

Level III: Guide to Specific Sections

Discoveries for Level III: The information and requirements of the Syllabus are cumulative. The following is a summary of information and requirements that are new for Level III. Specifics are given below.

1. Rhythm



2. Keys and key signatures: D Major, b minor
3. Chords: Tonic Chord in root position and 1st and 2nd inversion in all major and minor keys presented so far in the Syllabus. Primary triads by roman numeral and name.
4. Cadences: Authentic and plagal in root position
5. Music History: Dates and composers for all four periods
6. Vocabulary (see syllabus for list)

Specific Guide

1. Note and Rest Values

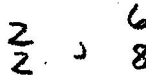
Expectations: Understand the 8th note triplet and the dotted quarter rest.

Teaching Tips: (See TT16)

Student handouts: A13, B29, B30

2. Rhythm and Time Signatures

Expectations: Understand



Teaching Tips TT16 (see above)

Student Handouts: A14, B31, B32

3. Key Signatures

Expectations: Know how to write and identify: Major keys: C, G, D, and F. Minor keys: a, e, b, and d.

Teaching Tips: TT17

Student Handouts: A15, A15A, A15B, B33A, B33B

4. Scales

Expectations: Know the pattern of half and whole steps for a major scale

Write and identify: Major scales: C, G, D, and F. Minor scales: a, e, b, and d. (Harmonic Form only).

Teaching Tips: TT18

Student Handouts: A16, B34

5. Intervals

Expectations: Identify 2nds through octaves by quantity only based on all white notes.

Teaching Tips: TT19

Student Handouts: A17, B35

6. Chords

Expectations: Write and identify the primary triads by name and roman numerals in major keys: C, G, D, and F.

Write and identify tonic root position, 1st inversion and 2nd inversion

In Major keys: C, G, D, F and minor keys: a, e, b, d.

Teaching Tips: TT20

Student Handouts: A18, A19, B36, B37

7. Cadences

Expectations: Write and identify root position plagal and authentic cadences in C, G, D and F Major

Teaching Tips: TT21

Student Handouts: A20, B38

8. Music History

Expectations: Know the four periods and dates, Name a composer from each

Teaching Tips: TT22

Student Handouts: A21

9. Vocabulary

Expectations: Know the terms as listed in the syllabus

Teaching Tips: TT23

Student Handouts: None

10. Practice Test

2013

Level III: Note and Rest Values

TT16

The 8th Note triplet

When counting 8th note triplets students need to have a consistent method of counting. Most often 1-la-li is used. There are also methods that count it as 1-tay-ta and some use 1-and a. The use of 1-and-a is confusing because of how close it is to a common method for counting 16th notes (1-e-and-a) and it best avoided.

There may also be some confusion with the drawing of the triplet. The "3" in the triplet refers to the triplet and often students think it is a finger number.

The triplet is a "borrowed" division from compound time. (see the rhythm chart in level 4) Students do not have to know this term or the duplet (the "borrowed" division from simple time) but it may be helpful to introduce it at this time.

This information is covered on A13 in this packet and includes worksheets.

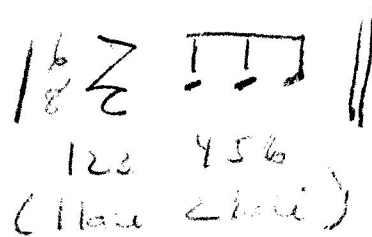
The dotted quarter rest

Students have little trouble with this rest if they understand the dotted quarter note presented in Level II. You may wish to compare that

in simple time the counting is:



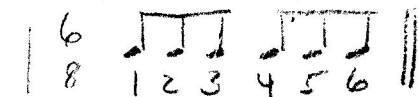
in compound time the counting is:



This is covered on A13 in this packet and includes worksheets.

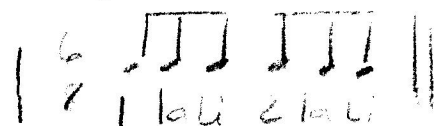
6/8 Time Signature

Most methods introduce 6/8 time and 6 eighth notes in a bar and count them:



It is done this way because methods have not yet presented compound time. Counting the 8th note is commonly acceptable even in advanced levels.

In compound time the unit is the dotted quarter note so it is also correct to count 6/8 in 2:

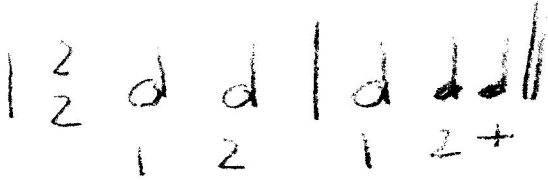


Both methods of counting is acceptable on all levels of the syllabus. This is explained on A14 and includes worksheets.

Continued →

The 2/2 Time Signature

2/2 is commonly called cut time. The half note is the unit and the quarter note is the division. Students are sometimes confused because the rhythm of the measures looks exactly as it would in 4/4.



This section Corresponds to test question I

Common Mistakes:

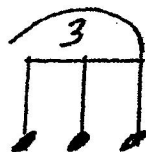
- Not using sequential counting (see Level I TT)
- Penmanship (not lining the counting up with the note or rest)
- Counting 2/2 in 4/4

Level III: Note and rest Values

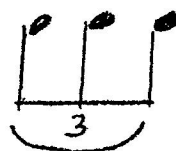
A13

1. 8th note triplets

This is an 8th note triplet:



or

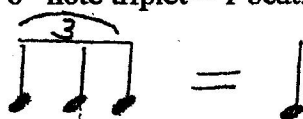


Notice that three 8th notes are beamed together.

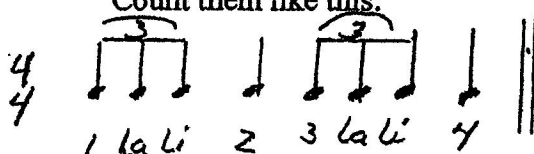
Notice the little "3". When you see triplets the 3 stands for a triplet, not a finger number.

You will find these triplets in the time signatures of 2/4, 3/4, and 4/4

An 8th note triplet = 1 beat:



Count them like this:



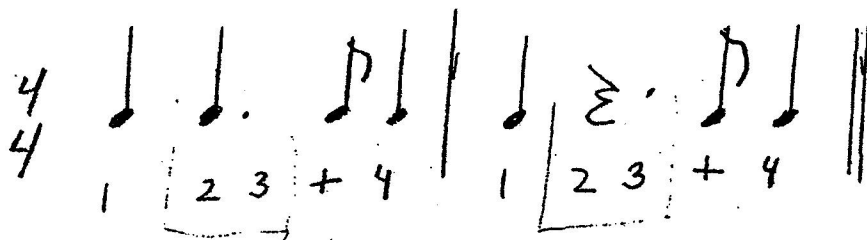
2. The dotted quarter rest.

This is a dotted quarter rest:



You will find dotted quarter rests in 2/4, 3/4, and 4/4.

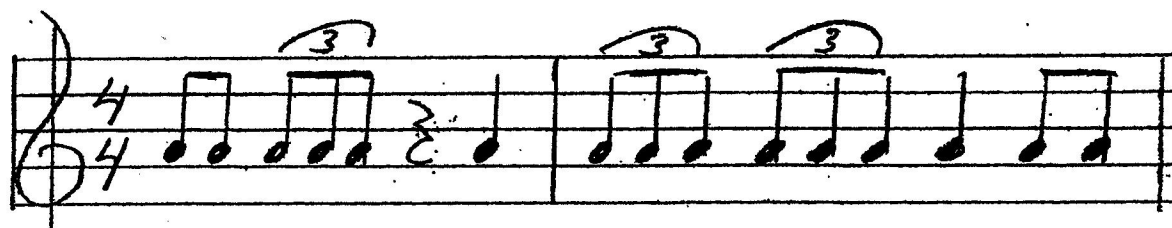
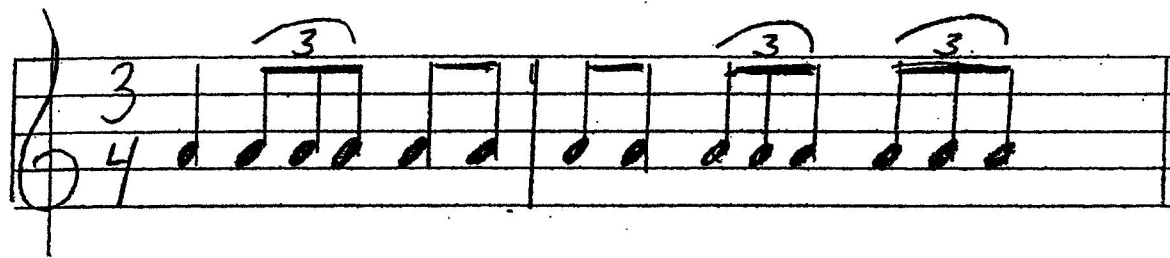
A dotted quarter rest is counted the same way a dotted quarter note is counted.



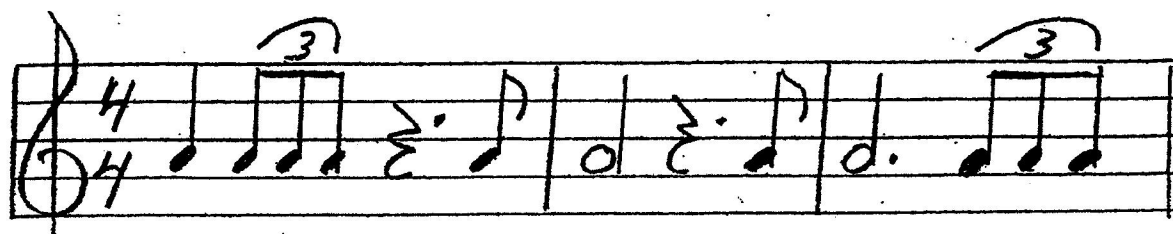
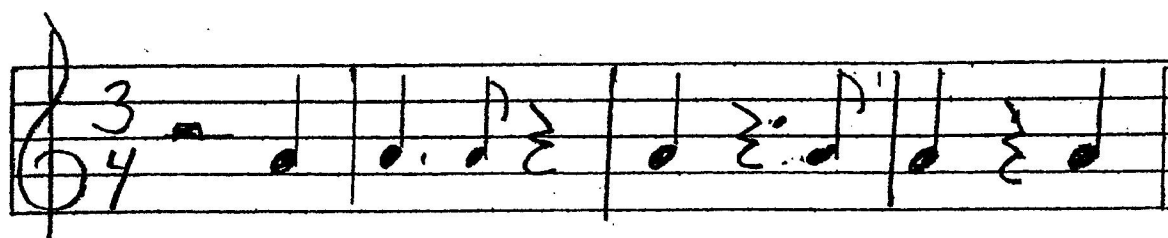
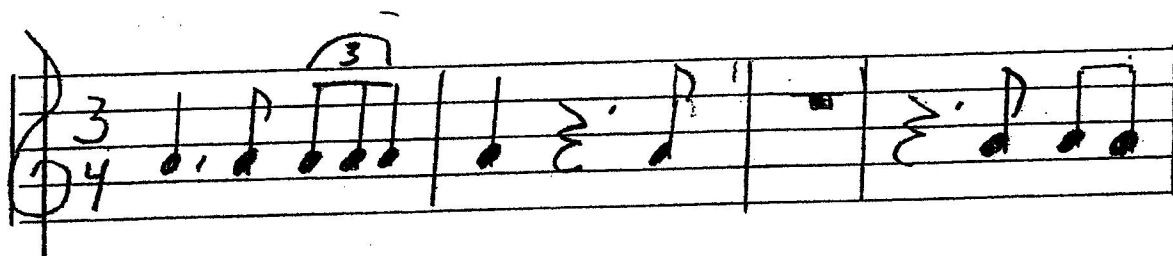
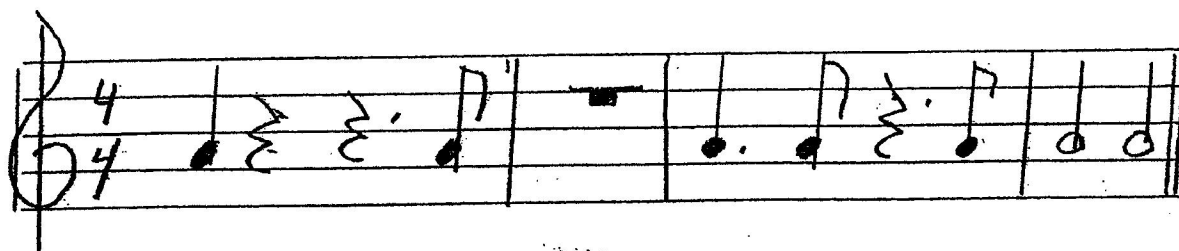
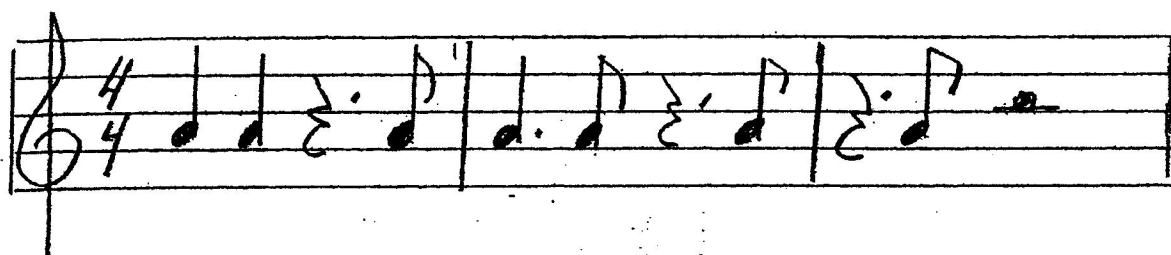
Counting

B29

Write the counting below each measure



Write the counting below each measure

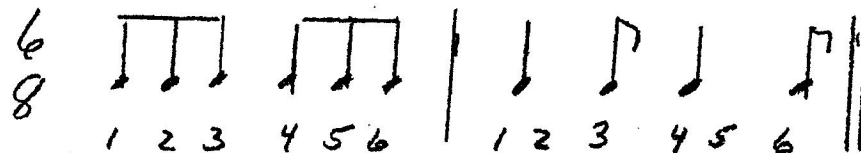


Level III: New Time Signatures

A14

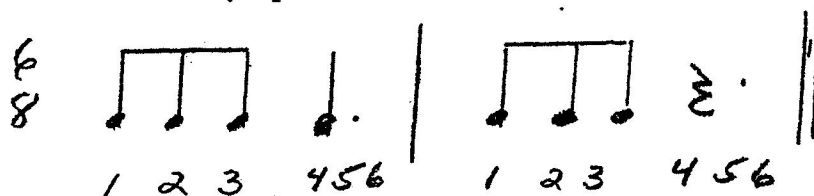
1. 6/8 time signature

This time signature tells us there are 6 beats in each measure and that an 8th note gets one beat. You need six 8th notes to make a full measure:



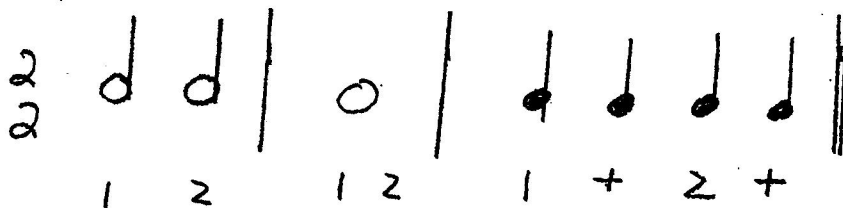
(Notice that the 8th notes are beamed in groups of three.)

In A13 you learned that a dotted quarter rest is counted as a dotted quarter note. In 6/8 the dotted quarter note and dotted quarter rest get 3 beats because they equal three 8th notes.

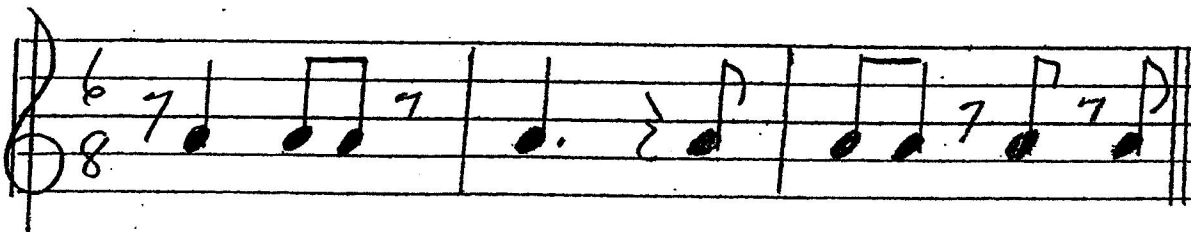


2. 2/2 time signature (Cut time)

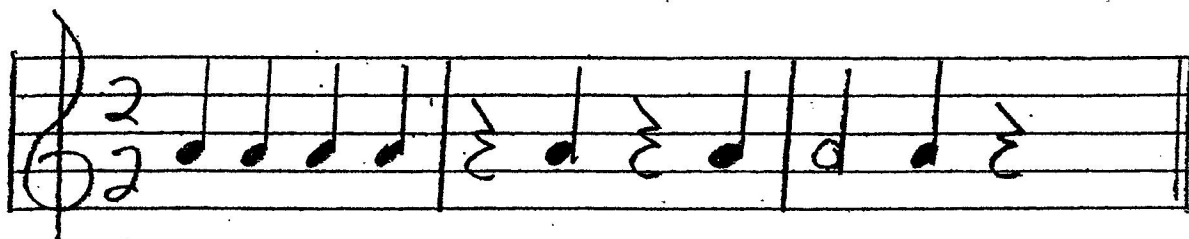
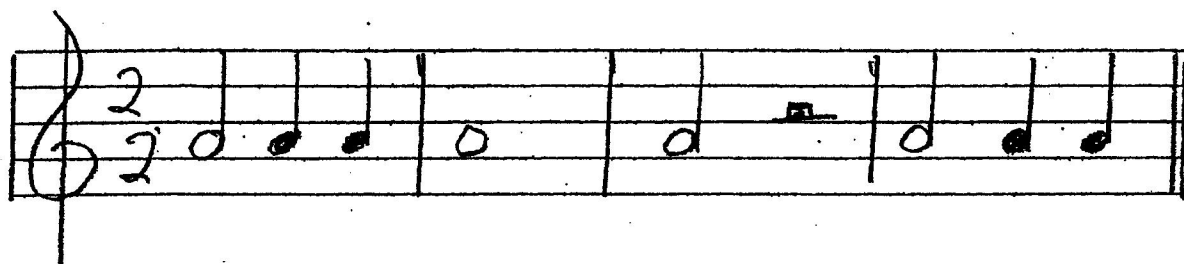
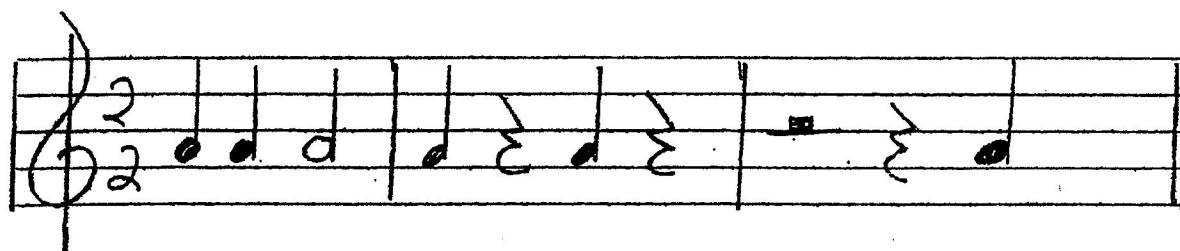
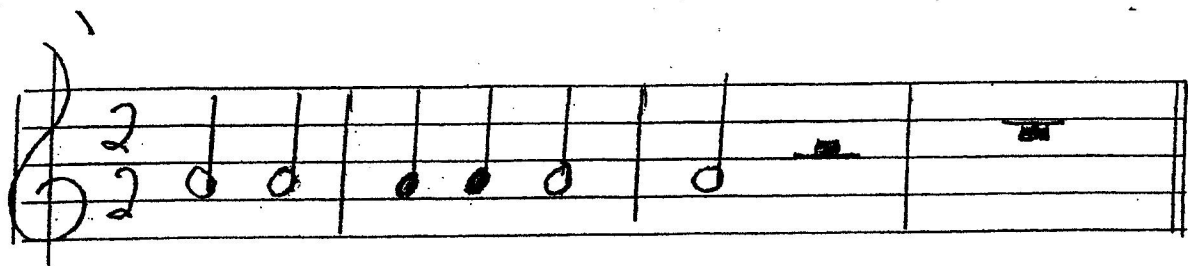
This time signature tells us there are 2 beats in every measure and a half note gets one beat. You need 2 half notes to make a full measure.



Write the counting below each measure



Write the counting below each measure



Level III: Key Signatures

TT17

New Keys: D Major and b minor. A partial circle of fifths is provided in this packet.

Testing and Worksheets: On this level students are tested on identification only. However, worksheets for both identification and writing are provided in this packet.

Case Sensitive Labeling: Students must now use upper case from major keys (DM) and lower case for minor keys (dm).

This section corresponds to test question II

Common Mistakes (tested material)

Wrong clef

Using the wrong case when identifying major and minor keys.

Common mistakes (non tested material)

Wrong clef

Drawing the accidentals of the key signature in the wrong order or in the wrong octave.

Stacking the accidentals of a key signature instead of drawing them in successive order.

Level III: New Key Signatures

A15

The new key signatures for level III are for the keys of D Major and b minor.

Major

C 0 (none)

G 1 sharp (f#)

D 2 sharps (f# + c#)

F 1 flat (b^b)

Minor

a 0 (none)

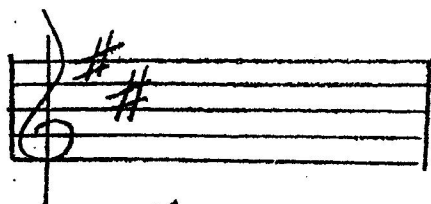
e 1 sharp (f#)

b 2 sharps (f# + c#)

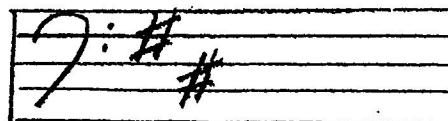
d 1 flat (b^b)

The key signatures for D Major and b minor are the same. Each new key you learn from now on will have all the sharps or flats you have already learned, plus a new one. The new sharp for D Major and b minor is C-Sharp.

Be careful to put it in the correct octave on the staff:

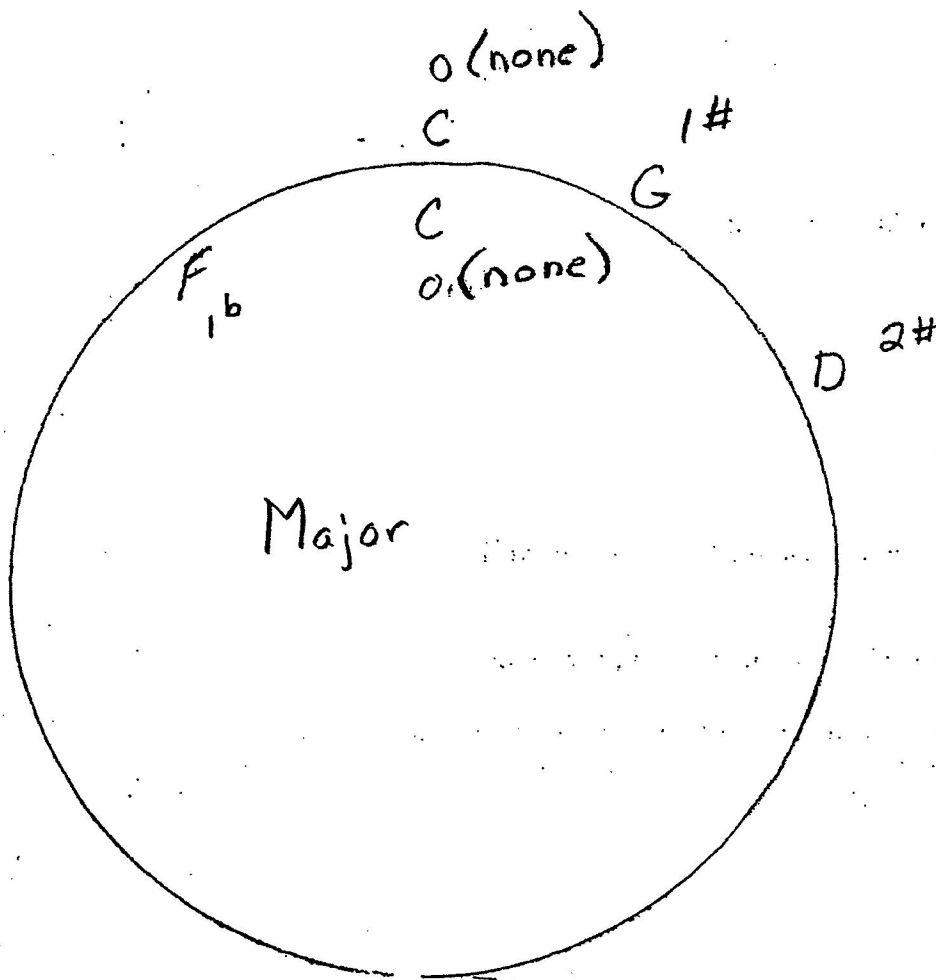


D Major
or
b minor

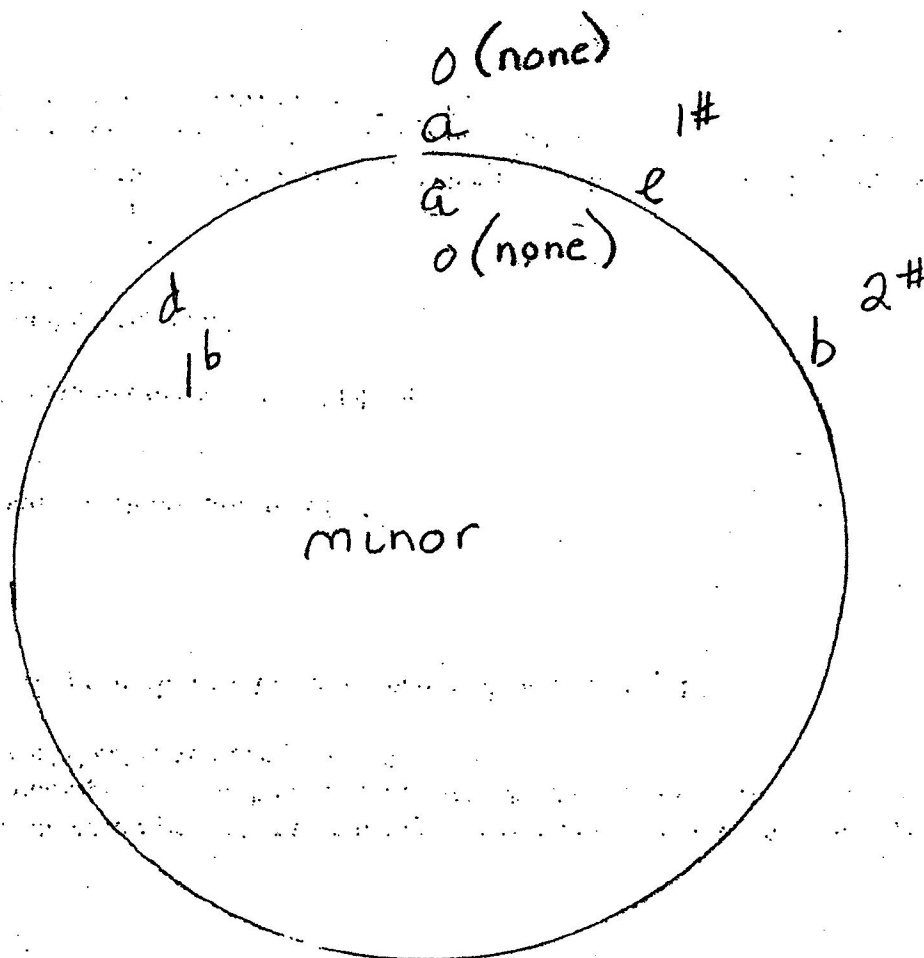


D Major
or
b minor

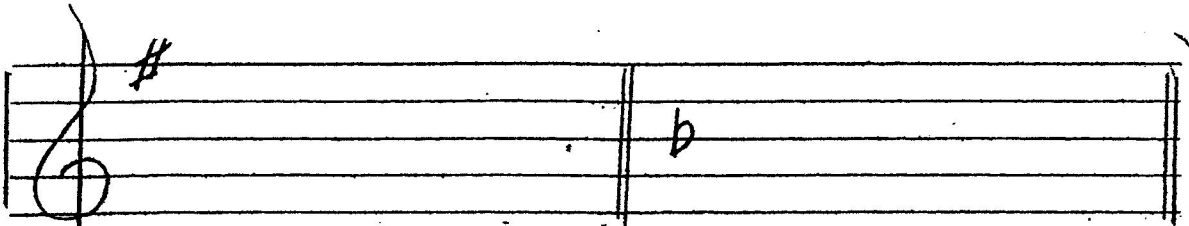
AISA



A15B

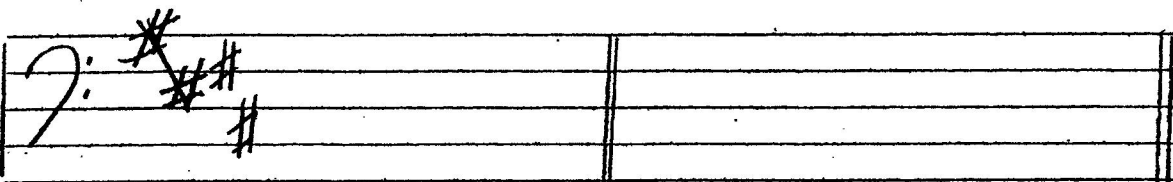


Write the key on the line below each key signature

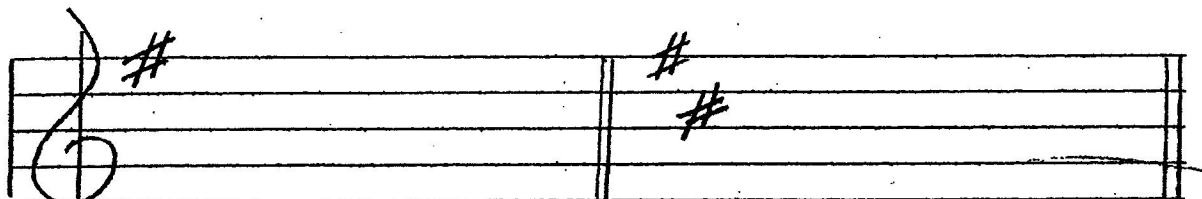


— Major — minor

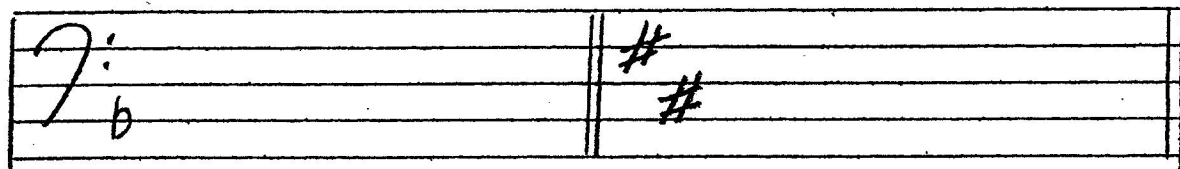
→



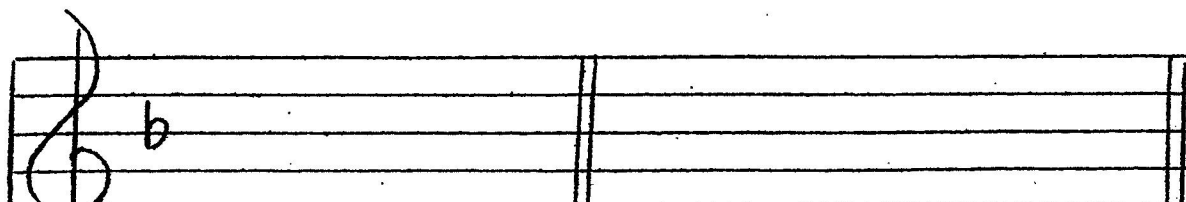
— minor — Major



— minor — minor

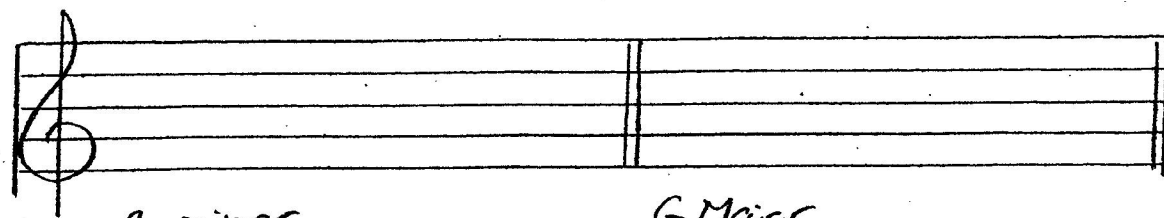
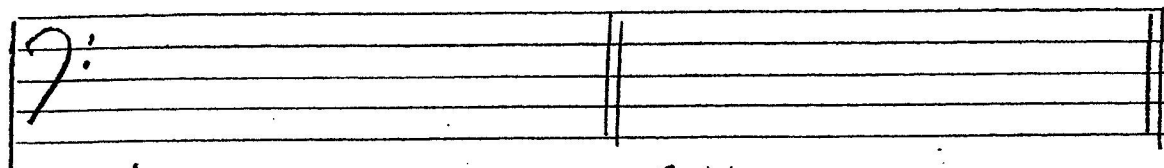
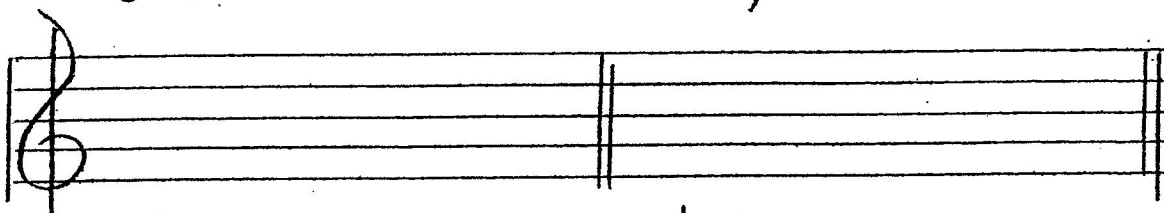
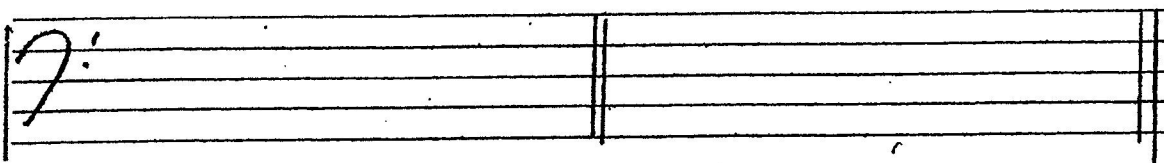
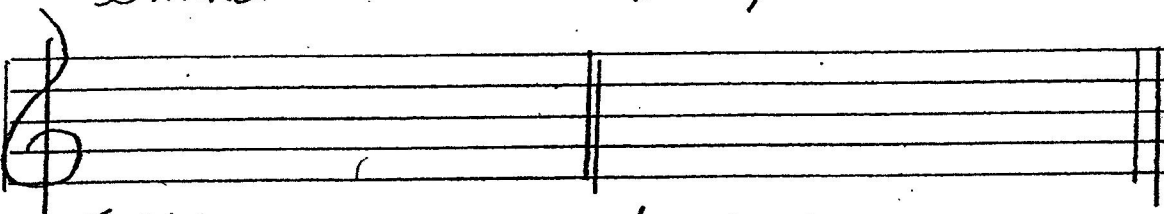
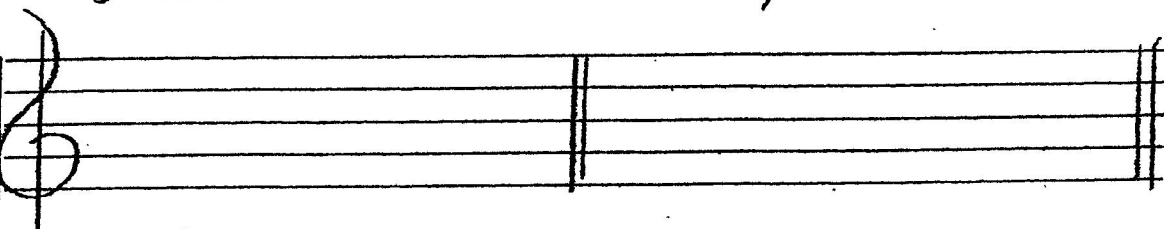


— minor — Major



— Major — minor

Draw the correct key signature in each measure

*e minor**G Major**b minor**F Major**D Major**d minor**e minor**D Major**F Major**b minor**d minor**G Major**C Major**a minor*

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Level III: Scales

TT18

1. Review the half and whole step patterns for the major and natural minor scale (A9, Level II)
2. **Harmonic Form.** Most methods teach the harmonic form as an alteration of the natural minor. (A natural minor with a raised 7th degree). Teaching it by half and whole step patterns becomes a problem with the augmented 2nd occurring between the 6th and 7th degree, since the syllabus does not require them to know what an augmented 2nd is.
3. When writing scales for the test, students will now be asked to draw the key signature. Students must practice raising the 7th by using an accidental. All the keys in level III require a sharp to raise the 7th degree. If teaching other keys besides those required, you will need to have them understand that a natural sign may be used to raise the 7th degree (such as in c minor) or a double sharp (as in d sharp minor).

This section corresponds to test question III

Common mistakes:

Wrong Clef

Penmanship (Encourage students to not "squish" the notes together. There is plenty of staff provided.)

Drawing key signature wrong (see TT17)

Scales For Level III

In Level II we learned about the natural minor scale:

1 \searrow 2 \searrow 3 \searrow 4 \searrow 5 \searrow 6 \searrow 7 \searrow 8
 ω ω ω ω ω ω ω ω

There is another form of the minor called the harmonic form.

To make a harmonic minor scale start with the natural minor and raise the 7th note by $\frac{1}{2}$ step.

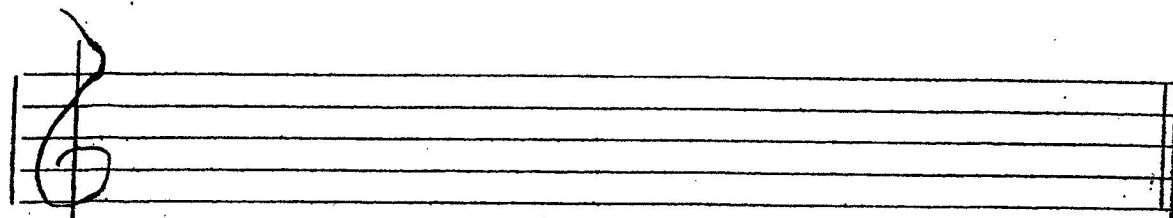
a minor (natural) a b c d e f g a

a minor (harmonic) a b c d e f g# a

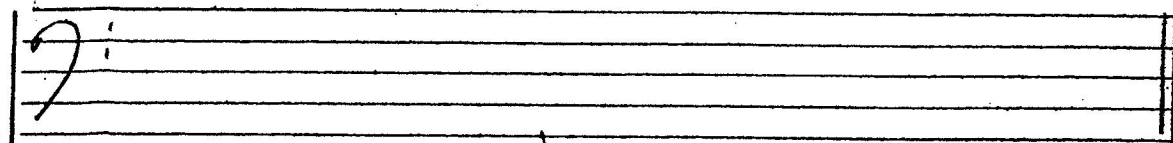
The raised 7th note is not included in the key signature. It appears as an accidental in the music.

The harmonic minor form is found more often in music than the natural form. From now on in this syllabus (unless asked for otherwise) the harmonic minor form will be used for all chords in minor keys.

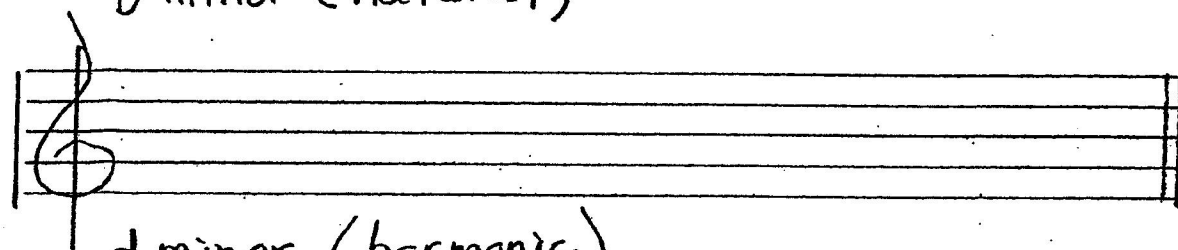
Draw the key signature and notes for each scale.



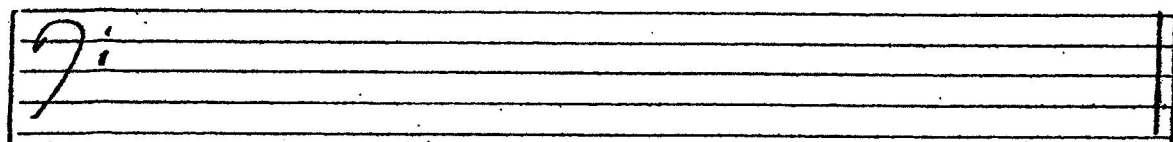
a minor (harmonic)



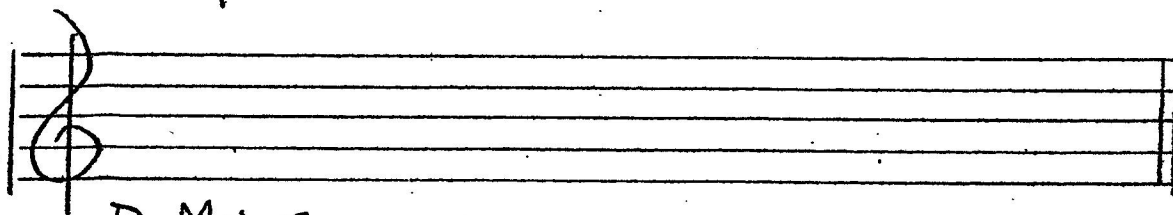
b minor (natural)



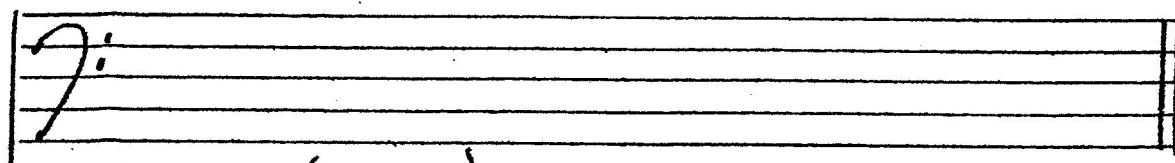
d minor (harmonic)



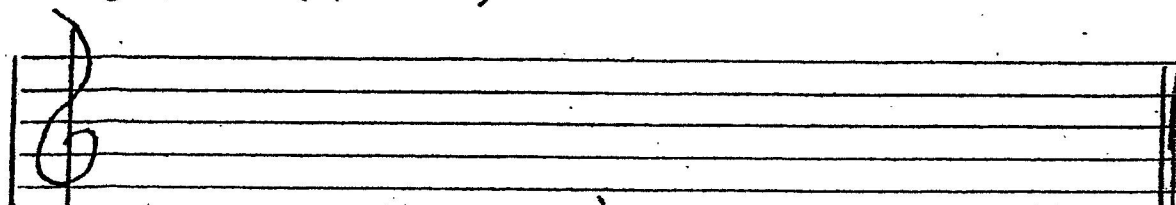
G Major



D Major

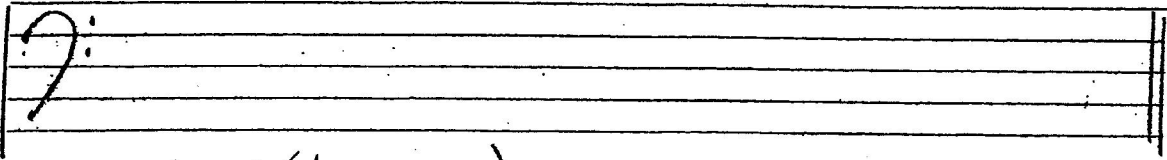


d minor (natural)

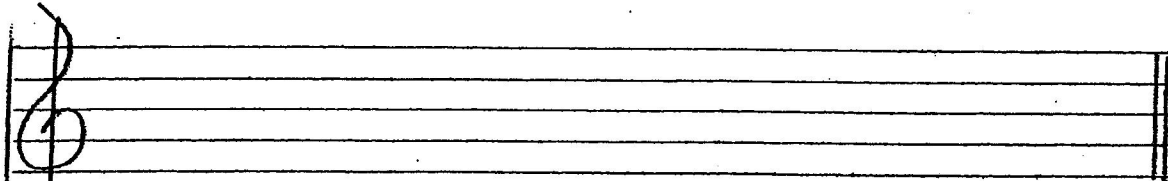


e minor (harmonic)

B34
continued →



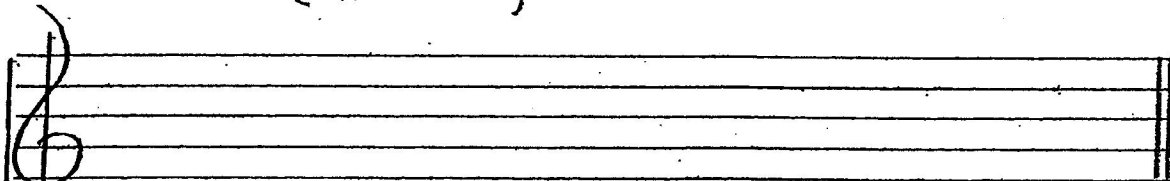
a minor (harmonic)



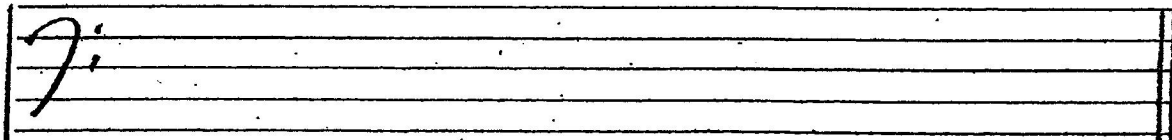
G Major



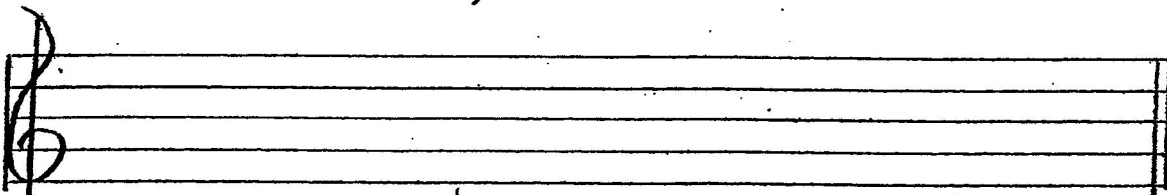
b minor (harmonic)



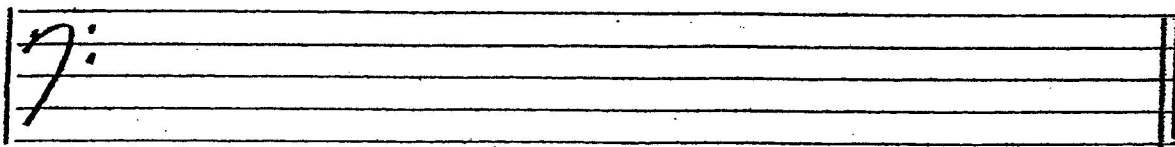
D Major



e minor (natural)

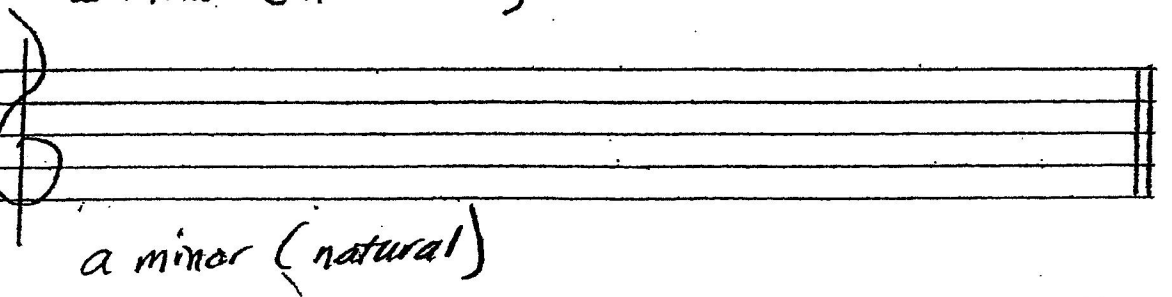
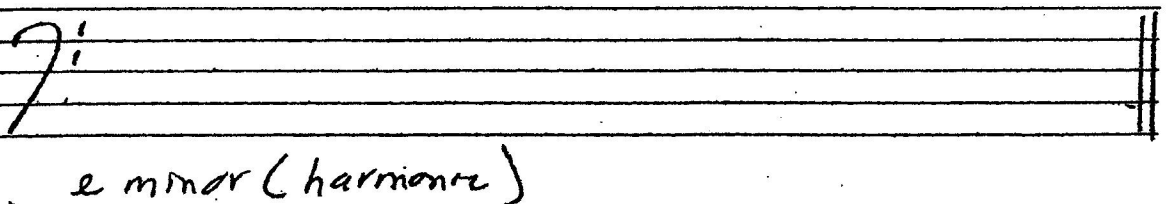
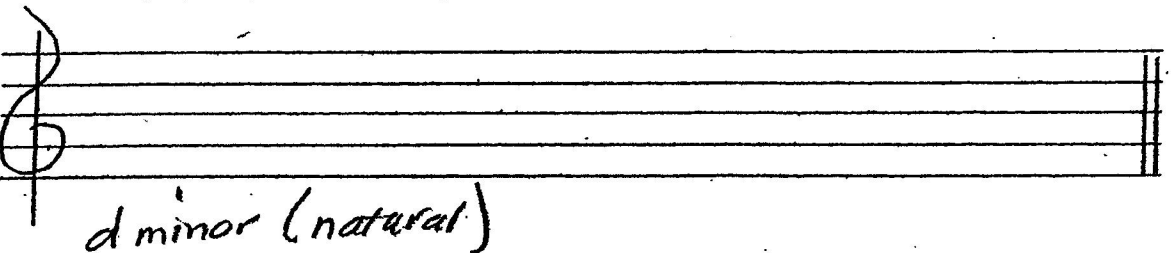
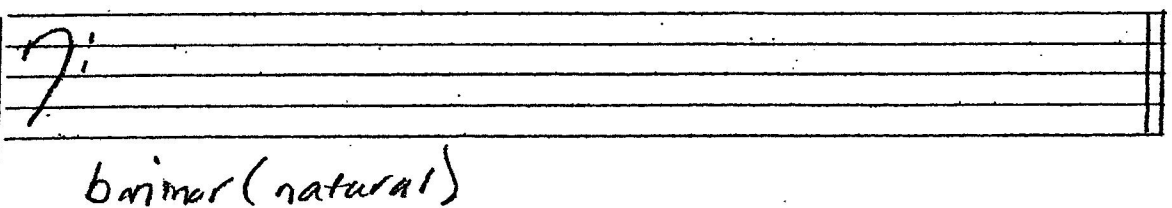
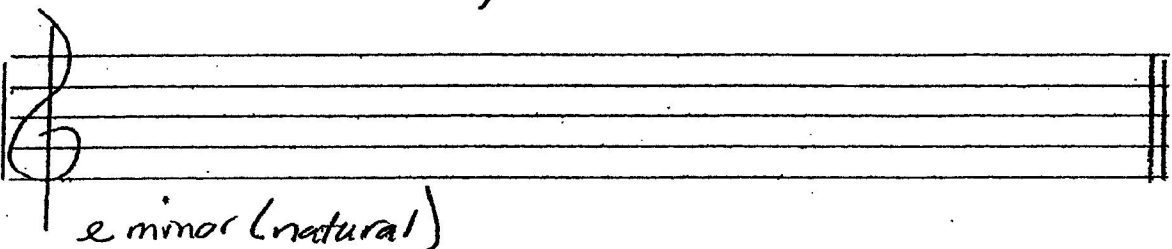
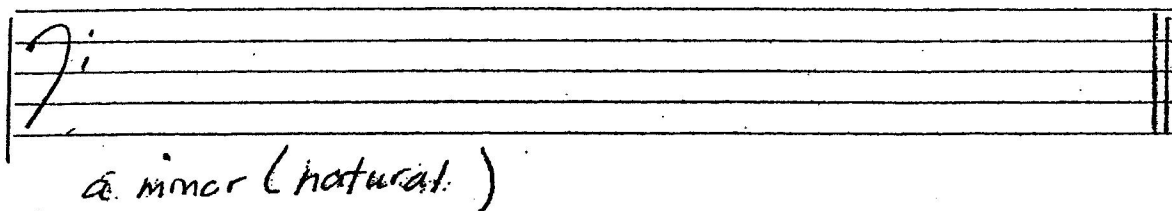
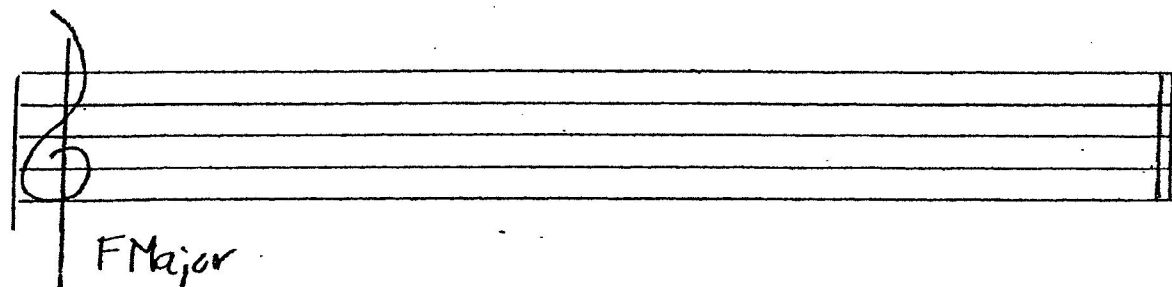


b minor (harmonic)



d minor (harmonic)

continued →



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Level III: Intervals

TT19

1. There is no new information or requirements for level III. Review TT12
2. A worksheet for identification have been provided with this level. B26 and B27 may be added for further review.

This section corresponds to test question IV

Common Mistakes:

none

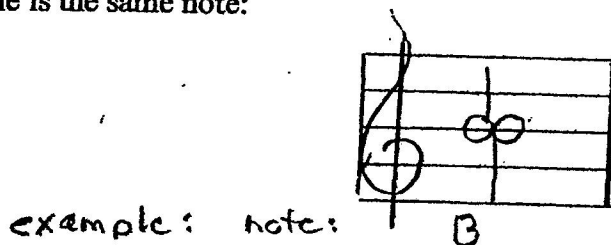
Intervals for Level III (all review of Level II)

Intervals are written and analyzed by quantity (the distance between two notes) and quality (the kind of interval). On Level III you only need to know quantity.

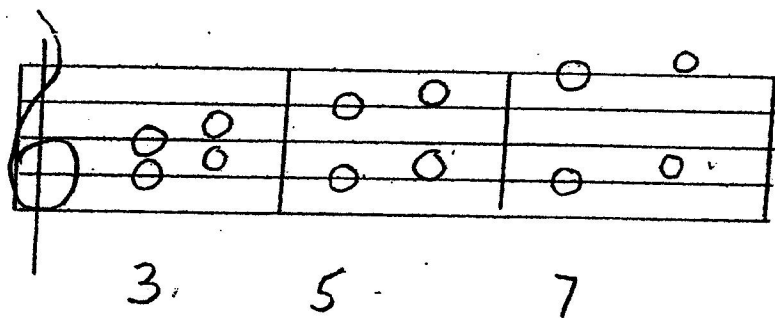
There are eight quantities:

Prime (unison), 2nd, 3rd, 4th, 5th, 6th, 7th, octave.

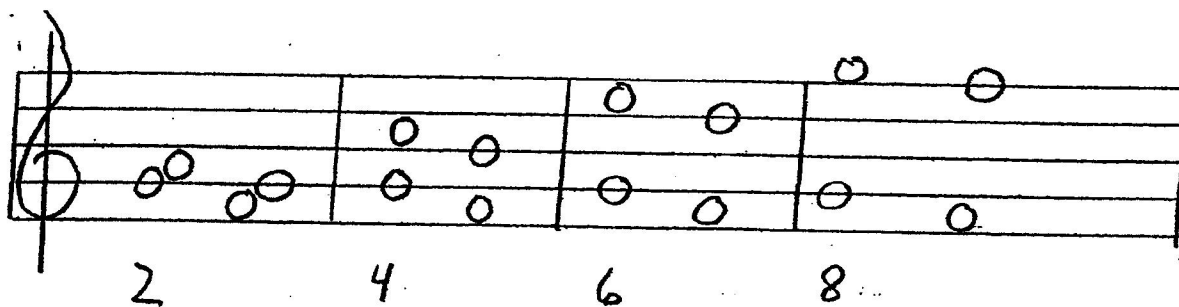
Prime is the same note:



The 3rd, 5th and 7th are easy to recognize because they are ~~both~~ ^{ALL} either on lines or on spaces:



The others (2nd, 4th, 6th and octave) are a combination of lines and spaces.



Intervals

B35

Place the correct note above the written note to complete the interval.

3 8 7 5

2 4 6 3

7 5 6 3

4 2 4 6

7 3 5 8

2013

Level III: Chords

TT20

1. Because of the amount of material presented in this section it should be spread over a longer period of time than other sections and perhaps simultaneous with other information and reinforcing material.
2. **Primary Triads.** Review the names and roman numerals for I and V and add the IV chord. Students who have trouble remembering which is Dominant and Sub dominant may want to think of a submarine being under the water just as a sub dominant is under a dominant.
3. **Roman Numerals** (See TT13) Students must use upper case Roman numerals to indicate major chords. Be sure they are drawing the bars above and below all numbers (be especially careful with V). Although lower case Roman numerals are not required at this level (because they don't have to deal with minor chords in this manner), it may be wise to introduce the two cases now.

Upper case: **I** **V**

Lower case: **i** **v**

4. **Harmonic minor** Students do not have to know the dominant chord in minor at this level so, the raised 7th degree is not an issue. If you are teaching chords in the minor other than the tonic, it is good practice to have them use the harmonic minor form.

Students are required to demonstrate different positions on only the tonic chord at this level. If students are having trouble with this concept, try having them write the letters of the notes below each one. They can then check to make sure that they have the same letters for each position. Figured bass notation is not required at this level.

This section corresponds with test question VA and VB

Common Mistakes:

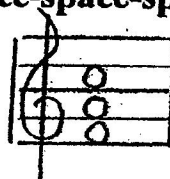
Using the wrong case for major and minor

Mixing up the tonic and its inversions with the primary triads (I-IV-V)

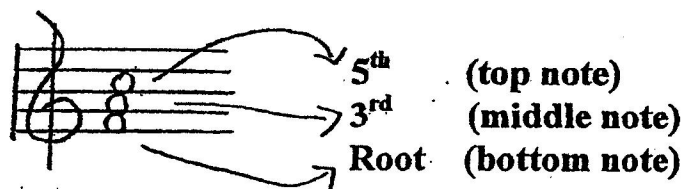
Chords for Level III

Triads

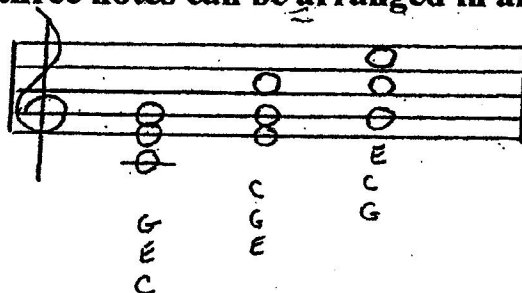
Triads are chords that have 3 notes and are arranged in thirds. They are either line-line-line or space-space-space.



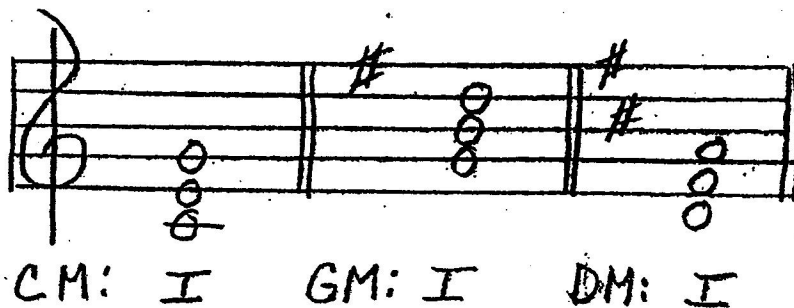
Each note has a name



These three notes can be arranged in any order.



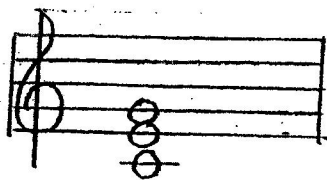
Triads can be built on any note of the scale. The triad built on the first note of the scale is called Tonic or Roman numeral I.



CM: I GM: I DM: I

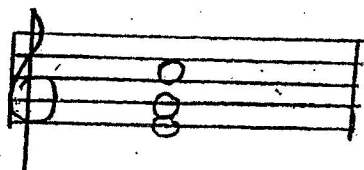
Continued →

As we said before, the notes of a triad can be in any arrangement. When the root of the triad is in the bass (on the bottom), it is called root position.



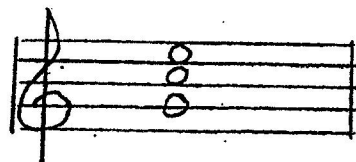
G
E
C ← root

When the 3rd of the chord is in the bass, it is called 1st inversion.



C
G
E ← 3rd

When the 5th of the chord is in the bass, it is called 2nd inversion.



E
C
G ← 5th

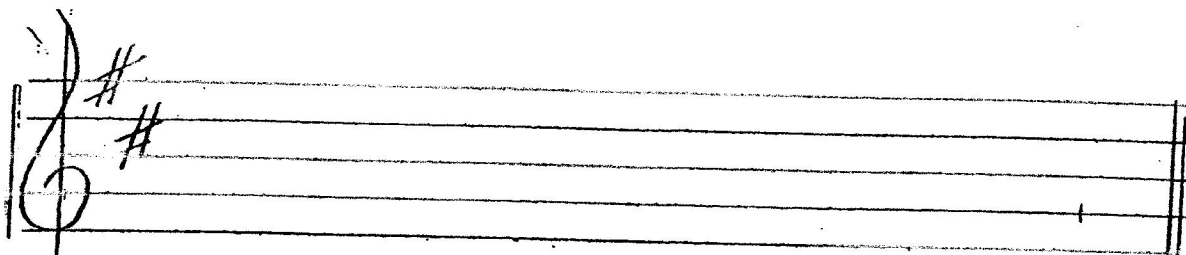
The order of the notes makes no difference in the name. It is still tonic and still I.

Do worksheet B36 before going on with A19

Triads in root, 1st and 2nd inversions.

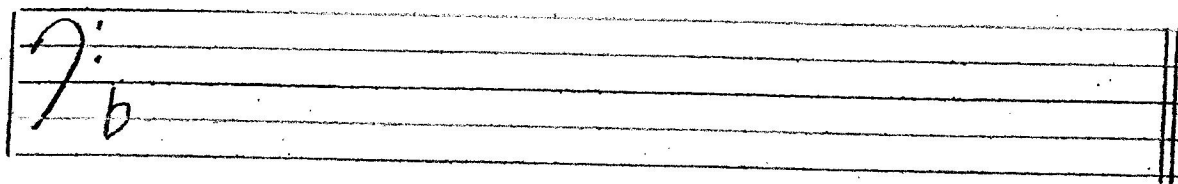
B36

Draw the tonic chord, 1st inversion and 2nd inversion for each measure.



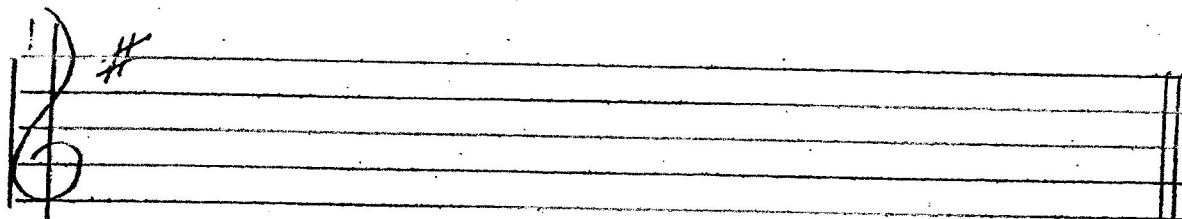
A handwritten musical staff in treble clef with a key signature of one sharp (F#). The staff is empty, intended for drawing the D Major triad in root position, first inversion, and second inversion.

D Major: tonic 1st inv. 2nd inv.



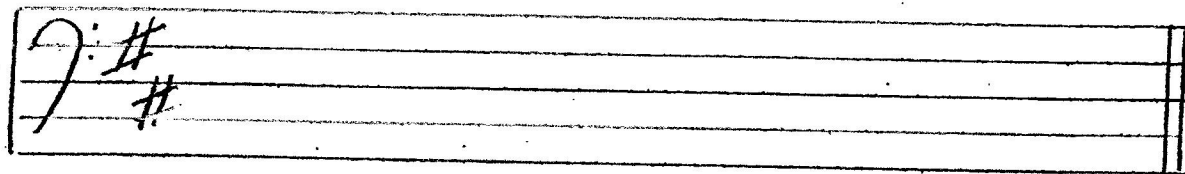
A handwritten musical staff in bass clef with a key signature of one flat (Bb). The staff is empty, intended for drawing the F Major triad in root position, first inversion, and second inversion.

F Major: tonic 1st inv. 2nd inv.



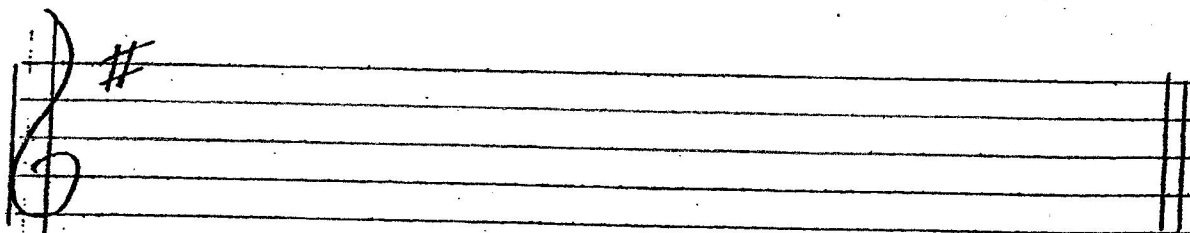
A handwritten musical staff in treble clef with a key signature of one sharp (F#). The staff is empty, intended for drawing the G Major triad in root position, first inversion, and second inversion.

G Major: tonic 1st inv. 2nd inv.



A handwritten musical staff in bass clef with a key signature of two sharps (F# and C#). The staff is empty, intended for drawing the B minor triad in root position, first inversion, and second inversion.

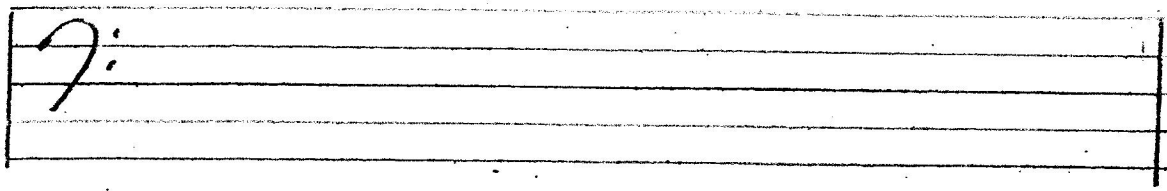
B minor: tonic 1st inv. 2nd inv.



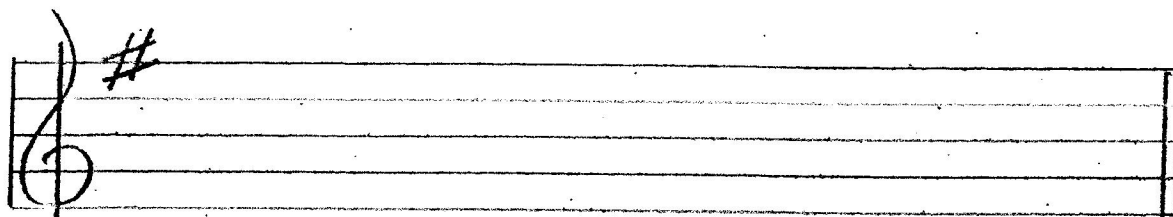
A handwritten musical staff in treble clef with a key signature of one sharp (F#). The staff is empty, intended for drawing the E minor triad in root position, first inversion, and second inversion.

E minor: tonic 1st inv. 2nd inv.

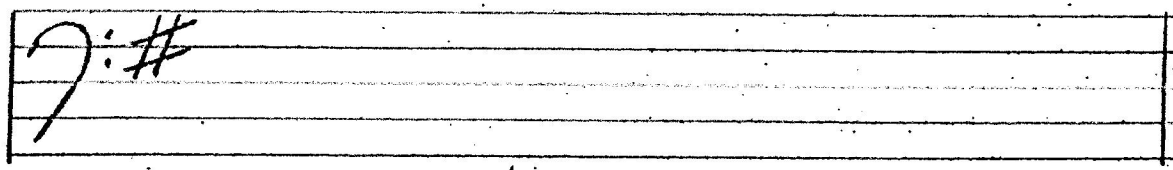
B36 continued →



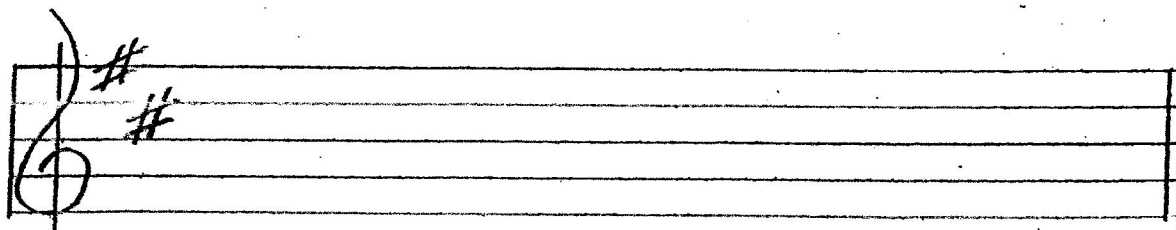
A minor: tonic 1st inv. 2nd inv.



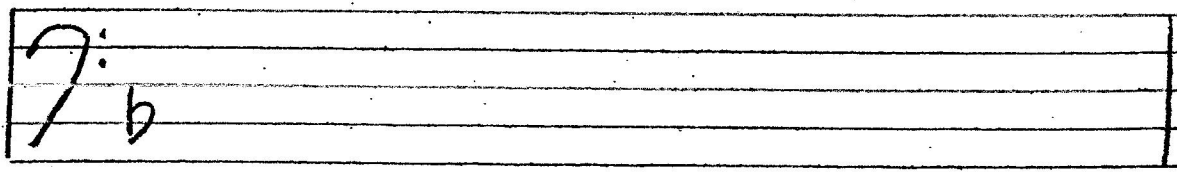
E minor: tonic 1st inv. 2nd inv.



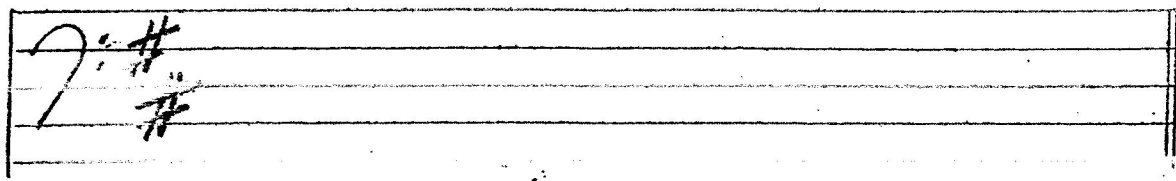
G Major: tonic 1st inv. 2nd inv.



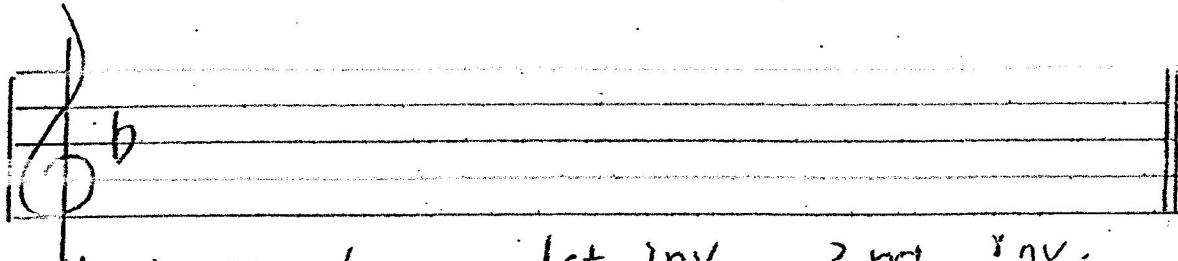
B minor: tonic 1st inv. 2nd inv.



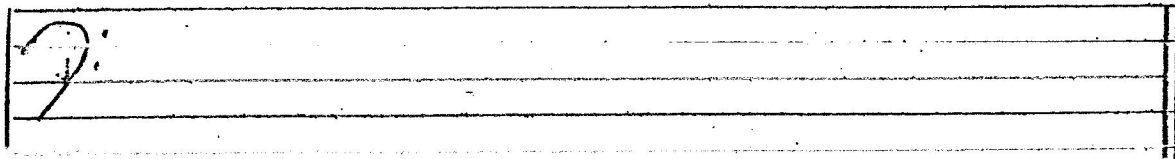
D minor: tonic 1st inv. 2nd inv.



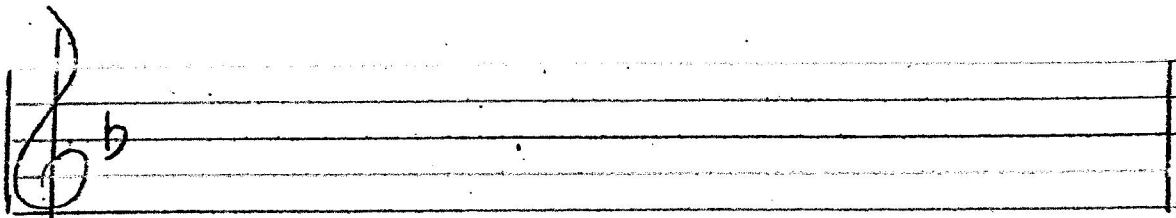
D Major: tonic 1st inv. 2nd inv.



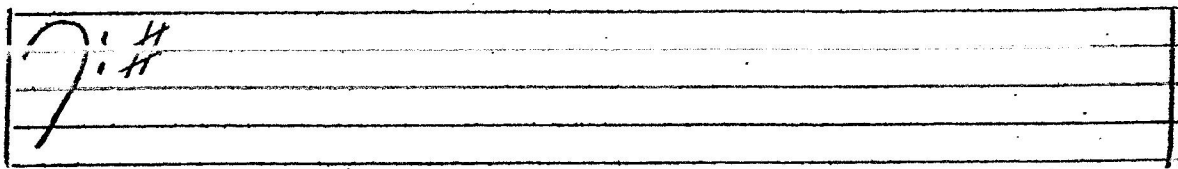
d minor: tonic 1st inv. 2nd inv.



C Major: tonic 1st inv. 2nd inv.



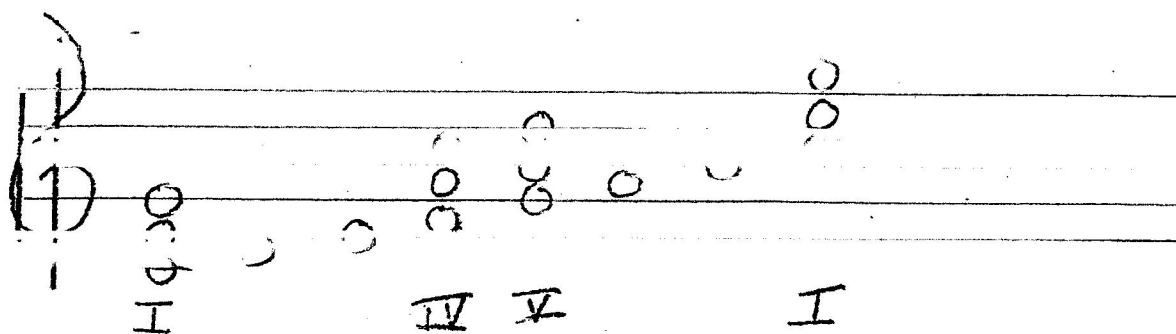
F Major: tonic 1st inv. 2nd inv.



f minor: tonic 1st inv. 2nd inv.

continued →

They are built on the tonic (I), the sub dominant (IV) and the dominant (V) notes of



In major keys the primary triads are all major. In Level III you only need to know the primary triads in the key of C major.

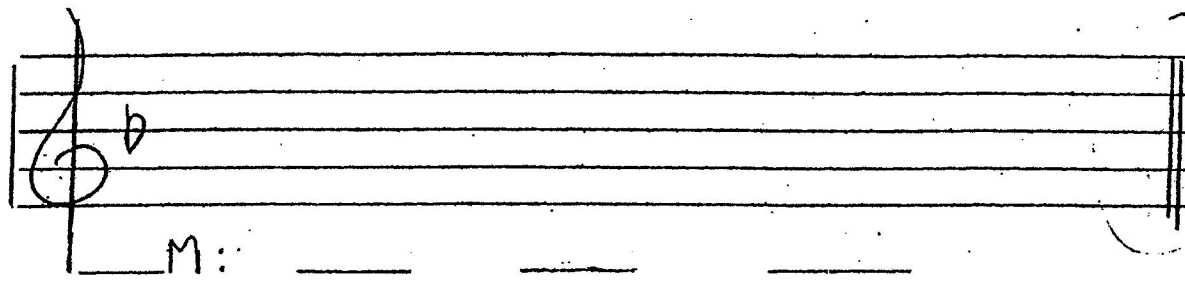
Below is a chart for you to finish filling in:

CM	I =	$\begin{matrix} G \\ E \\ C \end{matrix}$	IV =	$\begin{matrix} C \\ F \\ F \end{matrix}$	V =	$\begin{matrix} D \\ B \\ G \end{matrix}$
Gm	I =		IV =		V =	
DM	I =		IV =		V =	
Fm	I =		IV =		V =	

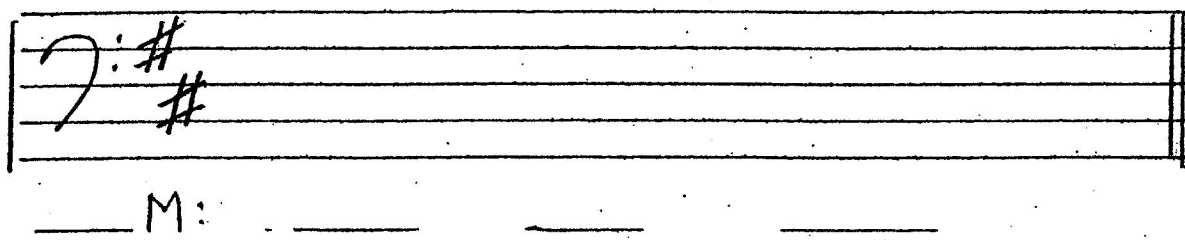
1. Identify the key signature 2. Write the roman numerals for primary triads on the lines below each measure. 3. Write the notes of the primary triads for each roman numerals

~~Continued~~

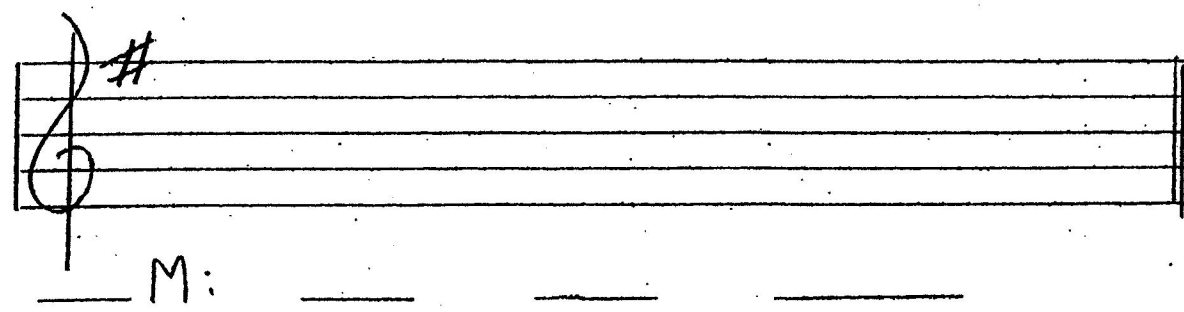
1337



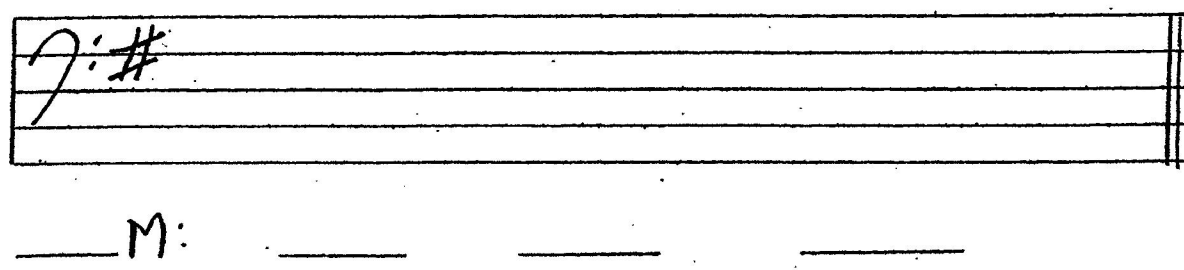
_____ M: _____



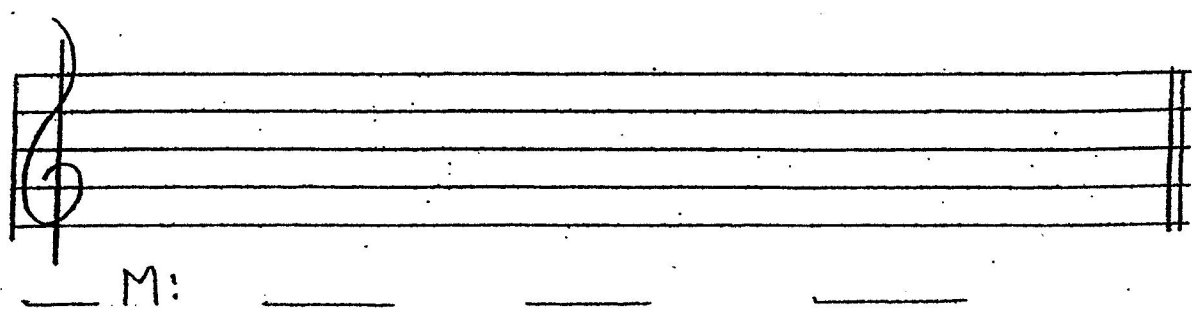
_____ M: _____



_____ M: _____

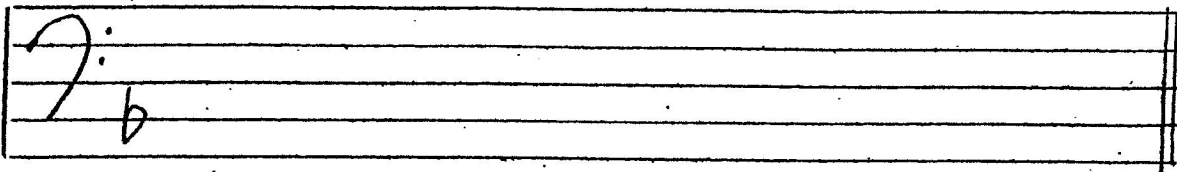


_____ M: _____

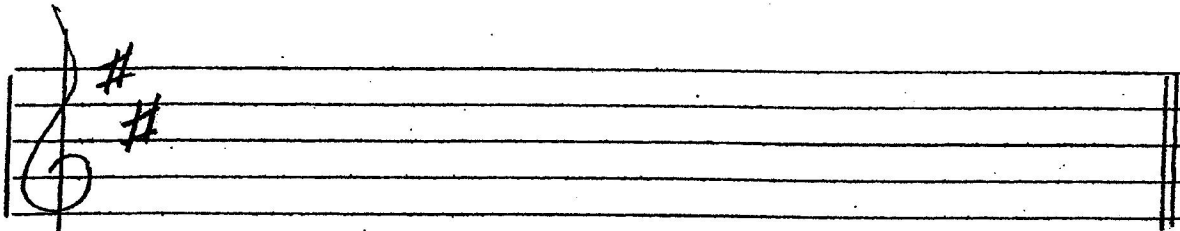


_____ M: _____

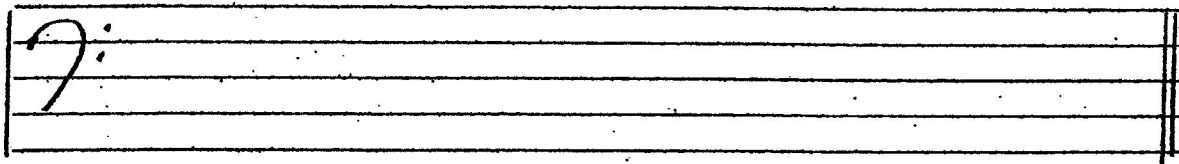
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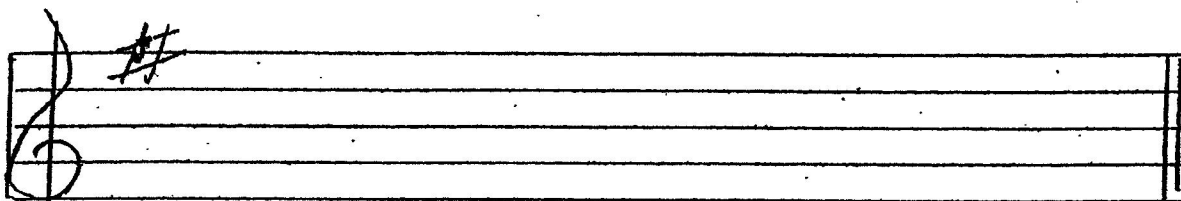
___ M: ___



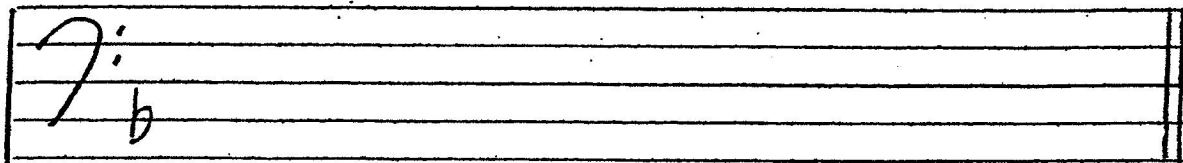
___ M: ___



___ M: ___



___ M: ___



___ M: ___

2013

level III: Cadences

TT21

Plagal and Authentic Cadences

A cadence is a common chord pattern used at the end of a section or end of a piece. The Plagal cadence is IV-I. The authentic Cadence is V-I. Students should have these definitions and vocabulary memorized before they attempt writing them.

Writing Root position Cadences

On this level students are required to write cadences in root position only. Common tone cadences are required in later levels. However, there is no point loss if students write the cadences using common tones.

Students are required to perform cadences for the technique portion of the festival. The performance cadences make use of inversions with common tones. This prepares them for understanding the theory used on later levels.

This section corresponds to test question VIA and VIB

Common Mistakes:

Wrong Clef

Wrong case

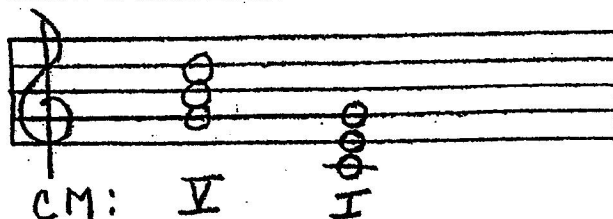
Mixing the chords up between plagal and authentic.

Cadences For Level III

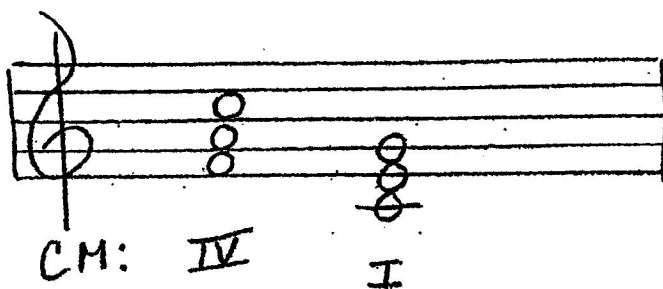
Cadences are combinations of chords that are called progressions. They are very common and often found at the end of sections or the end of a piece.

In Level III you only need to know 2 cadences:

Authentic = V - I



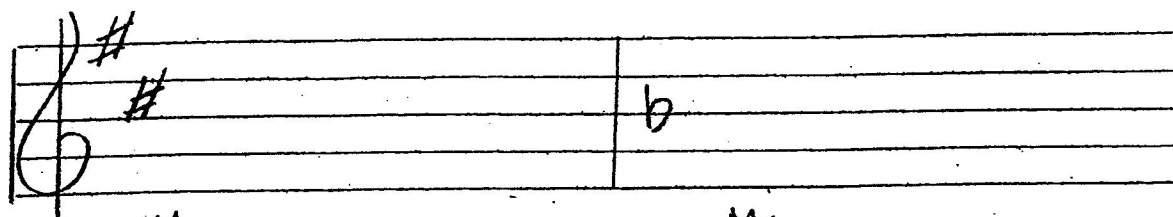
Plagal = IV - I



In Level III only Major keys and root position chords are required.

Cadences

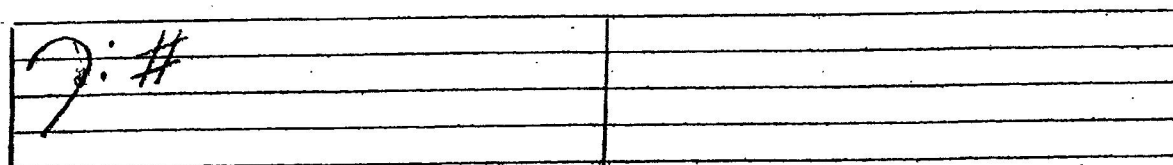
1. Identify the key signature 2. Write the roman numerals for the cadence on the line below the staff. 3. Write the chords on the staff above the roman numerals.



___ M: ___ M: ___

plagal

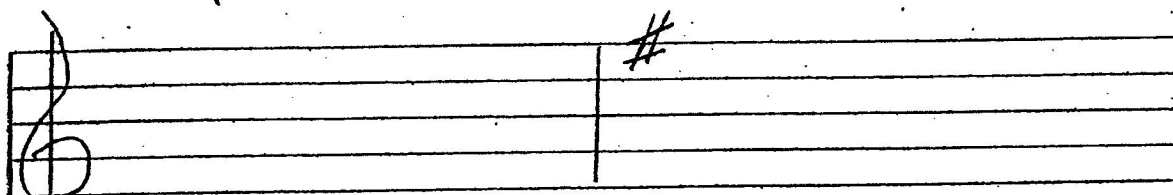
authentic



___ M: ___ M: ___

plagal

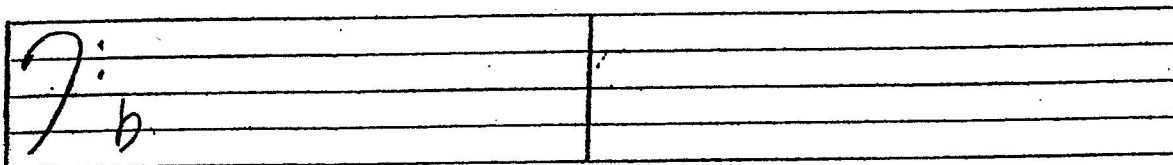
authentic



___ M: ___ M: ___

plagal

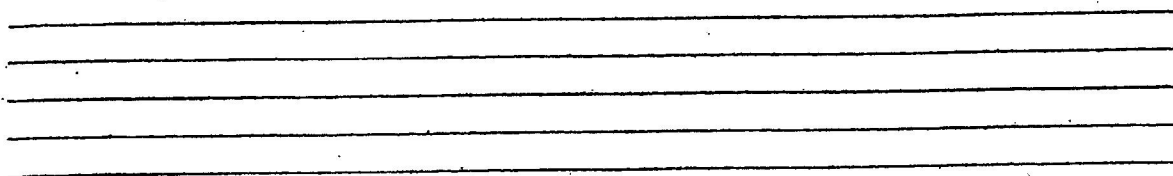
authentic



___ M: ___ M: ___

plagal

authentic



2013

Level III: Music History

TT22

1. Dates of periods. The dates of the different style periods are some what arbitrary. It is safest to use the dates suggested in the syllabus.
2. Composers. Suggested composers are listed in the syllabus. Any composer from the period is acceptable on the test.
3. See TT 14 for some ideas about teaching Music History.

This section corresponds to test question VII

Common Mistakes:

none

Music History Level III

A21

For Level III you need to know the dates of the four periods of music and a composer from each period

Baroque:	Dates:	Composer:
Classical:	Dates:	Composer:
Romantic:	Dates:	Composer:
Contemporary:	Dates:	Composer:

2013

Level III: Vocabulary

TT23

Vocabulary words for this level are listed in the syllabus.. You may make a copy of it for distribution to your students.

This section corresponds to test question VIII

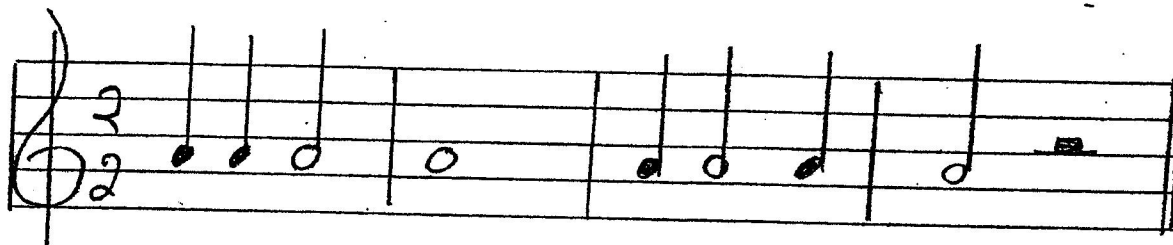
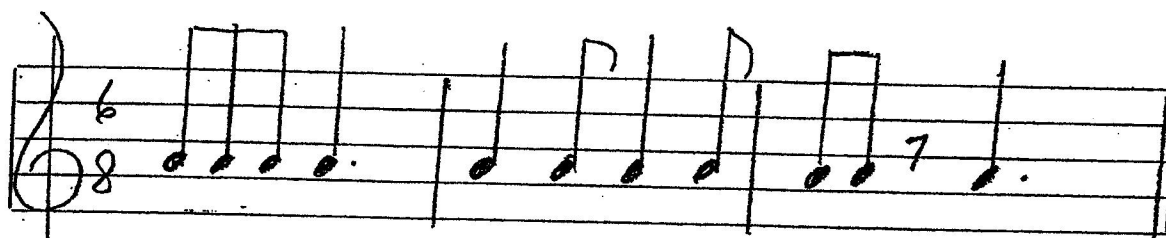
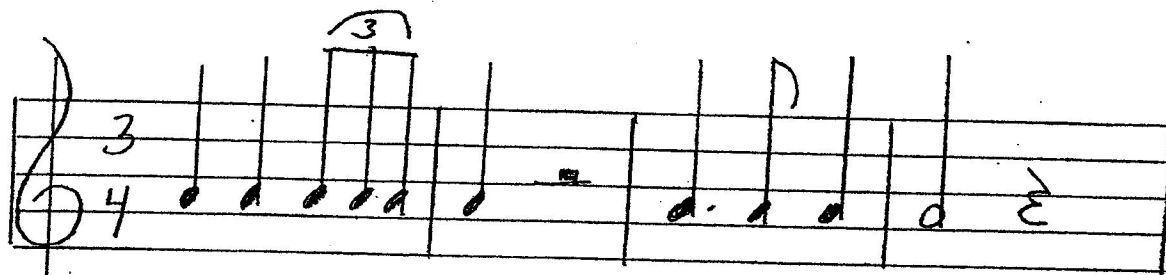
Common Mistakes:

Mixing up the correct order of tempos from slowest to fastest.

Level III Practice Test

I. Counting

Write the counting for each note and rest.



II. Key Signatures

Name the major and minor key for each key signature

_____ Major _____ Major _____ Major _____ Major
_____ minor _____ minor _____ minor _____ minor

III. Scales

1. Draw the key signature 2. Write the notes of the scale

F Major a minor (harmonic form)

b minor (harmonic form) G Major

D Major e minor (harmonic form)

IV. Intervals

Place the correct note above the given note to complete the interval

8 5 3 4 6 7

V. Chords

A. Write the tonic chord and the inversions. Use whole notes

d minor: Tonic-1st-2nd G Major: Tonic-1st-2nd

B. Write the names and roman numerals for the major primary triads

Name

Roman numeral

_____	_____
_____	_____
_____	_____

Name the key, Label the roman numerals for primary triads, Draw the chord

_____ Major _____ Major _____

VI. Cadences

A. Define the cadences with roman numerals

Plagal = ____ and ____

Authentic = ____ and ____

B. Drawing cadences

1. Name the key 2. Label the roman numerals 3. Draw the notes

____ Major ____
Plagal

____ Major ____
Authentic

____ Major ____
Plagal

____ Major ____
Authentic

VII. Music History

Give the dates and name a composer for each style period

Baroque Dates _____ to _____ Composer _____

Classical Dates _____ to _____ Composer _____

Romantic Dates _____ to _____ Composer _____

Contemporary Dates _____ to _____ Composer _____

VIII. Vocabulary

A. Define the following terms (Not all terms from the syllabus were used in this practice test.)

Dolce _____

Espressivo. _____

Sforzando _____

Alberti Bass _____

B. Arrange the tempos from slow to fast

Allegretto, Lento, Allegro, Andante, Moderato, Andantino, Adagio

1 _____ (slowest)

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____ (fastest)