

## Level III

## I. Notation Concepts

- A. New: sfz (sforzando), 15ma, values in 6/8 time: 
- B. Dynamics – pp p mp mf f ff crescendo, decrescendo or diminuendo
- C. Notes on the grand staff: all notes from 4 leger lines below the bass clef to 4 leger lines above the treble clef; middle legers include 3 leger lines above the bass and 3 leger lines below the treble.
- D. Intervals: P1, M2, M3, P4, P5, M6, M7, and P8 (in D, A, E)  
**Transposition** – Transpose a simple 2-measure melody up a Major 2<sup>nd</sup>

## II. Rhythm/Meter Concepts

- A. Time Signatures: 6/8 (testing may include a few examples also from 2/4, 3/4, 4/4)  
 Know and understand the terms **simple meter** and **compound meter** (see Terminology below)
- B. Time Extensions: fermata, tied notes, dotted notes (  and  )
- C. Identify an **upbeat of more than one beat** by writing counts in an example in 6/8
- D. Add **one missing note or rest** in a measure in 6/8 meter
- E. **Addition and/or subtraction** of note values answered with **one note or rest**
- F. Correctly place **barlines** in 6/8 examples
- G. Add the missing **time signatures** in meters listed in II A above.
- H. **Write counts**, correctly aligned, below the notes of an example in 6/8

## III. Chord Concepts (D d A a E e)

- A. **Root position triads** – write chords on a staff, **name** given chords by **letter name**, or be able to **spell** chords (D F# A)
- B. **Cadences/chord progressions** – I V7 I or i V7 i – label given cadence with either Roman numerals or letter names

## IV. Key Signature Concepts

- A. **Write the order of sharps** in the proper sequence in **both clefs**.



- B. Name these **keys** when given the key signature: **C, G, D, A, E**
- C. Write the Major **key signatures** for these keys: **C, G, D, A, E**
- D. Write these Major **scales** in either clef, indicating **half steps** –  
**C, G, D, A, E**
- E. Know the **formula** for the Major scale: Keynote or Tonic **W W H W W W H**
- V. Form Concepts (review of Binary and Ternary)
- A. **Binary** (AB)
- B. **Ternary** (ABA) with possible introduction and/or coda
- VI. Terminology
- Accidentals – **sharps, flats, and naturals** found in a piece, but **not in key sig.**
- Cadence – a chord **progression** that brings a section of music to a **temporary or final conclusion**. Two common cadences are:
- Plagal cadence (IV I) – subdominant to tonic**
- Authentic cadence (V7 I) – dominant to tonic**
- Extended authentic cadence ( I IV I V I)**
- Chord progression – the **motion of one chord to another**
- Duet – a composition **played or sung by two people**
- Half step (semitone) – found from **one key to the next with no keys in between**  
(the smallest interval in Western music)
- improvise – the art of **creating music spontaneously** (making up music as you go)
- key signature – the **sharps or flats** at the **beginning** of a composition that show  
which notes are to be sharped or flatted **throughout** and tell what **key** it is in
- major scale – the **eight notes** of a key played in order from tonic to tonic an octave  
higher in this relationship: **Keynote or Tonic W W H W W W H**
- REVIEW** the terms tonic, subdominant, and dominant
- Tonic** – the key note of a key, the main note, the **first scale degree**
- Subdominant** – the **fourth scale degree** of a key, so named because it is a fifth  
below the tonic
- Dominant** – the **fifth scale degree**, so called because of its dominating position  
in harmony as well as melody
- Poco a poco – **little by little**
- Presto – a tempo marking meaning **very fast**, faster than allegro
- Quindicesima – [Italian: fifteenth] – 15ma – play 2 octaves higher (or lower)
- Sempre – **always** (e.g. sempre legato = always legato)
- Simple meters – have **2, 3, or 4 as the upper number** of the time signature
- Examples: 2/2 2/4 3/2 3/4 3/8 4/2 4/4 4/8 4/16

Compound meters – have a number that is a **multiple of 3** as the **upper number** of the time signature Examples: 6/8 9/8 12/8 6/4 6/2 9/4 12/4 12/16

Sonata – a **composition for piano** (or another instrument, usually with piano accompaniment) It usually consists of **three or four separate sections** called **movements**. Movements can generally stand alone as independent pieces.

Sonatina – a **small sonata**

Sforzando (sf sfz) – a **sudden, strong accent**

Subito – **suddenly**

Tetrachord – **four consecutive notes**; the Major scale consists of two tetrachords constructed of **K W W H**, and connected between them by a **W**

Trio – a composition **played or sung by three people**

Vivace – a tempo marking meaning **quick, lively**. It is **faster than allegro**.

Whole step – (**Major 2<sup>nd</sup>**) – from **one key to neighboring key with one key between**. [two half steps = one whole step]

VII. Music History - Baroque Period: 1600 – 1750

Composers: Johann Sebastian Bach 1685-1750 Germany

George Frederic Handel 1685-1759 Germany

Domenico Scarlatti 1685-1757 Italy

(Be able to **name two Baroque composers**.)

**Keyboard Instruments:** Clavichord, Harpsichord, Organ

(Be able to **name two keyboard instruments** of the Baroque period)