Advanced Level

TECHNICAL REQUIREMENTS

The technique requirement for Advanced Level students is fulfilled by performing one memorized etude.
- The etude must be from the Etudes for Advanced Level list on pages 153-158 of this Syllabus.
- The etude must be memorized.
- As with all technique, evaluators rate the etude excellent, good, average, weak, or incomplete.

THEORY AND HISTORY REQUIREMENTS

Be able to write and recognize all concepts and vocabulary from Preparatory Level through Level 9, plus the following:
- Non-harmonic tones (see examples on page 52):
  - passing tone
  - upper and lower neighbor notes (auxiliary tones)
  - suspension
  - anticipation
  - appoggiatura
- Vocabulary (be able to define and analyze in music; definitions are on pages 51-52):
  - fugue
  - subject
  - answer (real and tonal)
  - countersubject
  - exposition
  - episode
  - stretto
  - sonata structure (multiple movements)
  - rondo
  - theme and variations
  - tertian harmony
  - quartal harmony
  - bitonality
  - polytonality
  - atonality
  - twelve-tone row
  - serialism
  - retrograde
  - melodic inversion
  - retrograde inversion

The Advanced Level test is comprehensive. The examination format at the Advanced Level will focus on application of concepts. The music examples will be more complex than in previous levels. Students in school grade 9 or above who pass the Advanced Level theory examination with a grade of 90% or higher are exempt from taking the examination again in subsequent years of Certificate of Merit™ enrollment.

EAR TRAINING REQUIREMENTS (13 questions; included on written theory test)

1. Identify all intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify Major, minor, diminished and Augmented triads in root position and inversions.
3. Hear the difference between natural, harmonic, melodic minor and whole tone scales.
4. Be able to hear the difference between 2/3 and 3/4, 3/4 and 4/4, 4/4 and 5/4, and 5/4 and 6/8 meters.
5. Identify whether a four-measure phrase is Major, minor or atonal.
6. Be able to identify the Roman numerals and figured bass for a modulating chord progression.
7. Identify the cadence at the end of a chord progression as Authentic, Plagal, Half or Deceptive.
8. Identify Major, Dominant, minor, half-diminished, or diminished 7th chords, root position only.
9. Be able to identify the difference between Allemande, Courante, Corrente, Sarabande and Gigue.
10. Be able to hear the difference between music of the Baroque and Romantic Periods.
11. Be able to hear the difference between a Baroque Fugue and a Classical Sonata.
12. Identify Polyphonic and Homophonic textures.
Level 9

TECHNICAL REQUIREMENTS

<table>
<thead>
<tr>
<th>OVERALL REQUIREMENTS</th>
<th>SCALES/MODES WHOLE TONE SCALE</th>
<th>CADENCES/MODULATION</th>
<th>ARPEGGIO</th>
<th>POLY-RHYTHM</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level 9</td>
<td>E Major scale in 6ths RH starts on tonic, LH starts on mediant</td>
<td>Modulation to the Dominant with legato pedal</td>
<td>V7 in the keys of Ab Major</td>
<td>2 against 3</td>
</tr>
<tr>
<td>All elements must be performed</td>
<td>( \begin{align*} \frac{4}{2} \times 4 \end{align*} ) = 4 octaves</td>
<td>( \begin{align*} \frac{4}{2} \times 4 \end{align*} ) = 4 octaves</td>
<td>4 octaves</td>
<td>Begin on A#</td>
</tr>
<tr>
<td>Elements may be played in any order</td>
<td>A A# Bb Major # e melodic minor</td>
<td>(See example on page 36)</td>
<td>Diminished 7th (&quot;7) on A# (G#) Bb (D#)</td>
<td>RH 2 octaves using eighth notes</td>
</tr>
<tr>
<td>All Hands Together</td>
<td>Octave scale E Major ( \begin{align*} \frac{4}{2} \times 4 \end{align*} ) = 2 octaves</td>
<td></td>
<td>4 octaves</td>
<td>LH 3 octaves using triplets</td>
</tr>
<tr>
<td>5:00 minutes to perform</td>
<td>(Students with small hands may break octaves)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minimum Scale tempo:</td>
<td>Mixolydian mode on D Locrian mode on E ( \begin{align*} \frac{4}{2} \times 4 \end{align*} ) = 2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( \text{\textbf{J} = 96} )</td>
<td>Whole Tone scale on C ( \begin{align*} \frac{4}{2} \times 4 \end{align*} ) = 2 octaves</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THEORY REQUIREMENTS

Be able to write elements, recognize them individually, and recognize them in musical excerpts. The student is responsible for all theory elements from Preparatory Level through Level 9.

Tonality

1. Scales and key signatures:
   - Major: all keys
   - minor, natural, harmonic and melodic: all keys
     Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale.
   - Circle of Fifths
   - Chromatic scale, beginning on any note
   - Whole Tone Scale, beginning on any note
   - Modes: Ionian on C, F, G; Dorian on D, G, A; Phrygian on E, A, B; Lydian on F, B\#, C; Mixolydian on G, C, D; Aeolian on A, D, E; Locrian on B, E, F\#

2. Intervals: Perfect, Major, minor, Augmented, diminished, ascending and descending, on any note

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3. Chords/triads:
   a. Triads: Major, minor, diminished, Augmented, on any note
      Root position and inversions using figured bass: \( R = \frac{5}{3} \) or no figured bass; \( 1st = \frac{6}{4} \), \( 2nd = \frac{6}{3} \)
      Be able to identify full and abbreviated forms of figured bass (for example, \( \frac{6}{4} \) and \( \frac{6}{3} \) for first inversion)
   b. Triads built on the whole tone scale
   c. Primary and secondary triads by name, quality and Roman numeral, using figured bass: all Major and harmonic minor keys
      - Lines must be placed above and below Roman numerals for Major and Augmented chords, such as \( \overline{V} \), and lower case Roman numerals must be used for minor and diminished chords, such as \( \text{vi} \) or \( \text{vii}^\flat \).
   d. Dominant 7th chord, root position \( V^7 \), first inversion \( V^6 \) or \( V^3 \), second inversion \( V^{4 \frac{4}{3}} \) or \( V^3 \), and third inversion \( V^2 \), \( V^\frac{4}{2} \), or \( V^4 \)
      - Identify by word and figured bass symbol (Dominant seventh; Dominant 7th, V7)
      - in all Major and minor keys
      - on all roots
   e. 7th chords: root positions and inversions, using figured bass: Major 7th, Dominant 7th, minor 7th, half-diminished 7th (*7), diminished 7 (#7): all roots
   f. Cadences: authentic, half, plagal and deceptive, root position and common tone, one and two staves: all Major and minor keys
   g. Secondary Dominant: all Major and minor keys, using all primary and secondary triads and inversions, labeled, for example, \( V^6 \) of \( \text{vi} \), \( \text{vi} \), or \( V^6 / \text{vi} \), \( \text{vi} \)
   h. Chord progressions: including secondary dominants and pivot chords

Time and Rhythm

Write in counts for any time signature, including syncopation and hemiola

Signs and Terms  (Definitions are on pages 50-51)

- fugue
- hemiola
- Dances of a Baroque Suite:
  - allemande
  - courante/corrente
  - sarabande
  - gigue, giga, jig
  - bourrée
  - gavotte
  - minuet
  - polonaise
- rubato
- smorzando
- sotto voce
- toccata
- counterpoint/contrapuntal

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**HISTORY**

Know the four periods of music history in order. Know at least three composers from each period. A list of composers is on pages 161-169. When asked to name a composer from a particular period, students may use any composer's name from that period.

The following composers may appear on the test:

<table>
<thead>
<tr>
<th>Baroque</th>
<th>Classical</th>
<th>Romantic</th>
<th>20th/21st Centuries</th>
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</thead>
<tbody>
<tr>
<td>J.S. Bach</td>
<td>Beethoven</td>
<td>Brahms</td>
<td>Bartók</td>
</tr>
<tr>
<td>Corelli</td>
<td>Clementi</td>
<td>Chopin</td>
<td>Britten</td>
</tr>
<tr>
<td>Handel</td>
<td>Czerny</td>
<td>Dvořák</td>
<td>Copland</td>
</tr>
<tr>
<td>Rameau</td>
<td>Diabelli</td>
<td>Grieg</td>
<td>Dello Joio</td>
</tr>
<tr>
<td>Scarlatti</td>
<td>Haydn</td>
<td>Liszt</td>
<td>Kabalevsky</td>
</tr>
<tr>
<td>Telemann</td>
<td>Kuhlau</td>
<td>Mendelssohn</td>
<td>Poulenc</td>
</tr>
<tr>
<td>Vivaldi</td>
<td>Mozart</td>
<td>Schubert</td>
<td>Prokofiev</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Schumann</td>
<td>Shostakovich</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tchaikovsky</td>
<td></td>
</tr>
</tbody>
</table>

**Impressionism in Music:** A style of composition in the late 19th Century, inspired by the Impressionistic movement in art; musical style includes (but is not limited to) unresolved dissonances, the addition of non-chord tones to triads, parallel motion, whole-tone scales and irregular phrasing; Debussy and Ravel are the two composers most associated with Impressionism in music.

Know the following characteristics of the music of each period.

**Baroque:**
- Polyphonic texture
- Use of ornamentation
- Dance suite
- Limited use of dynamic and expression marks written by the composer
- Terraced dynamics used in keyboard music due to instruments' limitations: \( p \, mfp \, mf \, f \)

**Classical**
- Homophonic texture predominates
- Cadence points usually obvious
- Multi-movement Sonata form developed
- Use of Alberti bass

**Romantic**
- Programmatic music with descriptive titles
- Use of colorful harmonies with altered and unusual chords
- More chromaticism
- Lyrical melodies

**20th/21st Centuries**
- Compositional style that can include atonality, bitonality, and polytonality
- Irregular and changing time signatures
- More use of polyphonic texture
- A return to use of older forms such as Sonata and Suite
**EAR TRAINING REQUIREMENTS** (16 questions; included on written theory test)

1. Identify all intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify the difference between Major, minor, diminished and Augmented triads in root position and inversions, blocked and broken.
3. Be able to hear the difference between natural, harmonic and melodic minor scales.
5. Identify the tonality of a four-measure phrase in Major or minor.
6. Be able to identify the Roman numerals and figured bass for a modulating chord progression.
7. Identify Major, Dominant, minor, half-diminished, or diminished 7th chords, root position only.
8. Be able to identify the difference between Allemande, Courante, Corrente, Sarabande and Gigue.
9. Be able to hear the difference between music of the Classical and 20th/21st Centuries Periods.
10. Be able to hear the difference between a Baroque Fugue and a Classical Sonata.
11. Identify Polyphonic and Homophonic textures.

**SIGHT-READING REQUIREMENTS**

Be able to sight-read Level 7 music. All skills from previous levels may be included, with the addition of triplets, melody shifting between clefs, and finger pedaling. Students will have 45 seconds to preview the example.

**IMPROVISATION REQUIREMENTS** (Optional)

Students may perform an optional Improvisation at their CM Evaluation. Improvisation is an optional performance segment. Any improvisation may be played during the performance portion of the evaluation.

- Improvisation is not rated by the evaluator.
- Improvisation is limited to 5 – 60 seconds in length, as listed in the CM Syllabus according to the CM level.
- Improvisation is done in addition to and not in place of the other required segments of the CM evaluation (technique, sight-reading, and repertoire). Students must prepare the entire technical requirements as indicated for their level. All segments (including improvisation) need to be performed within the appropriate evaluation length of each level.
- Improvisation may be from any resource and is independent of a student’s registered CM level.

**REPERTOIRE REQUIREMENTS**

Repertoire requirements for Level 9 begin on page 137.
Vocabulary List: Signs and Terms

Students are responsible for all terms up to and including the Level for which they are being evaluated.

TEMPO MARKINGS FROM SLOWEST TO FASTEST
largo, lento, adagio, andante, andantino, moderato, allegretto, allegro, vivace, presto

PREPARATORY LEVEL

\[ p \] piano: soft
\[ f \] forte: loud
\[ > \] accent: play louder, stressed, marked
\( \curvearrowright \) slur: a curved line that indicates legato - to play smoothly
\( \updownarrow \) staccato: not connected, crisp
\( \downarrow \updownarrow \) tie: a curved line connecting notes of the same pitch - hold for full value of both notes
\( :\mid \) repeat sign: play the music again
dynamics: symbols or terms that indicate loud or soft

fine: the end
D.C. at fine (da capo at fine): return to the beginning and play to fine
\( \frown \) fermata: hold longer
rit, ritard., ritardando: gradually slower
a tempo: return to the original tempo
bar line
measure
treble clef
tie
bass clef
brace

LEVEL 1

\[ \quad \] crescendo: gradually louder
\[ \quad \] decrescendo, dim., diminuendo: gradually softer
\[ mp \] mezzo piano: medium soft
\[ mf \] mezzo forte: medium loud
\[ pp \] pianissimo: very soft
\[ ff \] fortissimo: very loud
\[ \cdot \] tenuto: hold the note for its full value.
\( - \) May also mean to stress the note.

\[ \quad \] or \( \natural \) * damper pedal: the pedal on the far right; depress and release the damper pedal
\[ \# \] play eight notes (an octave) higher
\[ \flat \] or \( \natural \) play eight notes (an octave) lower

\[ \quad \] or \( \natural \) \* first and second endings
repetition: exact repeating of a melodic pattern in the same voice, on the same pitch and with the same rhythm

\[ \quad \] accidental: sharps (\#), flats (\( \flat \)) or naturals (\( \natural \)) placed before notes, usually to indicate a note which is not in the key signature
LEVEL 2

allegro: fast, quick (cheerfully, merrily)
andante: walking tempo
moderato: moderate tempo
vivace: quickly, lively
ppp pianississimo: very, very soft
fff fortississimo: very, very loud
sf sfz fz sforzando: a sudden, sharp accent
cadence: the chords that end a phrase or section of a composition

LEVEL 3

adagio: slow tempo, slower than andante
spiritoso: spirited
accelerando, accel.: gradually faster, accelerate tempo
dolce: sweetly
molto: much, very
poco: little
una corda: apply the soft pedal (pedal on the left)

tre corde: the release of the soft pedal (pedal on the left)
relative Major and minor: Major and minor keys sharing the same key signature
motif, motive: a short musical idea
legato pedal (syncopated pedal, overlapping pedal): creating a seamless, un-blurred legato by raising and quickly re-depressing the damper pedal at the same time as, or immediately after, the keys are played

LEVEL 4

andantino: a little faster than andante*
allegretto: a little slower than allegro
presto: very fast tempo
cantabile: in a singing style
espressivo: expressively
leggiero: lightly
subito: suddenly
---etto: suffix meaning little or less
---ino: suffix meaning little or less
articulation: the various ways in which notes are executed, including, but not limited to, staccato and legato

parallel Major and minor: keys sharing the same tonic note
transposition: the act of performing or writing a musical work in a key other than the key in which it was originally written
meter: the arrangement of beats into groups of equal size (measures) and with regular recurring accents
imitation: statement of a motive in another voice or hand

* This is the definition that will be used for CM testing, and indicates the most common use of the term. Some composers use it to mean slightly slower than andante.

** This is the definition that will be used for CM testing. The trill can be interpreted differently depending on the historical period and the context of the music. Teachers are encouraged to study ornamentation further. See the list of resources on pages 173-174.
LEVEL 5

*animato*: animated, with spirit
*con*: with
*con brio*: with brilliance
*con moto*: with motion
*largo*: stately, broadly, dignified, very slow, slower than *adagio*
*tranquillo*: peacefully, tranquil, calm
*vivo*: brisk, lively

*arpeggio*: a broken chord in which the notes are performed melodically rather than harmonically. The arpeggio may be written out or indicated with a wavy line placed in front of a chord.

ostinato: a short musical pattern that is repeated throughout a composition or section of a composition

enharmonic: pitches that are the same but named or spelled differently, such as C♯ andDb

ornaments:

*mordent*:

*appoggiatura*:

Italian: "to lean"

*turn*: to turn around the note

*L*E*V*E*L 6

*doloroso*: sadly, sorrowfully
*marcato*: marked
*robusto*: boldly, robustly
*scherzando*: jokingly, lightly, playfully
*simile*: similarly, the same as
*sostenuto*: sustained, giving note full value

*$f$ forte piano: loud followed immediately by soft

syncopation: a momentary contradiction of the meter or pulse, often by changing strong and weak beats within a measure

opus: the term used to indicate the chronological number of a composer's works, often as they are published

deceptive cadence: one in which the dominant is followed by a harmony other than the tonic, most often the submediant

modulation: changing from one key (tonality) to another within a composition or section of a composition.

$\flat\flat$: double flat: an accidental that lowers the pitch of a note by two half-steps

$\times$: double sharp: an accidental that raises the pitch of a note by two half-steps

*This is the definition that will be used for CM testing. The appoggiatura can be interpreted differently depending on the historical period and the context of the music. Teachers are encouraged to study ornamentation further. See the list of resources on pages 173-174.*
LEVEL 7

allargando: broadening, gradually slower, usually accompanied by a crescendo at a climax
con fuoco: with fire
meno: less
meno mosso: with less motion, slower
piu: more
piu mosso: with more motion, quicker

pesante: heavily, ponderously
rallentando: gradually slower
ritenuto: immediately slower
senza: without
sempre: always
giocoso: humorously, jokingly
grazioso: gracefully, elegantly
lento: slow tempo, not as slow as largo

whole tone scale: a six-note scale consisting entirely of whole steps (Major 2nds)

trill with prefix from below

trill with prefix from above

canon: a strict form of contrapuntal writing in which each voice imitates the melody of the first voice exactly

Alberti bass: an accompaniment figure, usually in the left hand, using a three-pitch chord, played lowest, highest, middle, highest:

Sonata form (also known as Sonata Allegro form):

Exposition: a section with two contrasting themes called first and second themes; expositions often, but not always, end in the key of the dominant, or in the relative Major if the piece is in a minor key

Development: themes are developed through key changes and the use of compositional devices; new material may appear.

Recapitulation: expositional material returns with the original key of the piece emphasized; the section typically ends in the tonic key

Ionian mode: a scale or tonality in which half steps occur between notes 3-4 and 7-8, like the Major scale
Dorian mode: a scale or tonality in which half steps occur between notes 2-3 and 6-7, as if playing all the white keys from D to D
Mixolydian mode: a scale or tonality in which half steps occur between notes 3-4 and 6-7, as if playing all white keys from G to G
Aeolian mode: a scale or tonality in which half steps occur between notes 2-3 and 5-6, as if playing all white keys from A to A; the same as natural minor
LEVEL 8

polyphonic texture: music made up of two or more melodic lines, independently treated
homophonic texture: a melody in one voice or part with accompaniment; chordal texture is a type of homophonic texture, with pitches sounding simultaneously
augmentation: the presentation of a subject or theme with note values doubled, for example, \( \frac{1}{4} \) becomes \( \frac{1}{2} \)
diminution: the presentation of a subject or theme with note values halved, for example, \( \frac{1}{2} \) becomes \( \frac{1}{4} \)
pivot chord: a chord which precedes a modulation, and is common to both the original key and the key to which the music modulates
pedal point (organ point): a sustained or repeated tone, usually in the bass, over which a succession of other harmonics occurs

m.d. (mano destra): a direction to play a note or passage with the right hand
m.s. (mano sinistra): a direction to play a note or passage with the left hand

Phrygian mode: a scale or tonality in which half steps occur between notes 1-2 and 5-6, as if playing all the white keys from E to E
Lydian mode: a scale or tonality in which half steps occur between notes 4-5 and 7-8, as if playing all the white keys from F to F
Locrian mode: a scale or tonality in which half steps occur between notes 1-2 and 4-5, as if playing all the white keys from B to B

LEVEL 9

Dances of a Baroque Suite:

allemande: German origin, simple binary form, usually in \( \frac{4}{4} \) time
courante: French origin, shifting meters at cadences (usually a hemiola)
corrente: Italian origin, quick triple meter
sarabande: Spanish origin, triple meter, slow, dignified
gigue, giga, jig: Irish origin, compound duple meter, usually quick
bourrée: French origin, duple meter, begins on an upbeat
gavotte: French origin, duple meter (alla breve \( \epsilon \)), often begins on an upbeat
minuet: French origin, simple triple meter, moderate tempo
polonaise: Polish origin, triple meter, moderate tempo

counterpoint/contrapuntal: "note against note," or "melody against melody;" music consisting of two or more independent lines sounding simultaneously - contrapuntal is often (but not always) considered synonymous with polyphonic

fugue: a polyphonic contrapuntal form of music consisting of two or more (usually 3 or 4) voices; the subject or theme enters alone at the beginning of the composition and is imitated by the other voices in succession
hemiola: a shift in the rhythmic pulse from a division of 2 to a division of 3, or vice versa. Examples include, but are not limited to, sudden shifts from $\frac{6}{8}$ meter into $\frac{2}{4}$ meter through the use of quarter notes: \[\text{\textbf{\begin{tabular}{c} \hline\hline \hline\hline \end{tabular}}}\]

rubato: a direction to perform in a somewhat free tempo or rhythm, usually by slightly changing the duration of notes, playing some a little faster and some a little slower

smorzando (smorz.): dying away

sotto voce: softly or subdued, in an undertone

toccata: a virtuosic and brilliant composition that features sections of rapid and elaborate passage work, sometimes alternating with contrasting sections including lyrical passages and/or imitative (often fugal) interludes

ADVANCED LEVEL (for Advanced and Advanced-Panel Levels)

Fugue terminology:

subject: At the beginning of a fugue, a short melody or theme is presented in the first voice, usually in the tonic key. The subject appears in alternating voices, until all voices are introduced.

answer: The subject repeats in another key, often the dominant. This restatement is called the answer. The answer recurs in alternating voices until all voices are introduced.

- A real answer has the exact intervallic relationship between its pitches as the original subject.
- A tonal answer has some similar but slightly different intervals to maintain a particular sense of tonality. The answer recurs in alternating voices until all voices are introduced.

countersubject: Many fugues have a melody counter to the subject that continues in the first voice as the second voice enters with the answer. It may recur at any point against the subject or answer.

exposition: After each voice states the subject, there is often free contrapuntal material leading to a cadence. From the beginning of the fugue to this first cadence is called the exposition.

episode: Often, one or more episodes follow the exposition. The episodes do not include the subject in its entirety, but instead utilize the motivic material of the subject and countersubject in any combination of the following compositional devices: modulation, sequence, diminution, augmentation, inversion, or *stretto*.

stretto:

a. In a fugue, the overlapping of the subjects and answers, so that, for example, the answer begins before the subject is completed

b. In any composition, a passage that is to be performed at a faster tempo, typically (but not always) at the end of the composition.

Sonata structure: the typical Classical sonata consists of three movements, arranged as fast/slow/fast. The first movement is often in Sonata form (sometimes called Sonata Allegro form). The second movement, usually in a related key, is frequently in ABA form and may be marked *andante* or *adagio*. The third movement is typically in the key of the first movement and may be in Rondo, Theme and Variations, or Sonata form.
Rondo: a musical form that is multi-sectional with a recurring theme (A) that returns between contrasting sections (B, C, etc.). A typical rondo may follow a pattern such as ABACA, ABACABA, ABACABA.

Theme and Variations: a musical form consisting of a theme and a series of different versions of the original theme. The variations may differ in any combination of the following musical elements: harmony, melody, rhythm, form, texture, key, mode, meter, or tempo.

tertian harmony: harmony based on combinations of the interval of a 3rd, such as triads, 7th, 9th, 11th, and 13th chords. Most traditional tonal music is tertian.

quartal harmony: harmony based on combinations of the interval of the 4th

bitonality: the use of two keys (tonalities) at the same time, even if they are not indicated by the key signature

polytonality: the use of three or more keys at the same time

atonality: a style of musical composition in which a tonal center or key is avoided

twelve-tone row: a method of composition in which the twelve tones of the chromatic scale are organized into a row in an order desired by the composer; the order or row is used over and over to provide the underlying structure of the composition

serialism: music that is based on a particular succession of pitches, rhythms, dynamics or other elements that are repeated over and over to provide the underlying structure of the composition

retrograde: a compositional technique in which the theme or melody is reversed, so that the first note becomes the last, the second note becomes second to last, etc.

melodic inversion: a compositional technique in which the intervals of a theme or melody are changed so that the direction of each interval is altered. For example, when the original melody goes up a 3rd, the inverted melody goes down a 3rd. Usually, the intervallic relationship reflects the tonal nature of the piece. Therefore, the number but not necessarily the quality of the interval is inverted.

retrograde inversion: a compositional technique in which the order of the notes is reversed and the direction of each interval is altered

**Nonharmonic tones:**

Passing tone: a nonharmonic tone which passes stepwise between chord tones of two different chords, but does not belong to either chord:

Upper and lower neighbors (auxiliary tones): nonharmonic tones which step above or below then return to the chord tones:

Suspension: a chord tone which is held beyond the next chord change, then resolved after the new chord occurs:

Anticipation: the presentation of a chord tone immediately before the actual chord:

Appoggiatura: a harmonic device in which a nonharmonic tone is performed on the beat, then resolves: