

LEVEL 3

Complete Requirements

Repertoire





Three pieces: One from the Baroque Period, one from the Classical Period, and one from either the Romantic Period or Twentieth Century. Two must be memorized.

Anthologies	
Publisher	
Alfred	Magrath, J.: Masterpieces with Flair!, Book 1 Masterworks Classics, Level 4
FJH	Faber: The Developing Artist, Piano Literature Book 2,
Harris	Celebration Series Perspectives: Piano Repertoire, Level 3
Kjos	Snell, K: Piano Repertoire: Level 3 <ul style="list-style-type: none"> • Baroque and Classical • Romantic and 20th Century • Etudes • Selected Sonatinas, Book 1
Summy-Birchard	Clark, F.: Contemporary Piano Literature, Books 3 and 4 Supplementary Solos, Levels 3 and 4
Additional Examples	
Baroque	Bach, J. S.: Anna Magdalena Bach Notebook, <i>Minuet in G</i> (Petzold), <i>Minuet in g minor</i> , <i>Musette in D Major</i> , <i>Polonaise in g minor</i>
Classical	Beethoven: <i>Sonatina in G</i> (1 st or 2 nd movement) Clementi: <i>Sonatina in C Major</i> , Op. 36, No. 1 (any movement)
Romantic	Tchaikovsky: Album for the Young, <i>Morning Prayer</i> , no. 1
20 th Century	Bartok: For Children, Volume 1, <i>Play, Allegro moderato</i> No. 15 Volume 2, <i>Sorrow</i> , No. 7 Kabalevsky: 30 Pieces for Children, Op. 27, <i>Night on the River</i> 24 Pieces for Children, Op. 39, <i>Clowns</i>

Oral Questions

Questions may be asked about musical terms and signs found in the student's repertoire. In addition, the student should know the style period represented by each piece, as well as one or more facts about the composer.

Technique

Scales	A F Bb Major a d harmonic minor	Hands together, legato 2 octaves		$\text{♩} = 92$
Cadences	A F Bb Major a d minor	I - IV _{6/4} - I - V ₆ - I i - iv _{6/4} - i - V ₆ - i		
Triads	A F Bb Major	Hands together, root position and inversions. Solid, up and down.		
Arpeggios	A F Bb Major	Hands together or separately. 2 octaves.		

Sight Reading

Sight read a short musical example, equal in difficulty to a Level 1 piece.

Terms and Signs

subdominant	primary chords	chromatic scale	sforzando (<i>sf</i> , <i>sfz</i> , <i>fz</i>)
cadence	authentic cadence	half cadence	plagal cadence
una corda	tre corde	dolce	spiritoso
sequence	motif/motive	accelerando	3/8, 6/8
pianississimo (ppp)	fortississimo (fff)	Minuet	binary form
relative major and minor		legato pedal (overlapping or syncopated pedal)	

Music Literacy

The student is responsible for all terms, signs, and concepts from previous levels.

- Write scales in whole notes (treble or bass clef). Add notes to form I (i), IV (iv) and V chords above the appropriate notes of each scale. Label each chord with a Roman numeral. Keys: C, F, G, D, A, Bb Major; a, d harmonic minor
- Write or identify the following key signatures and name the relative minor: C, F, G, D, A, Bb Major
- List all seven sharps and flats in key signature order by letter name.
- Identify the root of a triad in any position.
- Write or identify half, plagal, or authentic cadences in the following keys: C, F, G Major
- Identify Major or Perfect intervals beginning on C, F, G, D, A, Bb
- Write counts, add bar lines, or add missing notes/rests to an example with the time signature given. 2/4, 3/4, 4/4, 3/8, 6/8
- Identify the A and B sections of binary form in a musical example.
- Match terms and signs to their definitions.
- Score analysis: Questions will involve concepts from this and earlier levels.

Aural Training/Listening Skills

- Interval identification: M2, M3, P4, P5, M6, M7, P8. Each will be played broken and solid.
- Identify a scale as major, natural minor, or harmonic minor.
- Identify the meter of a 4-bar melody as 2/4 or 6/8.
- Identify triads in root position or inversions as major or minor.
- Identify repetition or sequence in a short melodic example.

LEVEL 3

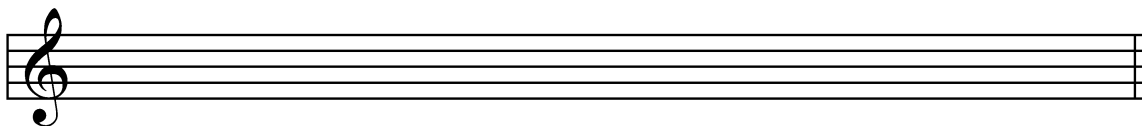
Sample Written Test

Scales and Chords

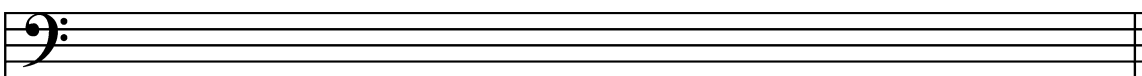
___ (6 pts.)

1. Write each scale using whole notes.
2. Add notes to form I, IV and V chords above the appropriate notes of the scale.
3. Label each chord with a Roman numeral.

A major



F major



Root Identification

___ (5 pts.)

Name the root of each triad.

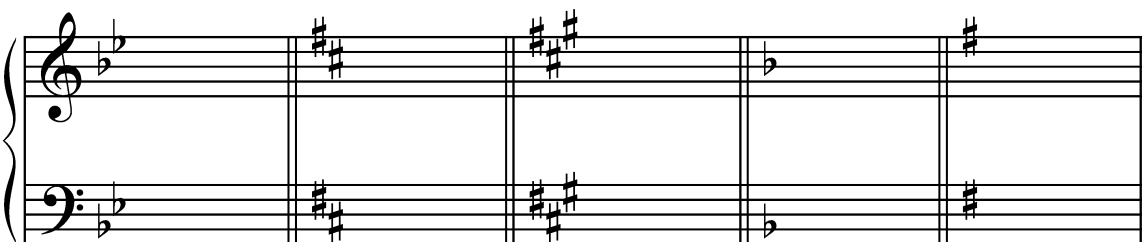


___ ___ ___ ___ ___

Key Signatures

___ (10 pts.)

Identify the major and minor keys for each key signature.



___ major ___ major ___ major ___ major ___ major
___ minor ___ minor ___ minor ___ minor ___ minor

Matching

____ (11 pts.)

- | | |
|------------------------------|--|
| ___ sequence | a. IV – I (iv – i) |
| ___ authentic cadence | b. I, IV and V |
| ___ binary | c. a phrase ending using V (V7) as the final chord |
| ___ plagal cadence | d. a short rhythmic or melodic pattern that recurs |
| ___ half cadence | e. two-part form, AB |
| ___ primary chords | f. V – I(i) or V7 – I(i) |
| ___ relative major and minor | g. release the soft pedal |
| ___ motif/motive | h. depress the soft pedal |
| ___ tre corde | i. the 4 th note (degree) of a scale or key |
| ___ una corda | j. a melodic pattern repeated at a higher or lower pitch |
| ___ subdominant | k. major and minor keys which share the same key signature |

Rhythm

____ (7 pts.)

Fill in the missing bar lines.



Add one note to complete each measure.



Intervals

___ (5 pts.)

Identify the size and quality (*Major or Perfect*) of each interval.

Score Analysis

___ (9 pts.)

Answer the following questions about the music on the next page.

1. Identify the key and mode (*major or minor*) of the music. _____
2. Locate measures in the music that are exactly the same as measure 1. ___ _ _ _
3. The circled note in measure 2 is: ___ the subdominant ___ the dominant
4. Identify the root of the circled chord in measure 9. ___
5. Identify the root of the circled chord in measure 12. ___
6. The chord in measure 12 is a: ___ I chord ___ IV chord ___ V chord
7. Compare measures 1 – 4 with measures 5 – 8. The phrases are:
___ parallel ___ contrasting
8. Measures 9 – 12 are an example of: ___ repetition ___ sequence
9. Write in a tempo marking that means to play a little slower than allegro.

53 Possible points

___ Student points

German Dance

Beethoven

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The melody in the treble clef consists of quarter notes: 1 (F#), 2 (G), 3 (A), 4 (B). The bass clef accompaniment consists of quarter notes: 1 (F#), 2 (G), 3 (A), 4 (B). A circled note 'A' is present in the bass clef at measure 3.

Musical notation for measures 5-8. The melody in the treble clef continues: 5 (B), 6 (C), 7 (D), 8 (E). The bass clef accompaniment continues: 5 (F#), 6 (G), 7 (A), 8 (B). A circled note 'A' is present in the bass clef at measure 5.

Musical notation for measures 9-12. The melody in the treble clef continues: 9 (F#), 10 (G), 11 (A), 12 (B). The bass clef accompaniment consists of chords: 9 (F#), 10 (G), 11 (A), 12 (B). A circled note 'A' is present in the bass clef at measure 9.

Musical notation for measures 13-16. The melody in the treble clef continues: 13 (C), 14 (D), 15 (E), 16 (F#). The bass clef accompaniment continues: 13 (F#), 14 (G), 15 (A), 16 (B). A circled note 'A' is present in the bass clef at measure 13.