

# THIRD GRADE THEORY

There are a number of theory books available that will cover the following points.

1. Music Theory Made Easy (for AMEB) Grade 3 – Lina Ng
2. How to Blitz Theory Grade 3 – Samantha Coates
3. Essential Music Theory Grade 3 – Gordon Spearritt
4. Master Your Theory Grade 3 – Dulcie Holland
5. Grade 3 Theory – AMEB

## KEYS AND SCALES

- Recognize and be able to write the following scales using key signatures or accidentals.
- All scales may be written for 1 or 2 octaves.
- Know the position of tones and semitones.

**Major** Sharps: C, G, D, A, E  
Flats: F, Bb, Eb, Ab

**Minor** Sharps: A, E  
Flats: C, D, G

- Know the technical names of the degrees of scales



i. Tonic	v. Dominant
ii. Supertonic	vi. Submediant
iii. Mediant	vii. Leading note
iv. Subdominant	viii. Tonic / upper tonic

## INTERVALS

- Recognize and write all diatonic intervals above the tonic note in all specified keys.
- The above intervals will be in the treble or bass clef.
- State the quality (i.e. perfect, major or minor) as well as number.



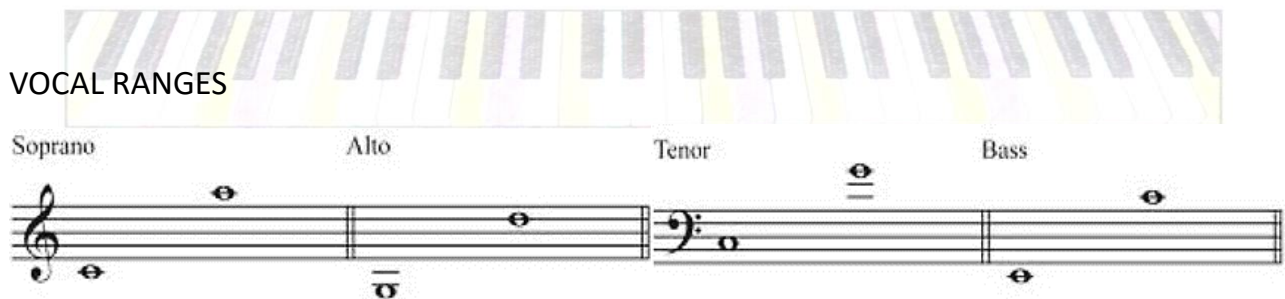
## TRANSPOSITION

A short melody in one of the keys and involving note values specified for this grade and not more than 8 bars in length will be presented for the student to transpose into another of the required keys. Simple accidentals may be involved

## GENERAL KNOWLEDGE

In addition to knowledge of the previous grades:

- Understand compound triple time (9/8).
- Accidentals – sharp, double sharp, flat, flat double flat and naturals
- Sequences: patterns of music repeated at a higher or lower pitch.
- Anacrusis: the use of an incomplete bar at the start of the music, the value of which is added to the last bar.
- Recognize binary, ternary and rondo forms by marking their divisions using AB, ABA or ABACA.
- To show on treble and bass staves the approximate compass of soprano, alto tenor and bass.



## CREATIVE

- To write a suitable rhythmic pattern to a simple couplet of words including phrasing **AND**
- To write a melody of 4 bars in any major key up to 2 sharps or flats on a given rhythmic pattern including phrasing

## TERMS FOR THIRD GRADE THEORY

### SPEED

- Adagio – slowly
- Andante – at an easy walking pace
- Moderato – at a moderate speed
- Allegro – Lively and fast
- Presto – very fast
- Lento – slowly
- Largo – broadly
- Allegretto – moderately fast
- Vivace – lively, spirited
- Vivo – lively, spirited
- Largamente – broadly
- Larghetto – rather broadly
- Prestissimo – very fast
- Con moto – with movement

### MODIFICATIONS OF SPEED

- A tempo – return to former speed
- Accelerando (*accel.*) – gradually becoming faster
- Rallentando (*rall.*) – gradually becoming slower
- Ritardando (*ritard.*) – gradually becoming slower
- Ritenuto (*riten* or *rit.*) - immediately slower or held back
- Allargando – broader
- Piu mosso – quicker
- Meno mosso - slower

### INTENSITY OF SOUND

- Crescendo (*cresc* or *cres*) – gradually becoming louder
- Decrescendo (*decresc* or *decrec*) – gradually becoming softer
- Diminuendo (*dim.*) - gradually becoming softer
- Mezzo forte (*mf*) – moderately loud
- Forte (*f*) – loud
- Fortissimo (*ff*) – very loud
- Mezzo piano (*mp*) - moderately soft
- Piano (*p*) - soft
- Pianissimo (*pp*) - very soft
- Calando – getting softer and slower
- Morendo – dying away
- Forte piano (*fp*) – loud then immediately soft
- Sforzando (*sf* / *sfz*) – a strong accent



## OTHER TERMS

- Legato – smoothly and well connected
- Staccato – short and detached
- Maestoso – majestic
- Sostenuto – sustained
- Cantabile – in a singing style
- Sempre – always
- Poco – a little
- Molto – very
- Senza – without
- Leggiero - lightly
- Agitato – with agitation
- Con anima – with feeling
- Con brio – with spirit
- Main droite (M.D) right hand
- Main gauche (M.G) left hand
- Una corda – with the soft pedal
- **8<sup>va</sup>** – **ottava alta** – play an octave higher
- **8<sup>vb</sup>** – **ottava bassa** – play an octave lower
- **MM** – Invented by Maelzel in 1816, the instrument is used to indicate the exact tempo of a composition. An indication such as M.M. 60 indicates that the pendulum, with a weight at the bottom, makes 60 beats per minute. A slider is moved up and down the pendulum to decrease and increase the tempo. M.M. = 80 means that the time value of a quarter note is the equivalent of one pendulum beat when the slider is set at 80.
- Attacca – go on at once
- Animato – with animation
- Tranquillo – calmly
- Dolce – soft and sweet
- Risoluto – with resolution
- Ben marcato – well marked
- Dal segno – from the sign
- Da capo al fine – from the beginning to the word *fine*
- Con grazia – with grace
- Con forza – with force
- Tre corde – release the soft pedal
- Ad libitum – at pleasure
- Opus – a work or group of works
- Loco – at normal pitch (after the **8v\*** sign)

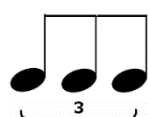


## MUSICAL SIGNS

### CLEFS

Sign	Name	Meaning
	Treble Clef G Clef	Denotes all notes are at Middle C or above
	Bass Clef F Clef	Denotes all notes are at Middle C or below

### RHYTHMIC DEVICES



Triplet

Play 3 notes in the time of 2 (of the same value).  
Think of it as squishing an extra note into the beat.  
Usually only seen in Simple Time Signatures (2/4, 3/4, 4/4)



Duplet

Play 2 notes in the time of 3 (of the same value).  
Think of it as dragging out the 2 notes so they can cover the missing 3<sup>rd</sup> beat.  
Usually only seen in Compound Time Signatures (6/8, 9/8, 12/8, 6/4)



Metronome sign

Sometimes seen as MM = (note) (number) this indicates the tempo at which the piece is to be played per minute. For example

 92 means 92 crotchet beats per minute

## PITCH



Flat

Lowers a note by a semitone (half step)



Sharp

Raises a note by a semitone (half step)



Natural

Instructs performer to return note to normal pitch

## ARTICULATIONS



Tie

Hold the note for the combined time value



Slur

Play the notes smoothly and well connected (as in legato)



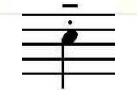
Glissando

Unbroken glide from one note to the next



Arpeggio

Roll the chord from the bottom note to the top. Sometimes there will be an arrow pointing downwards which indicates that the chord is to be played from the top note down



Mezzo Staccato

Moderately short and detached.

When covering more than one note, it will be a staccato dot covered by a slur



Staccato

Play short and detached



Staccatissimo

A longer silence after the note, think of it as a super staccato. Very short and very detached



Accent

Play the note with more force



Tenuto

Sometimes called the medium accent, the tenuto tells us to hold the note for its full value



Marcato

Play the note louder and more forcefully than the accent



Pause or Fermata

Hold the note for longer

## ORNAMENTS



Segno  
Literally meaning "sign"

It is used with Da Segno al Fine to mean play the music again from the sign to the end of the piece. A variation is Da Capo al fine which means play the piece again (from the beginning) until the word "fine".



Sustained Pedal

Indication for pianists to use the sustaining pedal. The pedal is to be depressed after the note is struck, and then pumped (released and then put back down rapidly).

## DYNAMICS

<i>ppp</i>	Piano pianissimo or Pianississimo	Very very softly
<i>pp</i>	Pianissimo	Very softly
<i>p</i>	Piano	Softly
<i>mp</i>	Mezzo Piano	Moderately softly
<i>mf</i>	Mezzo forte	Moderately loudly
<i>f</i>	Forte	Loudly
<i>ff</i>	Fortissimo	Very loudly
<i>fff</i>	Forte fortissimo or Fortississimo	Very very loudly
<i>sfz</i>	Sforzando	To play with more force
<i>rfz</i>	Rinforzando	Reinforce the tone
<i>fp</i>	Forte piano	Loudly then immediately soft
	Crescendo	Gradually becoming louder
	Decrescendo or Diminuendo	Gradually becoming softer



## KEY SIGNATURES - SHARPS

Count Up 5 Keys	Scale	Notes	Sharps	Key Signature
	C Major	C D E F G A B C	-	-
C D E F <b>G</b>	G Major	G A B C D E F# G	1	F#
G A B C <b>D</b>	D Major	D E F# G A B C# D	2	F#, C#
D E F# G <b>A</b>	A Major	A B C# D E F# G# A	3	F#, C#, G#
A B C# D <b>E</b>	E Major	E F# G# A B C# D# E	4	F#, C#, G#, D#



To help remember the **Order of Sharps** use the following saying:

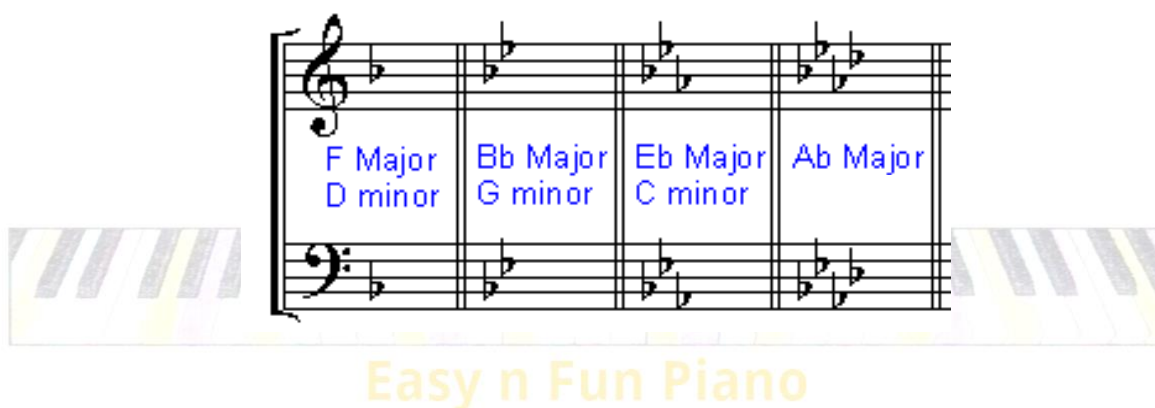
**“Farmer Charlie Goes Down And Eats Berries”**

	<b>Farmer</b>	<b>Charlie</b>	<b>Goes</b>	<b>Down</b>	<b>And</b>	<b>Eats</b>	<b>Berries</b>
Major scale	G	D	A	E	B	F#	C#

**Don't forget that key signatures are related** – count down 3 semitones from the major to find the relative minor scale that has the same key signature. For example G major shares the same key signature as E minor

## KEY SIGNATURES – FLATS

Count Down 5 Keys	Scale	Notes	Flats	Key Signature
	C Major	C D E F G A B C	-	-
C B A G <b>F</b>	F Major	F G A B $\flat$ C D E F	1	B $\flat$
F E D C <b>B<math>\flat</math></b>	B $\flat$ Major	B $\flat$ C D E $\flat$ F G A B $\flat$	2	B $\flat$ E $\flat$
B $\flat$ A G F <b>E<math>\flat</math></b>	E $\flat$ Major	E $\flat$ F G A $\flat$ B $\flat$ C D E $\flat$	3	B $\flat$ E $\flat$ A $\flat$
E $\flat$ D $\flat$ C B $\flat$ <b>A<math>\flat</math></b>	A $\flat$ Major	A $\flat$ B $\flat$ C D $\flat$ E $\flat$ F G A $\flat$	4	B $\flat$ E $\flat$ A $\flat$ D $\flat$



To remember the order of flats go back to:

**F**ARMER **C**HARLIE **G**OES **D**OWN **A**ND **E**ATS **B**ERRIES

The order of the flats is the saying **backwards**

So instead of starting off with “F” for the “Fat”, start with the “B” for “Berries”

The new saying may be slightly edited to make more sense

**B**ERRIES **E**ATEN **A**ND **D**OWN **G**OES **C**HARLIE **F**ARMER

	Berries	Eaten	And	Down	Goes	Charlie	Farmer
Major scale	F	B $\flat$	E $\flat$	A $\flat$	D	G $\flat$	C $\flat$