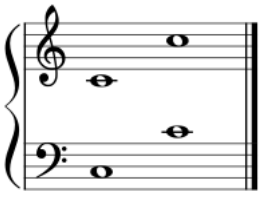
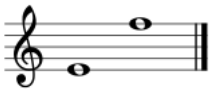
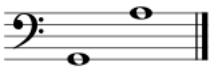
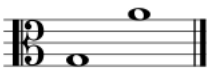
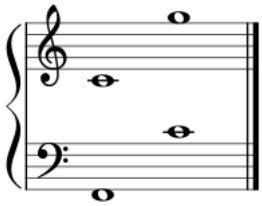
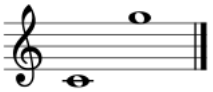
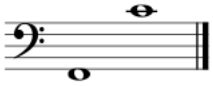
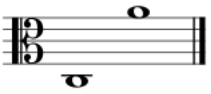
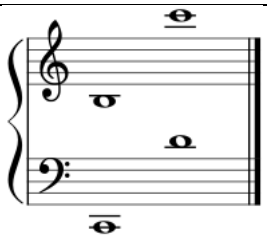
Wisconsin Music Teachers Association
Theory Study Guide – Comprehensive

Minimum Theory Level (State Track)		
Grade	**Piano**	**Vocal / Instrumental**
1-3	Pre-Elementary (PE)	Pre-Elementary (PE)
4	Elementary A (EA)	Elementary A (EA)
5	Elementary B (EB)	Elementary A (EA)
6	Elementary C (EC)	Elementary A (EA)
7	Intermediate A (IA)	Elementary B (EB)
8	Intermediate A (IA)	Elementary B (EB)
9	Intermediate B (IB)	Elementary C (EC)
10	Intermediate C (IC)	Elementary C (EC)
11	Intermediate C (IC)	Intermediate A (IA)
12	Advanced A (AA)	Intermediate A (IA)

<table>
<tr><th colspan="5">Notes</th></tr>
<tr><td>PE</td><td colspan="4">Write the musical alphabet up & down in steps, starting on any letter</td></tr>
<tr><td>EA</td><td>  </td><td>Treble test:
  </td><td>Bass test:
  </td><td>Alto test:
  </td></tr>
<tr><td>EB</td><td>  </td><td>Treble test:
  </td><td>Bass test:
  </td><td>Alto test:
  </td></tr>
<tr><td>EC</td><td colspan="4">  </td></tr>
<tr><td>IA
IB
IC
AA
AB</td><td colspan="4">All notes on Treble & Bass clef (any ledger line above/below)</td></tr>
<tr><td>AC</td><td colspan="4">All notes on Treble, Bass, Alto, and Tenor clef (any ledger line above/below)</td></tr>
</table>

Rhythm & Meter (cumulative)	
PE	**Time Signatures:** 3/4, 4/4 **Notes:** quarter, half, dotted-half, whole
EA	**Time Signatures:** 2/4 **Notes:** 8th (pair) **Rests:** quarter, half
EB	**Notes:** 8th (single), dotted-quarter **Rests:** 8th, whole
EC	**Time Signatures:** 3/8, 6/8, 9/8 **Rests:** dotted-quarter
IA	**Time Signatures:** Common time **Notes & Rests:** 16th, dotted-8th - Identify meter as duple or triple
IB	**Time Signatures:** 2/2, Cut time **Notes:** 8th-note triplet
IC	**Notes & Rests:** 32nd, dotted-16th
AA	**Time Signatures:** 3/2, 12/8 - Identify meter as simple/compound & duple/triple/quadruple
AB	**Time Signatures:** 5/4, 5/8, 7/8
AC	**Notes:** any tuplet - Identify meter as irregular

Intervals	
PE	- Identify steps and skips using letters (no staff)
EA	- 2nds-5ths (identify by number)
EB	- 2nds-6ths (identify by number)
EC	- 2nds-8ths (identify by number) - Identify half & whole steps
IA	- Major 2nd, 3rd, 6th, 7th; perfect 4th, 5th, 8th (identify by number & quality)
IB	- Major & minor 2nd, 3rd, 6th, 7th; perfect 4th, 5th, 8th (identify by number & quality)
IC	
AA	- Major & minor 2nd, 3rd, 6th, 7th; perfect 4th, 5th, 8th (identify or write)
AB	- Augmented 4th/diminished 5th/tritone (identify or write)
AC	- Major & minor 2nd, 3rd, 6th, 7th, 9th, 10th; perfect 4th, 5th, 8th (identify or write) - Augmented 4th/diminished 5th/tritone (identify or write)

Key Signatures	
PE	NA
EA	
EB	C, F, G Major (identify)
EC	Major keys through 5 sharps/flats (identify)
IA	All major keys (identify or write)
IB+	All major & minor keys (identify or write)

Chords	
PE	NA
EA	
EB	
EC	Major triads in root position (identify by name)
IA	Major triads in all inversions (identify by name)
IB	Major & minor triads in all inversions (identify by name)
IC	Major & minor triads & V^7 in all inversions (identify by name & function)
AA	- Major & minor triads & V^7 - Identify by name & function, all inversions - Write in root position - Identify authentic, half, & plagal cadences
AB	- Major, minor, diminished, augmented triads & V^7 - Identify by name & function, all inversions - Write in root position - Identify authentic, half, & plagal cadences
AC	- Triads (major, minor, dim, aug) and 7^{th} chords (major, minor, dominant, half-dim, fully dim) - Identify by name & function, all inversions - Write in root position - Identify authentic, half, & plagal cadences

Scales (cumulative)	
PE	NA
EA	
EB	
EC	
IA	Major (identify or write)
IB	Natural minor
IC	Natural, harmonic, & melodic minor
AA	Chromatic
AB	Whole tone
AC	Modal (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)

Transposition	
PE	NA
EA	
EB	
EC	
IA	Transpose a major melody
IB	Transpose a major or minor melody
IC	
AA	Transpose a major or minor multi-voiced example
AB	
AC	Transpose a major or minor concert-pitch melody for a Bb, Eb, or F instrument

Style Periods & Composers (cumulative)	
PE	NA
EA	
EB	
EC	
IA	
IB	
IC	**Baroque:** 1600 – 1750 **Classical:** 1750 – 1820 **Romantic:** 1820 – 1900 **Modern:** After 1900
AA	**Baroque:** J.S. Bach, Handel, Vivaldi **Classical:** Beethoven, Haydn, Mozart **Romantic:** Chopin, Schubert, Schumann **Impressionistic:** Debussy, Ravel **Modern:** Bartok, Copland, Kabalevsky
AB	**Baroque:** Purcell, Scarlatti, Telemann **Classical:** C.P.E. Bach, Clementi, Czerny **Romantic:** Brahms, Liszt, Mendelssohn **Impressionistic:** Fauré **Modern:** Prokofiev, Schoenberg, Shostakovich, Stravinsky
AC	**Medieval (500 – 1400):** Hildegard of Bingen **Renaissance (1400 – 1600):** Dufay, Josquin, Palestrina **Baroque:** Couperin, Rameau **Romantic:** Beach, Rachmaninoff, Tchaikovsky **Modern:** Bernstein, Cage, Gershwin, Ives, Joplin

Terms & Symbols (cumulative)	
PE	**Notation, Form, & Genre** - Measure - Bar line - Double bar line - Repeat **Rhythm, Meter, & Tempo** - Time signature **Expression** - Piano - Forte
EA	**Notation, Form, & Genre** - Treble clef - Bass clef - Grand staff **Pitch & Harmony** - Sharp - Flat - Interval **Expression** - Legato - Staccato
EB	**Notation, Form, & Genre** - Phrase - Slur **Pitch & Harmony** - Natural - Key signature **Rhythm, Meter, & Tempo** - Tie - Tempo - Ritardando **Expression** - Mezzo piano - Mezzo forte - Crescendo - Decrescendo - Diminuendo
EC	**Notation, Form, & Genre** - 8^{va} – play one octave higher/lower than written - D.C. al Fine – return to the beginning and play to the *Fine* - Composer – person who writes music **Pitch & Harmony** - Enharmonic – different name for the same pitch - Chord – multiple notes sounding together - Triad – 3-note chord built in 3rds - Arpeggio – broken chord **Expression** - Dynamics – indicators of loud and soft - Pianissimo – very soft - Fortissimo – very loud - Accent – a stress or special emphasis - Fermata – hold for an extra length of time

Terms & Symbols, continued (cumulative)	
IA	**<u>Notation, Form, & Genre</u>** - Form – the arrangement of phrases or sections in a composition - Binary form – two-section structure (A, B) - Ternary form – three-section structure (A, B, A) - D.S. al Fine – return to the sign and play to the *Fine* - Coda – ending section of a composition **<u>Pitch & Harmony</u>** - Tonic – 1st scale degree - Dominant – 5th scale degree - Bass/Tenor/Alto/Soprano – lowest/2nd-lowest/2nd-highest/highest voice in 4-part music **<u>Rhythm, Meter, & Tempo</u>** - Meter – the grouping of beats into measures - Duple meter – 2 beats per measure - Triple meter – 3 beats per measure - Quadruple meter – 4 beats per measure - Metronome – device used to keep a steady beat - Andante – moderately slow tempo - Moderato – medium tempo - Allegro – fast tempo
IB	**<u>Notation, Form, & Genre</u>** - Repetition – restatement of a melodic or rhythmic pattern - Sequence – repetition of a melodic pattern at a higher or lower pitch **<u>Pitch & Harmony</u>** - Relative keys – keys with the same key signature - Parallel keys – keys with the same tonic **<u>Rhythm, Meter, & Tempo</u>** - Syncopation – rhythm that accents the weak beats - Adagio – slow tempo - Allegretto – rather fast tempo - Vivace – quick and lively tempo - Presto – very fast tempo - Accelerando – gradually increase tempo - a tempo – return to the original tempo **<u>Expression</u>** - Non – not - Molto – very; much - Poco – little - Piu – more - Meno – less - Sempre – always - Simile – continue in the same manner

Terms & Symbols, continued (cumulative)	
IC	**Notation, Form, & Genre** - Sonata-Allegro form – Exposition, Development, Recapitulation - Exposition – 1st section of Sonata-Allegro form; states theme(s) - Development – 2nd section of Sonata-Allegro form; elaborates upon previously stated themes - Recapitulation – final section of Sonata-Allegro form; restates original theme(s) - Movement – self-contained section of a larger work **Pitch & Harmony** - Double sharp – raises note by a whole step - Double flat – lowers note by a whole step - Supertonic – 2nd scale degree - Mediant – 3rd scale degree - Subdominant – 4th scale degree - Submediant – 6th scale degree - Leading tone – 7th scale degree - Function – role of a chord with respect to scale degrees **Expression** - Agitato – agitated - Animato – with spirit - Cantabile – in a singing style - Con moto – with motion - Grazioso - gracefully - Dolce – sweetly - Espressivo – expressively - Leggiero – lightly
AA	**Notation, Form, & Genre** - Cadence – chord progression that ends a phrase, section, or piece - Tacet – instrument/voice is silent for a section or movement - Tutti – full ensemble plays together - Symphony – large orchestral work - Concerto – composition for solo instrument and orchestra - Chamber music – composition for a small ensemble of musicians **Rhythm, Meter, & Tempo** - Simple meter – beats subdivide by 2 - Compound meter – beats subdivide by 3 - Largo – very slow tempo - Rubato – elastic, flexible tempo - Allargando – gradually slower, louder, & broader **Expression** - Sforzando – Sudden, strong emphasis - Marcato – Marked emphasis - Tenuto – sustain note for full value

Terms & Symbols, continued (cumulative)

AB

Notation, Form, & Genre

- Etude – short solo piece designed to improve a particular technical skill
- Prelude – short improvisatory piece; often an introduction to a larger composition
- Fugue – polyphonic piece in which a subject is played by each voice in succession
- Rondo – form in which the first section alternates with one or more contrasting sections
- Scherzo – piece with a light, playful character
- Toccata – keyboard piece designed to exhibit the performer's touch and dexterity
- Avant-garde – new and experimental musical ideas

Pitch & Harmony

- Homophonic – texture of a single melody with accompaniment
- Polyphonic – texture of two or more independent melodies

Rhythm, Meter, & Tempo

- Irregular meter – asymmetrical beat groupings or subdivisions
- Polyrhythm – simultaneous combination of contrasting rhythms

Expression

- Assai – very; much
- Non troppo – not too much
- Senza – without
- Subito – suddenly

AC

Notation, Form, & Genre

- a cappella – unaccompanied singing
- Plainchant – modal, unmetered vocal music sung in unison
- Motet – polyphonic choral composition, usually unaccompanied
- Opera – staged drama set entirely to music
- Aria – elaborate, accompanied song for solo voice, typically within an opera

Pitch & Harmony

- Atonal – having no tonal center
- Dissonance – two or more unstable pitches causing tension
- Intonation – accuracy of pitch

Expression

- Appoggiatura – accented ornamental note that resolves by step to the principle note
- Acciaccatura – unaccented ornamental note played quickly before the principle note
- Mordent – 3-note ornament: principle note, note below, principle note
- Turn – 4-note ornament: note above, principle note, note below, principle note
- Trill or ***tr*** – rapid alternation between two notes
- Glissando – glide from one pitch to another
- Vibrato – slight, pulsating change of the pitch of a note to enhance tone quality

Aural	
All intervals are played above the same tonic – ascending, descending, & harmonically. *All chords are played in root position – broken & blocked.*	
PE	- Identify example as low or high - Identify stepping notes as moving up or down - Identify example as piano or forte - Select rhythmic example from a written pair
EA	- Identify stepping notes as moving up or down - Identify example as stepping or skipping - Identify example as piano or forte - Select rhythmic example from a written pair
EB	- Identify interval (2nd or 3rd) - Identify example as legato or staccato - Select rhythmic example from a written pair
EC	- Identify interval (2nd, 3rd, 4th, or 5th) - Identify examples as the same or different (2 measures) - Select rhythmic example from a written pair
IA	- Identify interval (select from 4 options – see interval section) - Identify example as duple or triple meter - Select melodic example from a written pair (range of a 5th)
IB	- Identify interval (select from 4 options – see interval section) - Identify triad as major or minor - Identify example as syncopated or non-syncopated
IC	- Identify interval (select from 4 options – see interval section) - Identify chord as major triad, minor triad, or V^7 - Identify scale as major, natural minor, harmonic minor, or melodic minor
AA	- Identify interval (select from 4 options – see interval section) - Identify cadence as authentic, half, or plagal - Identify example as Baroque, Classical, Romantic, Impressionistic, or Modern - Select melodic example from a written pair (octave range)
AB	- Identify interval (select from 4 options – see interval section) - Identify scale as major, minor, chromatic, or whole tone - Identify example as Baroque, Classical, Romantic, Impressionistic, or Modern - Melodic dictation (key & time signature given; major key; begins on tonic; uses 2nds & 3rds)
AC	- Identify interval (select from 4 options – see interval section) - Identify 7th chord as major, minor, dominant, half-diminished, or fully diminished - Identify example as Baroque, Classical, Romantic, Impressionistic, or Modern - Melodic dictation (key & time signature given; major key; begins on tonic; uses 2nds-5ths)