Literature:

Suzuki: *Books VI or VII* and other literature at a similar difficulty level.

TECHNIQUE:

Scales: Two-octave scales, through one position shift, for the keys of **C, G, D, A, E, B, F#, F, B-flat, E-flat, A-flat, D-flat, G-flat Major and a, e, b, f#, c#, d, g, c, f melodic minor.**

Choose 1 major and 1 minor. Include one scale with 4 or more sharps or flats.

Play one three-octave scale from the following:

G or A (violin); C or D (viola & cello); D or F (bass)

Skills: Play **1** two-octave scale of the student's choice, slurring 2, 3, 4, 6, 8 and 16 notes per bow.

Identify or define the following: ricochet, tremolo, col legno, sul ponticello, sul tasto and up bow staccato.

WRITTEN:

Theory:

Keys: C, G, D, A, E, B, F#, F B-flat, E-flat, A-flat, D-flat, G-flat Major and a, e, b, f#, c#, d, g, c, f melodic minor

Identify notes in the treble and bass clefs, using the range of C to c3.

Notate ascending and descending one-octave scales for the required keys in the clef of your instrument. (Use harmonic minor.)

Notate the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8 in the clef of your instrument.

Notate whole and half steps in the clef of your instrument.

Notate, using accidentals, the tonic (I), sub-dominant (IV), and dominant (V) chords in root position for the required keys in the clef of your instrument.

Demonstrate an understanding of the note and rest values for Levels I-IV plus:

4-16ths, single 16th note and rest, dotted eighth note, triplet 8th notes

Provide rhythm solutions for the following meters:

2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 2/2, 3/2

Fill in incomplete measures and add barlines in proper places.

Terms: (See Music Terms List)

Students are responsible for all material for Levels I through IV.

Forms: (See Musical Forms List)

Students are responsible for all material for Level II through IV.

Music History: (See Periods of Music History and Composers)

List and correctly spell the four main periods of music history with their approximate dates.

List two required and two choice composers from each period (total of 16).

Name one string performer or teacher for each instrument category. (total of 4).

(See String Performers/Teachers of Renown)

SIGHTREADING: Play two examples.

Length: 16 to 32 measures

Tonalities: C, G, D, A, E, F, B-flat, E-flat, A-flat Major and e, b, f#, d, g, c minor

Meters: 4/4, 2/4, 3/4, 6/8, 9/8, 12/8

Rhythms: Add triplets and 16th notes.

Special Features: Add one position shifts; accidentals; short minor key sections.

LEVEL V
(Freshman & Sophomore in College)

PERFORMANCE: Time Limit: 15 minutes.

Two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

TECHNIQUE:

Scales: Three octave scales for all major and minor keys (natural & harmonic forms)

Three octave chromatic scales.

Double-stops (3rd, 5th, 6th, 8ve) in scale form

Three octave scales (slurring up to 16 notes in one bow) for:

Violin: G and A Major

Viola & Violoncello: C and D Major

Double Bass: E and F major

Skills: All previous requirements

Bowing: Spiccato, marcato (martele), accents, staccato, sul ponticello, sul tasto, tremolo, up bow staccato, all combinations of slurs and separate bows for all major scales

WRITTEN:

Theory:

Keys: All Major and melodic minor keys

Identify notes in the treble and bass clefs, using the range of C to c3.

Identify notes within the alto clef.

Notate ascending and descending one-octave scales for the required keys in the clef of your instrument. (Use harmonic minor.)

Notate the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8 in the clef of your instrument.

Notate whole and half steps in the clef of your instrument.

Notate, using accidentals, the tonic (I), sub-dominant (IV), and dominant (V) chords in root position for the required keys in the clef of your instrument.

Notate major, minor, augmented, and diminished triads in root position in the clef of your instrument.

Demonstrate an understanding of the note and rest values for Levels I-IV plus:

32nd notes and rests

Provide rhythm solutions for the following meters:

2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 12/8, 2/2, 3/2

Fill in incomplete measures.

Add barlines in proper places.

Terms: (See Music Terms List)

Students are responsible for all material for Levels I through V.

Forms: (See Musical Forms List)

Students are responsible for all material for Level II through V.

Music History: (See Periods of Music History and Composers)

List and correctly spell the four main periods of music history with their approximate dates.

List two required and two choice composers from each period (total of 16).

Name two string performers or teachers for each instrument category (total of 8).

(See String Performers/Teachers of Renown.)

SIGHTREADING: Play two examples.

Length: 24 to 32 measures

Tonalities: Major and minor keys up to 5 sharps and 5 flats

Meters: 4/4, 2/4, 3/4, 6/8, 9/8, 12/8

Rhythms: Add 32nd notes and rests and changing meters (simple and compound).

Special Features: Shifting to five positions

Suggested Literature:

VIOLIN:

Bach: *Solo Sonatas & Partitas*

Barber: *Concerto*

Bruch: *Concerto in g minor*

Dvorak: *Concerto*

Kabalevsky: *Concerto*

Lalo: *Symphonie Espagnol*

Mozart: *Concertos #4 & #5*

Saint-Saens: *Concertos #1 & #3*

Vieuxtemps: *Concerto #4*

Wieniawski: *Concerto in d minor*

Beethoven: *Sonatas*

Conus: *Concerto*

Haydn: *Concerto in C Major*

Khachaturian: *Concerto*

Mendelssohn: *Concerto in e minor*

Paganini: *Concertos #1 & #2*

Saint-Saens: *Introduction & Rondo Capriccioso*

Viotti: *Concerto #22*

Wieniawski: *Scherzo Tarantelle*

VIOLA:

Block: *Suite Hebraique*
Handel-Katims: *Sonata in g minor*
Handoshkin: *Concerto*
Hindemith: *Trauermusik*
Juan Orrego-Sales: *A Greeting Cadenza for William Primrose*
Mozart-Fuchs: *Concerto in g minor*
Paganini: *Moto Perpetuo*
Schumann: *Pictures from Fairyland*
Vaughan-Williams: *Suite for Viola*

VIOLONCELLO:

Bach: *Unaccompanied Cello Suites (Prelude and Gigue)*
Brahms: *Sonata in e minor or F Major*
Bruch: *Kol Nidre*
da Falla: *Suite Popular Espanol (two movements)*
Sammartini: *Sonata in G Major*
Concertos by the following: Haydn, Lalo, or Victor Herbert

DOUBLE BASS:

Bach: *Air on the G String*
Marcello: *Sonatas (two movements)*
Weinstein: *Contemporary Modal Solos for Double Bass*

Other literature at a similar level

LEVEL VI
(Junior & Senior in College)

PERFORMANCE: Time Limit: 15 minutes.

Two selections representing two of the five stylistic periods: Baroque, Classical, Romantic, Impressionistic and Modern. It is recommended that one of the selections be a movement of a concerto or a sonata.

TECHNIQUE:

Scales: Three octave scales for all major and minor keys (natural, melodic & harmonic forms)

Four octave chromatic scales

Double-stops (3rd, 4th, 5th, 6th, 8ve) in scale form

Four octave scales for:

Violin: G, A, A-flat Major and minor

Viola & Violoncello: C, D, and D-flat Major and minor

Double Bass: E, F, and G-flat Major and minor

Skills: All previous requirements

Bowing: Spiccato, marcato (martele), accents, staccato, sul ponticello, sul tasto, tremolo, up bow staccato, all combinations of slurs and separate bows for all scales

WRITTEN: Same requirements as Level V

SIGHTREADING: Play three examples.

Length: 24 to 32 measures

Tonalities: All Major and minor keys

Meters: 4/4, 2/4, 3/4, 6/8, 9/8, 12/8, 2/2, 3/2

Rhythms: same as Level VI

Special Features: Changing keys and compound meters; all positions--including awkward leaps and intervals, ornaments (trills, mordants, turns, etc.)

Suggested Literature:

VIOLIN:

Bach: *Solo Sonatas & Partitas*
Block: *Baal Shem Suite*
Bruch: *Scottish Fantasy*
Glazounov: *Concerto in a minor`*
Prokofiev: *Concertos in d minor & d minor*
Sarasate: *Zapateado*
Sibelius: *Concerto*
Vieuxtemps: *Concerto #5*
Sonatas for Violin and Pianos by:
 Beethoven, Brahms, Faure, Franck, Poulenc, Schumann, Ysaye, etc.

Beethoven: *Concerto*
Brahms: *Concerto*
Chausson: *Poeme*
Paganini: *Caprices*
Saint-Saens: *Havanaise*
Sarasate: *Zigeunerweisen*
Tchaikovsky: *Concerto*
Wieniawski: *Concerto in f-sharp minor*

VIOLA:

Bartok: *Concerto*
Bloch: *Suite*
Schubert: *Arpeggione*
Walton: *Concerto*
Any other concerto not listed above

VIOLONCELLO:

Chopin: *Polonaise Brillante, Op. 3*
Frescobaldi-Cassado: *Toccata*
Popper: *Hungarian Rhapsody*
Schubert: *Sonata in a minor (Arpeggione)*
Weber-Piatigorsky: *Adagio and Rondo*
Concertos by the following: Bloch, Dvorak, Elgar, or Schumann

DOUBLE BASS:

Bottessini: *Elegy*
Dragonetti: *Concerto in A Major*
Eccles: *Sonata in g minor*
Kousevitsky: *Chanson Triste*
Kousevitsky: *Concerto, Op. 3*

Other literature at a similar level

MUSICAL TERMS

LEVEL I

Forte (*f*): loud

Piano (*p*): soft

Mezzo forte (*mf*): moderately loud

Mezzo piano (*mp*): moderately soft

Crescendo, *cresc.* (*<*): gradually becoming louder

Decrescendo (*decresc.*) or Diminuendo, *dim.* (*>*): gradually becoming softer

Ritardando (ritard, rit.): gradually slowing down

LEVEL II

Staccato: detached or disconnected; short bows, abrupt stops in between

marcato: marked, emphasized; marked bows, longer than staccato

legato: smooth, connected

accent (*>*): emphasis or stress on a tone

slur: connects two notes to create a legato (smooth) sound; played in one bow

tie: curved line connecting two like notes to combine their rhythmic value

tempo: the speed of the beat of a composition

Allegro: a fast tempo

Andante: a walking tempo

Moderato: a moderate tempo between Andante and Allegro

Allegretto: slightly slower than Allegro

Andantino: slightly faster than Andante

LEVEL III

Da Capo al Fine, *D.C. al Fine*: return to the beginning and play the the end (*Fine*)

Dal segno al Fine, *D.S. al Fine*: return to the sign (*♯*) and play to the end (*Fine*)

accidental: a symbol that raises or lowers a note (a sharp, flat, or natural)

fermata (*⤴*): hold a note or rest longer than its value

phrase: a musical tghough or sentence

Vivace: lively, very quick

Adagio: slow, between Andante and Largo

Presto: very fast

Largo: very slow, stately and broad

accelerando (*accel.*): gradually becoming faster

rallentando (*rall.*): gradually becoming slower

poco: a little

meno: less

molto: much

piu: more

LEVEL IV

dolce: sweetly

cantabile: singing style

grazioso: gracefully

subito: suddenly

piu mosso: more motion, faster

meno mosso: less motion, slower

ornaments: notes which embellish a melody (trills, mordents, turns, etc.)

chromatic: movement by semitone/half step

LEVEL V

con sordino: with mute

senza sordino: without mute

leggiero: lightly

sempre: always

simile: continue in the same manner

tenuto: hold notes for their full value; a small emphasis

sostenuto: sustained notes: broadening of tempo

syncopation: shifting of accents from strong to weak beats; emphasis on off-beats or weak beats

MUSIC FORMS

LEVEL II

minuet: a graceful courtly dance of French origin in triple meter

binary form: a form consisting of two sections; AB

ternary form: a form consisting of three sections; ABA

movement: a self-contained section of a larger composition

concerto: a sonata for solo instrument and orchestra, usually in 3 movements

LEVEL III

rondo: a composition in which the theme returns repeatedly after the presentation of contrasting material; ABACA

waltz: a dance in triple meter with a strong emphasis on the downbeat

etude: a study; a piece designed to develop technical abilities, generally in one particular area

theme and variations: a form in which the theme or tune is followed by a number of varied versions

LEVEL IV

sonata: a composition usually for solo instrument, consisting of 2 to 4 independent movements in contrasting moods, keys, tempos, and forms

sonata allegro form: a form developed during the Classical period; usually occurs as the first movement of a sonata or instrumental composition; consists of 3 principal sections: exposition, development and recapitulation

exposition: the first section of sonata allegro form, consisting of 2 contrasting themes, the first in the tonic, and second in the dominant key or relative major key (if in a minor key)

development: the middle section of sonata allegro form; material of the exposition is developed, new theme and keys may be introduced

recapitulation: the third section of sonata allegro form; material from the exposition is restated in the tonic key

coda: the closing section sometimes added as a rounding off rather than an integral part of the form

LEVEL V

chamber music: music for a small ensemble with one performer per part

Baroque suite: an instrumental form consisting of several contrasting dance movements in the same key and in binary form; four basic movements are allemande, courante, sarabande, and gigue

prelude: a piece written to be played as an introduction, *i.e.* before a church service or before another composition

symphony: a sonata for orchestra usually in 4 movements; main orchestral form of the Classical and Romantic periods

opera: an extended, staged work for solo singers and chorus accompanied by instrument ensemble

PERIODS OF MUSIC HISTORY AND COMPOSERS

BAROQUE PERIOD

(1600-1750)

Required:

J.S. Bach (1685-1750)

Vivaldi (1675-1741)

Additional:

Corelli (1653-1713)

Handel (1685-1759)

Pachelbel (1653-1706)

Telemann (1681-1767)*

CLASSICAL PERIOD

(1750-1820)

Required:

Haydn (1732-1809)

W.A. Mozart (1756-1791)

Additional:

Beethoven (1770-1827)*

Boccherini (1743-1806)

Dittersdorf (1739-1799)

von Weber (1786-1826*)

ROMANTIC PERIOD

(1820-1900)

Required:

J. Brahms (1833-1897)

Tchaikovsky (1840-1893)

Additional:

Dvorak (1841-1904)

Grieg (1844-1908)

Mendelssohn (1809-1847)

Mussorgsky (1839-1881)

Rachmaninoff (1873-1943)*

Saint-Saens (1865-1921)

Schubert (1797-1828)

Schumann (1810-1856)

MODERN PERIOD

(1900-present)

Required:

Bartok (1881-1945)

A. Copland (1900-1990)

Additional:

Debussy (1862-1918)**

G. Gershwin (1898-1937)

Hindemith (1895-1963)

C. Ives (1874-1954)

Prokofiev (1891-1953)

Stravinsky (1881-1971)

*Composer has compositions that can be classified in the next period.

**Composer has compositions that can be classified in the previous period.

STRING PERFORMERS AND/OR TEACHERS OF RENOWN

VIOLIN:

Kyung Wha Chung
Dorothy DeLay
Ivan Galamian
Josef Gingold
Jascha Heifetz
Nigel Kennedy
Fritz Kreisler
Sir Yehudi Menuhin
Midori
Nathan Milstein
Itzhak Perlman
Nadja Salerno-Sonnenberg
Issac Stern
Pinchas Zukerman

VIOLA:

Yuri Bashmet
Paul Coletti
Paul Doktor
Lillian Fuchs
Kim Kashkashian
Nigel Kennedy
William Primrose
Walter Trampler
Michael Tree
Pinchas Zukerman

VIOLINCELLO:

Pablo Casals
Bernard Greenhouse
Lynn Harrell
Yo-Yo Ma
Gregore Piatigorsky
Jacqueline du Pre
Sharon Robinson
Mstislav Rostropovich
Janos Starker

DOUBLE BASS:

Carolyn Davis
Gary Karr
Julius Levine
Linda McKnight
Homer Mensch
James VanDemark