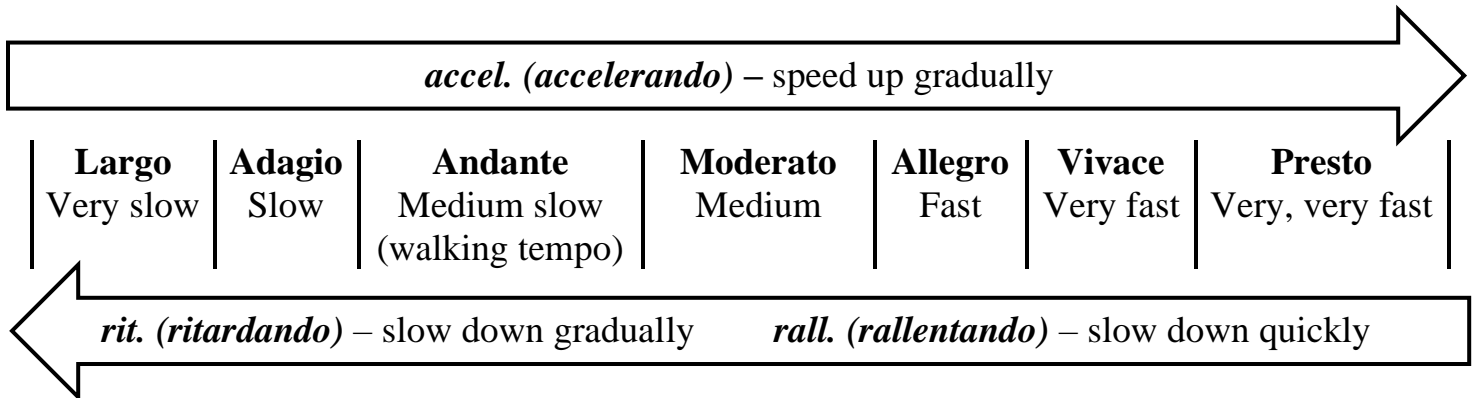


Name: \_\_\_\_\_

Class period: 2 4 5 Day: A B

## 1.3.a: Tempo and Grand Staff



“A tempo” means to return to the original tempo

### The grand staff:

Piano music is written on the “grand staff.” Normally, the right hand plays the top staff while the left hand plays the bottom staff. The rhythm of each staff should line up perfectly. *This is why rhythm counts are important.*

This symbol indicates a **grand staff**.

Bar lines on a grand staff connect between the top and bottom staves.

### Review: Time signatures

Top #: how many beats in 1 measure  
Bottom #: What type of note gets 1 beat/count

In the above example, there are 3 beats in 1 measure and the quarter note gets 1 beat/count.

Tempo terms that indicate a specific speed are found above the top staff.

In piano and keyboard music, tempo alterations are usually found between the top and bottom staves of the grand staff. In solo instrumental, vocal, and choral music, these are found above the topmost staff.

Name: \_\_\_\_\_

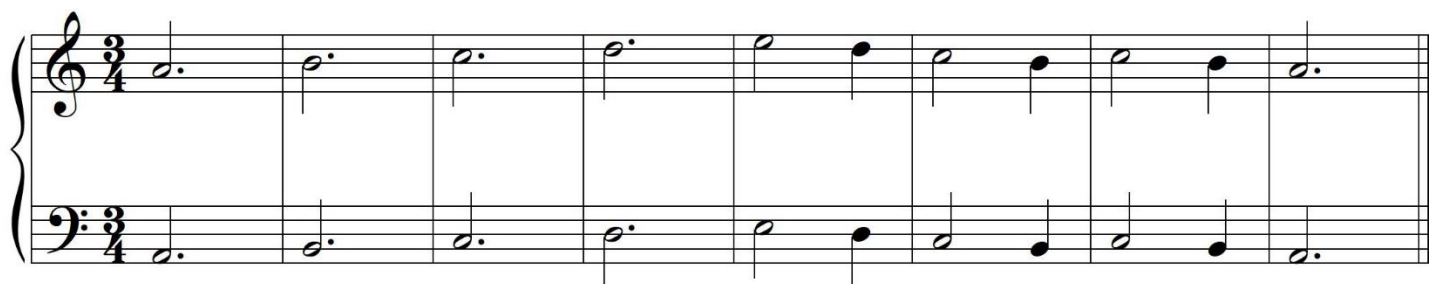
Class period: 2 4 5 Day: A B

## PT10: Putting Hands Together

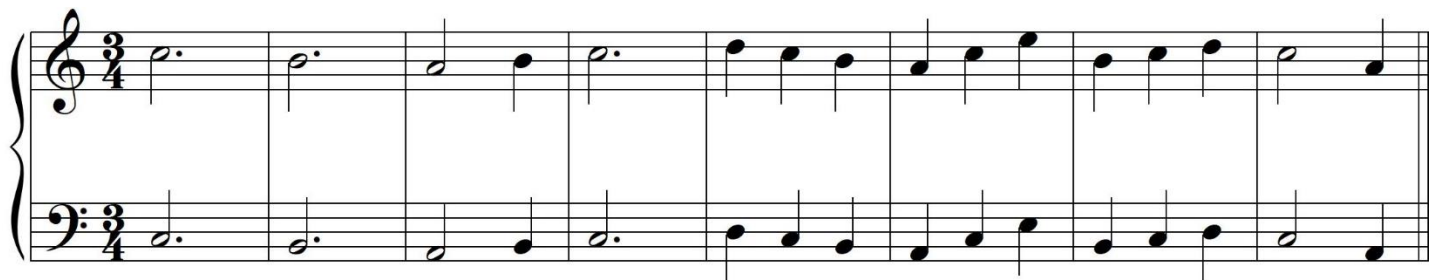
**Directions:** For the next two examples, write a tempo above the first measure. In the 7<sup>th</sup> (2<sup>nd</sup> to last) measure, write a tempo alteration. Pick different terms for each example. For Performance Test 10 (PT10), learn to play each example with your chosen tempo markings.

**Pro tip:** Learn each hand separately then combine both hands together.

### Ex. 1



### Ex. 2



Name: \_\_\_\_\_

Class period: 2 4 5 Day: A B

## PT11: Leaving the 5-Finger Hand Position

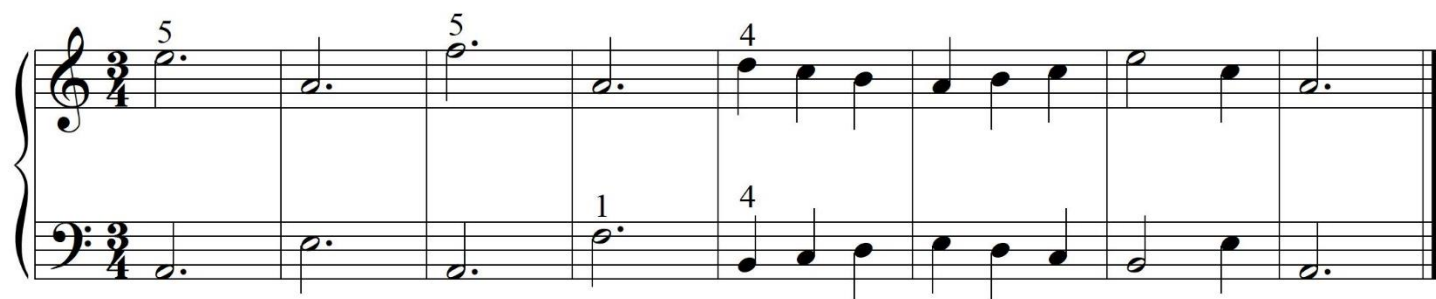
**Directions:** For the next two examples, write a tempo above the first measure. In the 7<sup>th</sup> (2<sup>nd</sup> to last) measure, write a tempo alteration. Pick different terms for each example. For Performance Test 11 (PT11), learn to play each example with your chosen tempo markings.

**Pro tip:** Follow ALL finger number markings. Write in any additional ones you need.

### Ex. 1



### Ex. 2



Name: \_\_\_\_\_ Class period: 2 4 5 Day: A B

## PT12: Different Rhythms on Each Hand

**Directions:** For the next two examples, write a tempo above the first measure. In the 7<sup>th</sup> (2<sup>nd</sup> to last) measure, write a tempo alteration. Pick different terms for each example. For Performance Test 12 (PT12), learn to play each example with your chosen tempo markings.

**Pro tip:** Write rhythm counts between the top and bottom staves. Write the smallest division of the beat. Count as you play to ensure notes that are vertically aligned are played at the exact same time.

Ex. 1



Ex. 2



Name: \_\_\_\_\_

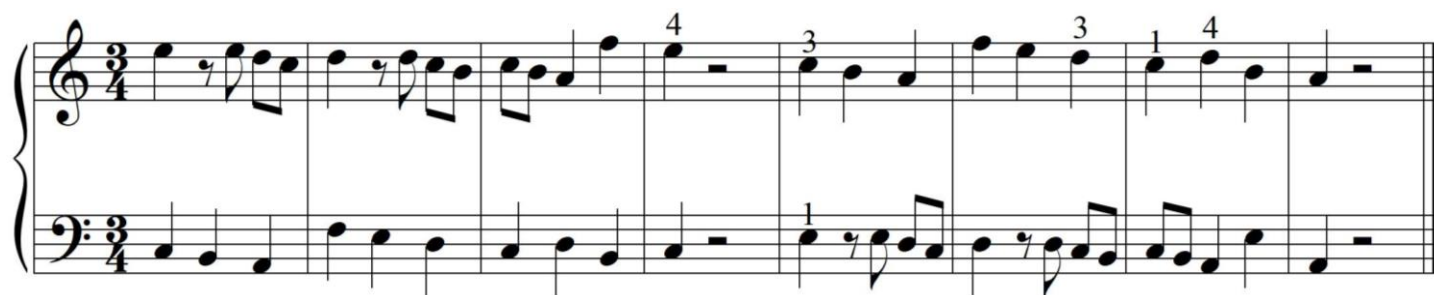
Class period: 2 4 5 Day: A B

## PT13: Different Rhythms on Each Hand (continued)

**Directions:** For the next two examples, write a tempo above the first measure. In the 7<sup>th</sup> (2<sup>nd</sup> to last) measure, write a tempo alteration. Pick different terms for each example. For Performance Test 13 (PT13), learn to play each example with your chosen tempo markings.

**Pro tip:** Write rhythm counts between the top and bottom staves. Write the smallest division of the beat. Count as you play to ensure notes that are vertically aligned are played at the exact same time.

### Ex. 1



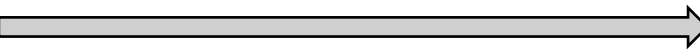

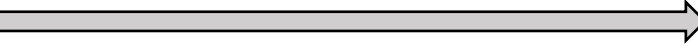



### Ex. 2

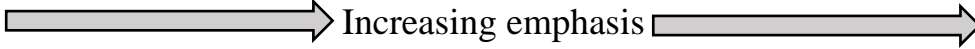
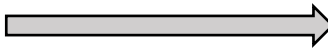







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### 1.3.b: Dynamics and Articulations

**NOTE:** *pp* through *ff* definitions will be on the theory test as well as dynamic changes. None of the rest of this section will be on the theory tests. However, this provides you with an excellent resource for the future.

<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>
-4	-3	-2	-1	1	2	3	4
Quietest (Very, very quiet)	Quieter (Very quiet)	Quiet	Medium quiet	Medium loud	Loud	Louder (Very loud)	Loudest (Very, very loud)
 Crescendo ( <i>cresc.</i> ) (  ) 							
 Decrescendo/Diminuendo ( <i>decresc./dim.</i> ) (  ) 							

>	<b>Λ</b>	<i>fp</i>	<i>sfz</i>
Accent	Marcato ( <i>marc.</i> )	Fortepiano	Sforzando
Emphasis	Marked emphasis	Sudden, strong emphasis/accent, then quiet and stay quiet	Sudden, strong emphasis/accent then return to previous dynamic
 Increasing emphasis 			

'	•	—	
Staccatissimo	Staccato ( <i>stacc.</i> )	Tenuto ( <i>ten.</i> )	Legato ( <i>leg.</i> )
As short and detached (staccato) as possible	Short, detached	1) Held for full value; 2) Played a little heavier	Connected, smooth
 Increasingly connected 			
 Increasingly detached 			

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## 1.3.appendix: More on tempo

**NOTE:** None of this section will be on the theory tests. However, this provides you with an excellent resource for the future.

### Metronome markings

- A **metronome marking** indicates number of a rhythmic value per minute
- E.g. ♩ = 120 means 120 ♩ per minute
- E.g. ♩ = 60 means 60 ♩ per minute
- Using a metronome (built into your keyboard, as a phone app, or a stand-alone device) is the most accurate measurement. However, observing the seconds on a clock can give you an estimated measurement, especially for the above two examples.
- **Pro tips:**
  - Depending on the style of music, metronome markings may be followed strictly or may be a guideline or suggestion.
  - It can be useful to determine metronome markings of other performances when deciding on your ideal performance tempo.
  - Metronome markings can be used as a practice tool to keep track of your progress working towards a performance tempo.

*The following is copied from Classical Music City*

<http://www.classicalmusiccity.com/search/article.php?vars=446/Basic-Tempo-Markings.html>

### Basic tempo markings

All of these markings are based on a few root words. By adding an *-issimo* ending the word is amplified/made louder, by adding an *-ino* ending the word is diminished/made softer, and by adding an *-etto* ending the word is endeared. The metronome marks are broad approximations. Note: Metronome markings are a guide only and depending on the time signature and the piece itself, these figures may not be appropriate in every circumstance.

- *Larghissimo* — very, very slow (20 bpm and below)
- *Grave* — slow and solemn (20–40 bpm)
- *Lento* — slowly (40–60 bpm)
- *Largo* — broadly (40–60 bpm)
- *Larghetto* — rather broadly (60–66 bpm)
- *Adagio* — slow and stately (literally, "at ease") (66–76 bpm)
- *Adagietto* — rather slow (70–80 bpm)
- *Andante moderato* — a bit slower than andante
- *Andante* — at a walking pace (76–108 bpm)
- *Andantino* — slightly faster than andante
- *Moderato* — moderately (108–120 bpm)
- *Allegretto* — moderately fast (but less so than allegro)
- *Allegro moderato* — moderately quick (112–124 bpm)
- *Allegro* — fast, quickly and bright (120–168 bpm)
- *Vivace* — lively and fast (≈140 bpm) (quicker than allegro)
- *Vivacissimo* — very fast and lively

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- *Allegrissimo* — very fast
- *Presto* — very fast (168–200 bpm)
- *Prestissimo* — extremely fast (more than 200bpm)

**Additional Terms:**

- *A piacere* — the performer may use his own discretion with regard to tempo and rhythm; literally "at pleasure"<sup>[4]</sup>
- *L'istesso tempo* or *Lo stesso tempo* — at the same speed
- *Tempo comodo* — at a comfortable (normal) speed
- *Tempo di...* — the speed of a ... (such as *Tempo di valse* (speed of a waltz), *Tempo di marcia* (speed of a march))
- *Tempo giusto* — at a consistent speed, at the 'right' speed, in strict tempo
- *Tempo semplice* — simple, regular speed, plainly

**Terms for change in tempo. Composers may use expressive marks to adjust the tempo:**

- *Accelerando* — speeding up (abbreviation: *accel.*)
- *Allargando* — growing broader; decreasing tempo, usually near the end of a piece
- *Calando* — going slower (and usually also softer)
- *Doppio movimento* — double speed
- *Lentando* — gradual slowing and softer
- *Meno mosso* — less movement or slower
- *Mosso* — movement, more lively, or quicker, much like *più mosso*, but not as extreme
- *Più mosso* — more movement or faster
- *Precipitando* — hurrying, going faster/forward
- *Rallentando* — gradual slowing down (abbreviation: *rall.*)
- *Ritardando* — less gradual slowing down (more sudden decrease in tempo than *rallentando*; abbreviation: *rit.* or more specifically, *ritard.*)
- *Ritenuto* — slightly slower; temporarily holding back. (Note that the abbreviation for *ritenuto* can also be *rit.* Thus a more specific abbreviation is *riten.* Also sometimes *ritenuto* does not reflect a tempo change but a character change instead.)
- *Rubato* — free adjustment of tempo for expressive purposes
- *Stretto* — in faster tempo, often near the conclusion of a section. (Note that in **fugal** compositions, the term *stretto* refers to the imitation of the subject in close succession, before the subject is completed, and as such, suitable for the close of the fugue. Used in this context, the term is not necessarily related to tempo.)
- *Stringendo* — pressing on faster (literally "tightening")